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EDITED BY

FREDERICK LITCHFIELD

AUTHOR OF "POTTERY AND PORCELAIN," "ILLUSTRATED HISTORY OF FURNITURE," ETC.

Assisted by R. L. HOBSON, B.A., *of the British Museum*
(MAJOLICA AND ORIENTAL SECTIONS)
and Dr. JUSTUS BRINCKMANN, *Director of the Hamburg Museum*

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EDITOR'S PREFACE

TO THE THIRTEENTH EDITION

IN the preparation of the present edition for the press, a new departure has been made. The liberality of the publishers has enabled me to invite the collaboration of Mr. R. L. Hobson, who has rewritten the Chinese and Japanese sections of the book, and has revised the notes on Italian, Spanish, Persian, and Turkish pottery. This arrangement has enabled me to devote more attention to the English and Continental sections, and these have been thoroughly revised with the advantage of fresh information rendered available by many recently published works by eminent authorities.

The important group of French soft paste factories have been more fully described, and notices concerning them re-arranged in chronological order, special reference being made to the collection of specimens recently given to the Victoria and Albert Museum by Mr. Fitzhenry. Decorators' marks have been added to the list of Sèvres artists, from MM. de Chavagnac et de Grollier's *Histoire des porcelaines Françaises*. This list should now be complete. The history of German stonewares is more fully described, and some interesting particulars given from Otto von Falke's *Das Rheinische Steinzug*. The notices of the group of Thuringian factories have been rewritten according to the latest information given by MM. Graul and Kurzwelly, whose work has thrown new light on the history of these German *fabriques*.

I am also much indebted to Dr. Justus Brinckmann, the learned Director of the Hamburg Museum, for many references

to his catalogue, especially with regard to German faiences, and for his personal interest in my work by kindly looking through the proofs and making suggestions. Dr. Pazaurek's list of marks of some minor Bohemian porcelain and stoneware factories has also been useful. A great many fresh marks have been given, and in cases where, as in the Dresden factory, the marks are numerous, these have been rearranged in chronological order.

In the English section of the book I have made quotations from Mr. R. L. Hobson's valuable monograph on Worcester porcelain, and I have visited many important public and private collections from which new information and fresh marks have been given. Mr. Edward Sheldon has sent me over a hundred references to many of the minor Staffordshire and other eighteenth century English potters, and the information thus obtained has been followed up, with the result that I have included several notices of potters whose work had hitherto not been recorded.

The quotations from catalogues of auction sales (chiefly Christie's) have been brought up to date by a selection of representative prices given for specimens within the last three years.

The question of the inclusion of notices of modern potteries has received careful consideration, and I have decided to give the history, description, and marks of several of those, the production of which are of such a character as the collector is likely to purchase. When modern factories produce only domestic ware or such as does not interest the collector, they have not been mentioned.

I have taken great pains to correct errors, and to give such additional information as may be of assistance to the collector, and if I have succeeded in so doing I shall feel amply repaid for nearly two years' occupation in a fascinating work.

FREDERICK LITCHFIELD.

LONDON, *April* 1912.

NOTE BY R. L. HOBSON

In revising the sections which deal with Italian majolica, Spanish and Persian fayence, and Chinese and Japanese wares, I found that the majolica had received full treatment, and consequently required few alterations and additions. On the other hand, parts of the Spanish section and the whole of the Persian had to be rewritten. Of the Far Eastern wares too, the Chinese has been completely rewritten; a large number of new marks have been added, and a uniform spelling of Chinese words, as explained on page 345, has been employed. The short historical sketch by which the marks are prefaced attempts to summarise our present knowledge of the subject, without, of course, entering deeply into detail or discussing controversial points. In the Japanese section much of the original matter has been retained, especially in the introductory remarks; but even here considerable alterations were needed, and the notes on the various factories have been for the most part compiled afresh.

R. L. HOBSON.

PREFACE

TO THE NINTH EDITION

THE eighth edition of "Chaffers," which was considerably augmented in the course of my editing, was published early in 1897, and has been exhausted within a shorter period than I expected. Therefore when Mr. Reeves, the proprietor of the copyright, consulted me early in 1899 with reference to a new edition, I was not then prepared with sufficient new information to warrant more than a reprint with trifling corrections.

As I share with the proprietor and publisher his anxiety to keep "Chaffers" as the leading and standard authority on Ceramics, and to maintain, and if possible enhance, its reputation for thoroughness, I suggested that an advertisement should be inserted in *The Times* continuously for some three months, requesting collectors of old china who had anything of importance to communicate, to write to the Editor.

The adoption of this plan has resulted in an enormous correspondence, in some cases of a valuable and interesting character, and I have been enabled to add notices of some few small factories hitherto omitted, and to give more correct information with regard to others.

In the accounts of Bow, Chelsea, Derby, Longton Hall, Lowestoft, Nantgarw, Rookwood (Cincinnati, U.S.A.), Swansea, Wincanton, and some others, the reader will find the result of some of my more recent notes, partly from correspondence, partly from personal observation; recent monographs on special subjects, such as those of Mr. William Bemrose and Mr. William

Turner, have been consulted, and these books have been added to the list of Works of Reference given in the Bibliography.

I desire to thank my correspondents, who are too numerous to name. If, as a Work of Reference, "Chaffers" is to retain its high prestige, it must be in a great measure by the co-operation of collectors in communicating any inaccuracies or omissions that may be discovered; and so long as I have the honour of acting as Editor of this work, it will always be my pleasure and privilege to acknowledge with gratitude any such assistance.

F. L.

EDITOR'S PREFACE

TO THE EIGHTH EDITION

WHEN, about eighteen months ago, the publishers of the late Mr. William Chaffers's "Marks and Monograms" asked me to re-edit it, and named one year for the completion of my work, the task seemed less onerous than it has since proved to be; and but for the kind assistance of many friends, who have made some of the different branches of the subject their special study, it would have been impossible.

Such work involves considerable correspondence, frequent reference to public libraries and museums, and many visits to private collections; and (with some few exceptions, where letters of inquiry have met with no reply, either from inadvertence or perhaps a habitual aversion to letter-writing) I have received willing and valuable help from persons too numerous to mention.

In many cases an allusion to any fresh information thus obtained will be found in the notice of the *Fabrique* of which it is the subject. It is well that collectors should bear in mind that such a work of reference as Chaffers's can only maintain its position by information being given to the Editor by curators, collectors, and dealers, who may have in their possession specimens of noteworthy interest. My interleaved copy is ever ready for the reception of such trustworthy and reliable communications.

In the work of research my thanks are due to Mr. W. H. J. Weale, the painstaking and obliging Keeper of the South Kensington Art Library; to Mr. A. B. Skinner of the

same Museum; to Mr. Clarke of Bethnal Green Museum, in the absence of his curator, for assistance in the examination of specimens and tracing of marks; and to the courtesy and attention rendered by the officials of other public museums and libraries. I would also record my acknowledgment to my Lords of the Council on Education, for consent to reproduce from electrotypes and *clichés* in the publications of the Science and Art Department the marks and monograms which I have required.

Thanks are also due to the skilful and intelligent members of the staff of the Ballantyne Press, in whose hands the production of this work has been placed. They have rendered most valuable assistance by the reproduction of tracings—often necessarily in pencil—of complicated monograms and marks, and have arranged them deftly and neatly.

As my notes and emendations are generally incorporated in the text, and are, with few exceptions, not distinguished in any way therefrom, it is right that I should inform my readers in what measure the present edition differs from the previous one, which was a reprint in 1891 of the seventh edition, published in March 1886.

Parts I., II., III., which treat of Ancient Romano-British Pottery and Mediæval Earthenware, are not, beyond some references to recently-published works on the subject, materially altered.

In the Majolica Section, I am much indebted to Dr. C. E. Drury Fortnum, F.S.A., whose latest work, entitled "Majolica," has been published while this present edition of Chaffers's work has been going through the press. The notes and emendations adopted are chiefly his, with the addition of references to examples in the important Collection of Mr. George Salting, which has been to a great extent formed since Mr. Chaffers wrote on the subject. This Collection has been enriched by some remarkable specimens from the Spitzer Collection.

In the notices on various *Faiences* there will be found some notes on the "Rhodian" omitted in previous editions: in some

references to French Renaissance ceramics it will be seen that I have adopted M. Bonaffé's new title of "Saint Porchaire" for that celebrated ware, which was formerly called "Henri Deux." There is also a list of the specimens which have been discovered since the last edition of "Chaffers" was published, and I have traced the vicissitudes of several pieces which have changed hands during the last decade. For information on this subject thanks are due to Mr. George Salting, Mr. Murray Marks (of Messrs. Durlacher Brothers), and M. Mannheim of Paris.

In the notices of Continental *Faiences*, chiefly French and Dutch, new notices have been added, some marks hitherto classed as uncertain or unknown have been identified, and more than two hundred additional marks given; the majority of these have been taken from Herr Jännike's *Grundriss der Keramik;* others have been traced from specimens in public and private collections.

Instead of the two notices of Swiss *Faience* being included with those of Germany, they have been, together with some new notes on other Swiss *Fabriques*, formed into a small Switzerland Section, the information for this purpose being very kindly supplied by Herr Angst, H.B.M. Consul at Zurich, who has made Swiss ceramics his especial study.

In that portion of the work which deals with Chinese and Japanese Pottery, my thanks are due to Mr. Arthur E. Underwood, whose knowledge of Eastern languages has enabled me to correct characters improperly placed, and to give explanations and translations of peculiar methods and marks of Chinese potters and artists. There are also additional marks, taken, with consent, from Sir A. Wollaston Franks's Catalogue of his Oriental Collection.

In that important section of "Chaffers" in which he deals with the Continental porcelain factories, Sir A. Wollaston Franks has been kind enough to help me to trace many of the specimens referred to in previous editions; as in the Staniforth Collection, many of which are now included in the useful Collection for reference which Sir A. Wollaston Franks

has presented to the nation, which may now be seen in the Bethnal Green Museum.

Some seventy or eighty additional painters' marks will be found in the notices on the Sèvres manufactory. Some of them are given on M. Edward Garnier's authority, but those denoting the later period of Sèvres, namely, that is, subsequent to the year 1800, are taken from Herr Jännike's work referred to previously: the marks have, however, been re-drawn, so as to be clearer and more distinct, and to accord with the scale of those in the previous editions of "Chaffers."

For additional information as to some of the notable services of Sèvres porcelain I am indebted to Mr. Leonard Collmann for permission to examine the inventories of her Majesty's Collection at Windsor Castle.

In the English Section the additional references are chiefly obtained from the writings of Professor Church, F.R.S., F.S.A., of M. Solon, and with regard to specimens of early *slip* decoration, from the illustrated volume by Mr. E. Hodgkin, F.S.A., and his daughter. The older authorities, such as the works of Mr. Owen on Bristol, Mr. John Haslem's books on Derby porcelain, and Mr. R. W. Binns, F.S.A., on Worcester, have been carefully read; and as the latter eminent and practical authority is still living, I have had the advantage of seeing him and learning his views on some points of discrepancy between previous writers about "Worcester," especially with regard to the early history of the Company, and the question of the rival claims of Hancock and Holdship of "transfer" fame. Some forty or fifty potters' marks have, on Mr. Binns's authority, been added, and many references to a remarkable Collection of old Worcester porcelain formed by Mr. C. W. Dyson Perrins, one of the directors of the Royal Worcester Porcelain Company.

Mr. John Ward, F.S.A., the curator of the Cardiff Museum, has rendered assistance in the notices of Nantgarw and Swansea by sending me a pamphlet which he has written concerning Billingsley and Pardoe.

Since the previous edition of "Chaffers," the famous Collec-

tion of English porcelain and enamels formed by the late Lady Charlotte Schreiber has been presented to the South Kensington Museum, and many references will be found thereto; the Edkins Collection of Bristol china has been dispersed, and the subsequent history of the more interesting specimens traced, and some additional marks and information have been given.

With reference to Wedgwood's ware, I have adopted the complete list of marks from the work now in course of publication by Mr. Rathbone.

The notices on the Chelsea, Derby, and Bow factories have been considerably extended, and some rare marks added to those previously given, with references to the Collections in which marked specimens are to be found.

In some remarks which I have made on Lowestoft porcelain, it will be seen that I have found occasion to differ from the opinion held by Mr. Chaffers, and I have given my own views in addition to those expressed by him in the previous editions.

Notices have been added on the De Morgan pottery and Martin ware, and the more recent marks on the Doulton pottery.

I have added to the list of Works of Reference the names of many useful books, chiefly monographs by specialists which have been published during the last ten years.

While the latter part of the book has been in the press, a well-known collector of marks and monograms in old china has passed away at a ripe old age. I refer to Mr. John Loraine Baldwin with great personal regret, for he was an old friend of thirty years' standing, and when I visited him in the early spring of 1896, his enthusiasm for the subject was unabated.

In conclusion, as I finish my task, which has been peculiarly agreeable and congenial, the subject of many pleasing conversations, and the origin of some new friendships, my chief regret is that so many courteous invitations to visit Collections at a distance from London could not possibly be accepted, and the additional information which I could have thereby obtained,

taken advantage of. There is also much in the book that one would wish to have personally verified by visiting provincial or Continental museums: but my limits of time and other circumstances have rendered this and many other desirable things impracticable.

Let me express the hope that, having done my best to make Chaffers's work a more complete and useful encyclopædia of information to the collector, I have done nothing to lessen its favour with the public, which has steadily increased with its growth since the year 1863, when the late author published his first edition, then a slim volume of some 270 pages, a bulk which, having increased with each successive edition, will be quadrupled in the present volume.

FREDERICK LITCHFIELD.

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INTRODUCTION

PART I

Ancient Pottery

IT would be a vain attempt to endeavour to particularize any country, or race of people, from whence the art of making pottery took its rise. It is one of the oldest branches of human industry, and sprang from the requirements of man, desirous of finding a convenient mode of conveying the fruits of the earth to his mouth, that the appetite might be appeased and life sustained; one of the first laws of nature. Earth, the commonest of materials, was ready to his hand; he could not fail to observe that the rain falling upon the clay would soften and render it plastic, while the influences of the sun and air would dry and harden it. It is therefore reasonable to suppose, that the primeval races of man would naturally fashion the soft clay into rude cups or bowls, and dry them in the heat of the sun. Subsequently, as the human race became dispersed over the face of the globe, either by conquest, colonization, or other causes, peculiar methods of mixing the clays, conventional forms and ornamentation, would be manifested by each, and we should thus be enabled to trace most of the vessels to their source and appropriate the varied productions of keramic artists with some degree of certainty.

"Like the history of all other arts, the history of pottery has not escaped the blending with it of a large amount of apocryphal anecdote and romance. Perhaps pottery—the art of moulding and hardening clay—may claim to be the mother of all the arts. Necessity would soon prompt the attempted manufacture of a vessel to hold liquids; for neither of the methods of satisfying thirst adopted by Gideon's men would long suffice. Convenience and refinement would alike urge an improvement; and the first footmark in the clay, hardened by a Mesopotamian sun, would suggest the material and manner of its construction; and from Eve's first rude pipkin to the latest production of Wedgwood or Copeland,

it would simply be a series of improvements. Thus to draw upon the apocrypha of pottery, a servant boils brawn in an earthen pipkin, and carelessly permitting it to boil over the fierce fire, the alkali combines with the earthenware, and the result is a vitreous surface—the first specimen of glass-glazing.[1]

"The first historic records of fictile clay are the bricks of Babel; the next the brickmaking of the Israelites, indicating an advanced and systematic art.

"The inventor of pottery, artistically so called, was Corœbus of Athens, in whose honour the æsthetic Greeks struck medals and erected statues. Phidias himself designed vases for the Athenian potters.

"Dibŭtades of Sicyon observed upon a wall the profile of his daughter's lover, traced by her from the outline of his shadow. He filled it with clay, which he hardened with fire, and this was the first specimen of modelling in relief. Talus of Athens is said to have invented the potter's wheel, and so to have provoked thereby the jealousy of Dædalus, that he threw him from the Acropolis and killed him." (*Allon.*)

The potter's wheel was an early invention, and a great improvement upon the methods previously adopted in fashioning the rude sun-dried vessels by the hand alone. It enabled the potter to make symmetrically a great variety of forms and every combination of circular, oval, spherical, and cylindrical shapes, in true proportions. Its origin is unknown, although it has been ascribed to several nations where excellence in the potter's art has been attained; thus Athens, Corinth, and Sicyon, the three great rivals in the keramic art, have all been mentioned as inventors of this simple machine, but we must look to a still more remote period for its origin.

M. Brongniart assigns it to the Chinese, and infers that after leaving China, where it had been long known, it passed into Egypt, thence into Scythia, and nearly at the same time into Greece and its colonies in Southern Italy, reaching Etruria at a *later* date, and that it then penetrated the whole of Southern Europe, Rome and its colonies, Spain, &c.; as these countries became civilized and acquainted with the arts of the East, stopping at the southern part of Germany, and only partially entering it, and that while penetrating into Gaul, it remained unknown among the ancient Scandinavian nations. All the early vases of Greece bear traces of the lines of the wheel, except in some later specimens where moulds alone were used. The representations of the potter's wheel in the tombs at Thebes, show that the general method of using it in ancient times was much the same as at the present day.

Modelling by the hand and moulding were both frequently employed for raised ornaments, and bronze or baked terra-cotta stamps for impressing devices and patterns have been discovered. These ornaments were moulded or stamped on round or square cakes of clay, and applied while moist to the terminations of the handles or lips of the vases. Borders

[1] Professor Church completely disposes of this fable in his *English Earthenware*.—Ed.

and zones of small patterns in relief were impressed by cylindrical stamps revolving in a frame or handle, and passed round the vessel.

We will first briefly advert to the nature of clay as regards the change it undergoes in the process of manufacture. Suppose we take a lump of clay or earth, soaked in water sufficiently to render it plastic, and then form it into a brick or tile, and lay it in the sun to dry: as the moisture evaporates, the brick hardens and the particles adhere slightly together; but we have produced simply a brick of desiccated clay, which may, by adding the quantity of water taken from it, be again converted to its original state. But if we place this brick in a kiln, the nature of the clay is altogether changed; the high temperature melts all the parts and cements them together, effecting a great chemical change, the substance being so altered from its original state that water could never mix with it, so as again to form clay.

During this operation of baking the clay in the kiln, the object into which it is made decreases materially in bulk; this is termed the *shrinkage*, and arises, first, from the drying up of the moisture, amounting to even 15 per cent. or more; and secondly, by the fusion of the substances, the component particles draw closer together, causing a considerable diminution in size. To illustrate this, let us suppose the potter wishes to make a bust or statuette in earthenware. The original model is placed in his hand, which he proceeds to mould in plaster; into this hollow mould he presses the clay, which shortly contracts itself so as to become detached from the sides; he then dries it in the air, and again its size diminishes, and one hardly understands how it can be a strict reproduction of the original. Another ordeal follows; it is subjected to the high temperature of the kiln, and it is still more sensibly reduced.

A beautiful exposition of the *shrinkage* of clay is exemplified in the modern Dresden and other china figures, which are veiled with a fine keramic network in close imitation of lace. The process, however, is simple when the method of performing it is known. A piece of lace is steeped in diluted clay or slip, termed by the French *barbotine;* thus prepared, it is thrown over the statuette; when dried in the air the bulk of the keramic coating decreases. But it is in the kiln the magic effect is accomplished; the great heat entirely destroys the vegetable fibre which formed the network and flowers; the paste thus freed from its nucleus is contracted to such a degree that the outer covering becomes more delicate than the thread which it surrounded.

The proper selection of clays for making pottery is a most important matter, as some contain a greater proportion of moisture or more fusible materials than others; it is therefore evident, that if the clays are not all of the same composition, or not well kneaded and mixed together, the shrinkage of the vessel in baking will be irregular, and cause it to be distorted or cracked. While speaking of the nature of clay and its fitness to be moulded or fashioned into form and to receive impressions, I may mention one or two curious facts in connection therewith.

In London and various other parts of England, on the sites of ancient Roman buildings, there are frequently found Roman tiles with footprints of dogs, wolves, and other animals, the feet and claws of monstrous birds and various creatures which inhabited this island nearly two thousand years since, many of which are now extinct; these impressions were made when the tiles were in a plastic state and placed out in the fields to dry, by animals prowling about at night in search of their prey and trampling over them. In some instances also the perfect impression of a man's *caliga* or nailed shoe is discovered; these tiles being subsequently baked, the imprints were indelibly marked upon their surfaces.

A curious property in clay is that when a potter commences to work the clay into the desired form, it may happen that during the operation, by some accident, the surface of the vessel comes in contact with a seal, a figured button, or perchance a piece of money; the workman, to efface the defect, presses the impression inwards, and smooths it over with his hands. The heat of the kiln brings again to the surface the figure it had before received. Hence Roman vessels have been discovered bearing the impress of a medal or a coin, with which it had inadvertently come in contact.

In our endeavours to trace the earliest examples of the potter's art, we must necessarily consult ancient histories of Oriental countries, but these are so mixed up with traditions and fables, that it is extremely difficult to elicit the truth; and it is only by comparing such statements with actual discoveries on the sites of cities coeval with them that we can verify the assertions of ancient writers. For instance, it is related by Herodotus that the city of Ecbatana, the capital of Media, was surrounded by seven walls, painted in seven different colours: the first and largest, of a white colour, was nearly equal in extent to the city of Athens; the second was black; the third purple; the fourth blue; the fifth orange; and the two innermost in different colours, the battlements of the one being plated with silver, the other with gold. If there be any truth in this relation, the walls were probably of brick, the surfaces being enamelled in colours, a custom adopted in many towns of China and India.

A building of similar character is described by Sir Henry Rawlinson as still existing in Chaldæa, called Birs Nimrûd, which, from the custom of placing cylinders in the corners of the storeys, is ascertained to have been restored by Nebuchadnezzar the king (606 B.C.), who designates it, "The stages of the seven spheres of Borsippa." This structure consisted of six distinct platforms or terraces, each about 20 feet high and receding 42 feet towards the summit, so arranged as to form an oblique pyramid, and upon the top a vitrified mass which has caused much discussion. Each storey was dedicated to a particular planet, and vitrified or glazed with the colour attributed to it by astrologers in this order: the lowest stage, 1st, was *black* for Saturn; 2nd, *orange* for Jupiter; 3rd, *red* for Mars; 4th, *yellow* for the Sun; 5th, *green* for Venus; 6th, *blue* for Mercury; and the temple on the summit probably *white* for the Moon.

Recent investigations on the site of another celebrated city of old

Babylon, have brought to light bricks covered with enamel glazes of different colours, showing that the use of oxides of copper, antimony, and tin in producing their colours was known as early as the eighth or seventh century before our era, and proves that the opaque white stanniferous enamel was used at that early period, although generally supposed to be a comparatively recent invention, and ascribed to Lucca della Robbia in the fifteenth century. The glazed Babylonian bricks formed the innermost coatings of walls, and the patterns upon them are rosettes, palmette ornaments, circles, trellis-work, men, animals, trees, &c.

These remarkable coffins are slipper-shaped, like a covered bath, with a large oval aperture at its widest part, by which the body was admitted ; a lid was placed upon it and cemented down ; at the lower extremity a small semicircular hole was pierced, to allow the condensed gases to escape and prevent the bursting of the coffin ; the upper surface was covered with elevated ridges forming square panels, each containing an embossed figure of a warrior, with an enormous head-dress of very curious appearance, bearing a striking resemblance to the heads on the coins of the Parthian and Sassanian periods. The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior, and of blue within the oval aperture ; it is made of yellow clay mixed with straw and half baked. Three of these are now in the British Museum. Mr. Loftus remarks, it would be too much to say positively that Chaldæa was the necropolis of Assyria, but it is by no means improbable. The two great rivers, the Tigris and Euphrates, would afford an admirable conveyance from a distance, even from the upper plains of Assyria.

Pottery was an important branch of the domestic arts in Egypt, in which the potters displayed great skill. Coptus was the chief seat of this manufacture ; vessels were made to hold the waters of the Nile, and for numerous household purposes ; also to hold mummies of sacred animals. Earthenware deities and emblems were made in immense quantities, their composition being a sort of silicious earth or frit covered with a greenish-blue glaze. These small objects were frequently made of steatite dipped in blue glaze, which substance withstood the heat required for its fusion. The forms of their vases are well known by the representations on the catacombs and monuments ; the favourite ornamentation being derived from the sacred flower of the Nile, the lotus, its buds and flowers ; the borders and details being derived from the petals, stems, and divisions of the calyx. The material of which the earliest specimens were made was a sort of stoneware or frit, resembling porcelain biscuit, and has therefore been called *Egyptian porcelain ;* these were covered by a thin glaze. Some of the small deities must have been made at a very remote date. On good authority, as well as from the sacred writings, we learn that the most flourishing period of the Egyptian art goes back as far as two thousand years before our era. The period of the Ptolemies is known by a marked influence of Greek artists ; the silicious frit gives place to a pottery, coarse and soft, sometimes painted on the plain surface, and sometimes glazed ;

this was continued down to the second and third centuries of our era, when Egypt was under Roman domination. (*Keramic Gallery*, enlarged edition, figs. 4 and 5.)

The Greek fictile vases found in large quantities in the sepulchres of Etruria during the last century were erroneously called Etruscan, and continued to be so called even after they were discovered, still more abundantly, in the sepulchres of Magna Græcia, Sicily, in Attica, and in the islands of the Ægean. It is indisputable that the vases found in Etruria are the productions of Greek artists, and the style of painting, as well as the designs, completely Greek; and it has been observed that although the Etruscans have inscribed every work of art with their own peculiar characters, no *painted* vase has yet been found with any other than a Greek inscription. So also the Greek vases found in Campania and Sicily and the south of Italy: they invariably came from Greece, and are the works of Greek artists. They are the earliest monuments of Greek civilization, ranging from the eighth or tenth century to the second century before our era.

For the purpose of classifying these vases according to the styles of decoration, we may divide them into five periods, assigning approximate dates of their antiquity:—

1st. Archaic period, previous to the eighth century B.C.
2nd. Archaic period, from the eighth to the seventh century B.C.
3rd. Archaic period, from the seventh to the sixth century B.C.
4th. The finest period, from the sixth to the fourth century B.C.
5th. The Decadence, from the fourth to the second century B.C.

1*st. Archaic Period, previous to the Eighth Century* B.C.

The earliest specimens of Greek fictile art are those discovered at Athens, Corinth, Melos, and other parts of Greece, Camirus in Rhodes, and some from Etruria; most of these are exceedingly rude, painted in brown or black on ash-coloured ground, with chevrons, concentric circles, meanders, stars, chequers, &c., and primitive representations of men and animals. The shapes of the vases are peculiar, and differ materially from those of the later periods. A very interesting and probably unique specimen discovered at Camirus is a terra-cotta coffin of oblong quadrangular form, painted round the margin with lions and bulls and a helmeted head; now in the British Museum.

2*nd. Archaic Period, from the Eighth to the Seventh Century* B.C.

The vases abundantly supplied from Camirus in Rhodes show a great improvement in the drawing of the figures; they are usually of cream-coloured clay, painted with crimson and white, sometimes black and crimson, and red on black, the details being scratched with a point. The forms are still peculiar, but approaching to the best period: the amphora, œnochoe, and small vessels like the alabastron, bombylios, &c.; the style

of ornamentation being composed of two or more rows of animals (real and imaginary), birds, harpies, &c. (*Keramic Gallery*, enlarged edition, fig. 8.)

On a *pinax* of this class, in the British Museum, is represented a combat between Menelaus and Hector over the wounded Euphorbos, with their names inscribed in Greek characters: this is the earliest vase from Camirus in which writing is introduced.

3rd. Archaic Period, from the Seventh to the Sixth Century B.C.

The next period is still of a very severe style of art, but more artistic than those which precede it; the figures are in *black on a red* ground heightened with a reddish-violet, and the flesh of the females painted white to distinguish them from the men; the outlines of these figures are usually graved with a point, and present *silhouette* sort of divinities, mythological and heroic subjects. (*Keramic Gallery*, enlarged edition, fig. 9.)

These are among the most valuable of the Greek vases, and the patterns on the necks, handles, and borders are very elegant and characteristic. The designs are not painted all over the vase, but are confined to a tablet between the handles, the rest of it being painted with a lustrous black varnish; more complicated subjects are found—quadrigæ and chariots and groups of figures; symbols are introduced in the field, such as a dolphin to indicate the presence of water, and a flower or tree to represent land. Inscriptions in Archaic Greek letters are traced in the same colour; the white was not used for inscriptions until about the middle of the fourth century B.C.

The Fourth Period, from the Sixth to the Fourth Century B.C.

We come now to the best period of Greek art. In criticising these beautiful productions, we must bear in mind the fact that all these drawings were executed on the moist clay before the vessel was baked, so that great freedom of touch and unhesitating decision as regards the object to be represented was essential, for the mark of the pencil once made could not be obliterated or retouched, and a complete and perfect line was to be traced without taking the brush from the surface. The white and other colours used upon these vases are not enamels, but coloured clays painted upon them after the design was made. The outline was first sketched upon the clay, and the black background carefully filled in, leaving the figures in red; the details of costume, features, and anatomical delineations were effected by thick or thin strokes and touches as required. (*Keramic Gallery*, enlarged edition, fig. 10.)

Sometimes we find black subjects on red, and red on black, on the same vase, forming a sort of transition from the Archaic to the more artistic period.

The Panathenaic amphoræ are of great interest, being given as prizes to the victors in athletic sports. On these we usually find on one side Pallas Athênê holding a spear and shield, and on the other representations

of wrestling, running, boxing, chariot-racing, and other games of the circus, inscribed occasionally with the name of the artist. A very fine vase in the British Museum is inscribed TON AΘENEΘEN AΘΛON (The prize given at Athens). The subjects on others are derived from mythology or from divine and heroic legends of the Greeks, and occasionally domestic scenes and actual life, as displayed in indoor amusements and occupations &c. (*Keramic Gallery*, enlarged edition, fig. 11.)

In Greek art, gods, heroes, and mortals are constantly represented in the attire and costume of the period when the painting was executed; they all consequently more or less depict the manners and customs of the Greeks themselves. Most of the vases of this period come from Vulci, Canino, Cervetri, and other parts of Etruria. To about the same date we may refer the vases of Campania, of which so many have been discovered at Nola. These, which are distinguished by a brilliant black glaze, are also celebrated for the elegance of their forms and the beauty and finish of the subjects represented; they are in red on black ground; many being entirely covered with this black varnish, which has been conjectured to be due to volcanic ashes spread over the surface of the vessel, and then exposed to a heat sufficient to fuse it. They are frequently ribbed and impressed with elegant patterns. (*Keramic Gallery*, enlarged edition, figs. 14, 15.)

The Fifth Period, from the Fourth to the Second Century B.C.

This may be called the *Decadence*, and dates from the accession of Alexander the Great, 336 B.C. to 186 B.C., when it is presumed the fabrication of painted vases altogether ceased; shortly after the edict of the Roman Senate against the celebration of the Bacchanalian festivals in that year. As we approach the second century B.C., we find less freedom of design and a certain mannerism in the drawing, as well as a greater profusion of ornament. (*Keramic Gallery*, enlarged edition, fig. 12.)

It now remains for us to notice another description of ancient pottery in which it may be said painting gives way to sculpture, excepting in the application of simple colours to heighten the effect of the relief. These vases are of a grand and imposing character, and are modelled in a masterly manner, evidently intended from their fragile nature to be seen from an elevated position and out of reach of the ordinary spectator. These religious vases have seldom any apertures, and could not contain liquids or be used for domestic purposes; they are modelled in terra-cotta, only slightly baked, and painted over with white, pink, blue, or other light colours. The usual form is a sort of hydria or askos; the spout rises perpendicularly from the front, and from the bottom of the neck the handle arches over the globular body and is fastened at the back; this handle on the larger specimens is surmounted by a lofty draped female figure, supported on each side by winged genii resting on the body of the vase; in front, on each side of the spout, are projecting sea-horses or tritons,

and under the imbricated spout is placed in relief the head of Medusa surmounted by a small Victory. They vary in height from three to five feet, and are discovered in Magna Græcia, especially in Apulia ; at Cumæ in Campania, and other places. From being found at these places, they are sometimes called *Cumæan* and sometimes *Apulian;* but although possibly the work of Greek artists, they are of the Roman era, that is, about 200 B.C., and succeeded the painted vases, a branch of art which was never cultivated by them.

Within the sepulchral chambers of Etruria are discovered, arranged in niches round the sides like the Roman columbaria, small oblong quadrangle urns, about two feet long, and about the same height, including the cover, used to contain the ashes of the dead. In places where stone was abundant, they were of stone or of tufa, which from its soft nature was easily carved, sometimes of alabaster, but most frequently of terra-cotta. In the front of these sarcophagi is generally carved in relief an allegorical subject, such as a mortal conflict with winged genii bearing torches, and on the cover a recumbent figure of the deceased, his or her head resting on the left hand; most of these earthenware urns bear traces of colour, especially blue, brown, and pink, and frequently have Etruscan inscriptions.

In many of the sepulchres of Etruria bronze specula or mirrors are found in juxtaposition with the Greek vases ; they are doubtless the work of Etruscan artists, and not Greek. They are circular discs of bronze with long handles of the same metal, terminating usually in animals' heads ; one side is polished, the other engraved with mythological or heroic scenes. These hand-mirrors formed a real part of the toilet of the ladies of Etruria, and according to ancient custom, having been constant and valued objects during life, were consigned as companions in death. Fibulæ, hairpins, gold wreaths, and other articles of female ornament are also frequently discovered.

PART II

THE VASA FICTILIA OF ENGLAND

Romano-British Pottery



OF the hundreds of thousands who daily traverse the crowded streets of this great metropolis, how very few are aware that from twelve to fifteen feet beneath them lies concealed the *débris* of a Roman city, remains of buildings, tesselated pavements, domestic utensils, personal ornaments, household gods, and coins innumerable, actually remaining in that position in which accident had placed them upwards of 1500 years ago; and having been covered over in succeeding ages, their existence was forgotten and unknown. Every generation has left some token of former habitation, however insignificant, and traces of the early British, Roman, Saxon, Norman, and early English races may be discovered by the attentive observer.

The surface of the ground in densely populated cities is raised by traffic, pulling down and rebuilding houses, the consequent waste of old material, and a variety of other causes, about on an average a foot in every century. Thus, the area comprised within the old Roman wall of London has, beneath the present level, a series of strata of former occupiers of the soil.

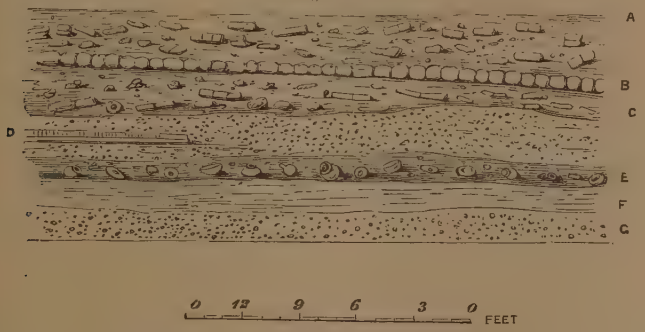
A section of a cutting, exhibiting these strata in a very marked manner, was sketched by the author in Cannon Street in the year 1851, and is given on the opposite page, showing the relative position of the Roman and early English pottery discovered in London.

The earliest specimens of British pottery found in England are principally funereal, discovered in the burial-places of the ancient Britons, under mounds of earth called *barrows*, or heaps of stones called *cairns;* these are the most primitive kinds of sepulchral interment. The barrows are mostly seen on elevated situations, either on downs or uncultivated spots, and the investigation, although interesting, yields in general little to repay the antiquary for his trouble, as they seldom contain more than the rude sun-dried urn, filled with the ashes of the dead, mixed with the charcoal of the funeral pile, cremation being universal at that early period. These urns

are sometimes ornamented with chevrons, semicircles, and longitudinal lines, cut or scratched on the vessel. We shall not enter into any lengthened description of these early British vessels, but proceed to give the reader an account of the more artistic productions of the Roman settlers in Britain, who brought with them improved methods of making and decorating pottery as well as other manufactures.

The author's attention was directed some years since, by accidental circumstances, to the antiquities discovered in the city of London, in consequence of the numerous excavations made in the metropolis for the construction of sewers, and in clearing the sites for the erection of

Fig. 1.



A is the present level of the street, with the remains of buildings, &c., which have accumulated since the great fire in 1666.

B is the paved roadway *in situ* before the fire of London.

C is the ground in which Norman and early English pottery is discovered.

D. In this stratum we have a sort of transition between the Roman and Saxon, and towards the bottom a piece of Roman tesselated pavement.

E. The Roman stratum is easily distinguished by the black soil, and it is more thickly embedded with remains than the others; here may be seen the lustrous red ware, drinking cups, tiles, and all sorts of domestic and personal implements.

F is the natural soil, a fine clay resting upon G, the gravel.

some large buildings, especially the Royal Exchange, which afforded opportunities of saving from destruction many interesting relics of ancient art, and objects illustrative of the manners and customs of the Romans in Britain. His researches brought him in contact with others working in the same field, foremost among whom was Mr. C. Roach Smith, whose advice and assistance on all matters of antiquarian interest the writer is glad to have an opportunity of acknowledging.

The illustrations, therefore, in this brief and imperfect sketch of the *vasa fictilia* of England, will be supplied almost entirely from specimens discovered by the author in the metropolis.

Samian Pottery.

Evidence of Roman occupation is always manifested by the discovery of numerous fragments of vessels of a beautiful coralline red

ware, commonly known as *Samian*. These are discovered from twelve to fifteen feet below the present level of London city, among undoubted Roman remains.

From the quantity of this lustrous red ware which has been observed on the sites of Roman cities and villas, it has been conjectured that it is the identical *Samian* spoken of by Pliny and other authors as used by the Romans at their meals and for other domestic purposes. It is indeed expressly stated by Pliny that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and display upon the board. That it was in common use we have abundant authority; in fact, we find it proverbial, in the same manner as we at the present day make use of the simile "as brittle as glass." Plautus (*Menæch.* A. ii. sc. 2), "M. Placide pulta." "P. Metuis credo, ne fores Samiæ fient." Again the same author says (*Bacch.* A. ii. sc. 2)—

> "Vide quæso, ne quis tractet illam indiligens,
> Scis tu, ut confringi vas cito Samium solet."

Pliny says that the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. If such be the case, we may reasonably ask: What has become of the numerous vestiges which must necessarily have been deposited wherever the Romans dwelt, if this red ware we are now considering be not identical with it? No other red ware, at all corresponding with the descriptions given by ancient authors, has been discovered. We are not disposed to say that the ware found in England was actually made at Samos, but it is a curious coincidence that the table ware used by the Romans in Italy, and that used by the Roman settlers in Britain, should have been both of a red colour. Martial says—

> "Cui portat gaudens ancilla *paropside rubra*
> Alecem."

And Persius—

> "*Rubrum* que amplexa *catinum*
> Cauda natat thynni, tumet alba fidelia vino."

The *paropsis rubra* and *rubrum catinum*, here mentioned, both refer to dishes used by the Romans at their meals, such as Pliny speaks of as Samian.[1] The former was a dish to hold vegetables (the *paropsis leguminis* of Suetonius), and the other to hold larger viands, such as, in this instance, a large fish. The *rubrum catinum* is also termed by Lucilius *Samium catinum*—

> "Et non pauper uti, *Samio*, curtoque *catino*."

[1] The Editor is indebted to Mr. John Bellows of Gloucester for particulars of a fragment of a bowl, found when digging the Metropolitan Railway Station of Aldgate, painted with a Chinese letter which signifies "Rice," and which he contends goes to prove that during the Roman occupation this comestible was imported from China.

The term *Samian* was probably applied to all vessels used at the table, much in the same way as in the present day *china* is a term used indiscriminately for all descriptions of ware, whether porcelain or fayence, European or Oriental. Two of these Samian bowls are engraved in *Montfauçon* (vol. v. pp. 124, 144), and are placed among the "Batterie de Cuisine." Speaking of the ware he says, "C'est fort creux, et peut avoir servie à mettre des sausses ou de la bouillie."

Tibullus alludes to these vessels—

> "At tibi læta trahant Samiæ convivia testæ,
> Fictaque Cumana lubrica terra rota."

Fig. 2 is a large and elegantly formed vase of the lustrous red ware, ornamented in relief with scrolls; on the bottom of the interior is the potter's name, OF. VITAL., meaning Officinâ Vitalis: from the workshop of Vitalis. It was found in St. Martin's-le-Grand, August 1845. (*Geol. Mus. Coll. Chaffers*, 295.)

Fig. 2.



The most remarkable fact connected with this ware is its uniform colour wherever found, whether in France, Germany, or England, and this circumstance has caused considerable discussion as to the locality in which it was originally manufactured. M. Brongniart (*Traité des Arts Céramiques*), speaking of it, says: This resemblance in respect to the texture, the density, and above all the colour of this ware in every country, is a sort of enigma difficult to solve in a satisfactory manner; for when we consider the number of places at a great distance from each other where it is discovered, and the difference of soil in each, the difficulty arises how the Roman potters could everywhere make a paste so exactly similar, with materials necessarily so different; for it cannot be supposed they would carry with them their paste for making these vessels. It may, however, be presumed that, choosing a spot where they could procure a clay, colourless, and adapted to furnish a paste sufficiently dense, they gave it the nasturtium red colour by introducing a proportion of red ochre.

Fig. 3 is a perfect bowl of Roman red ware, found at Cologne: design, a soldier in armour, with sword and shield, engaged in combat with a retiarius, holding on his left arm a net with a sword, and in his right hand a three-pronged spear. There is also a draped figure presenting a palm branch to an emperor seated on a curule chair. The subject of the retiarius armed with a net and three-pronged fork, fighting with a secutor (*Geol. Mus. Coll. Chaffers*, *E.* 204), frequently occurs on the red

pottery found in England. M. Brongniart mentions the discovery at Rheinzabern, a town in Alsace (Taberna Rheni), of several hundreds of fragments, as well as some moulds of a lion's head, a wild boar, &c., and a vase with figures and animals, with a border of the usual pattern of festoons and tassels, and potter's name, COBNERTVS.

Fig. 3.



He also gives a plan of a kiln for the manufacture, as he supposes, of this red pottery at Heiligenberg, near Strasbourg, discovered by M. Schweighæuser, as well as sixteen moulds for making the vessels, but the patterns are not of the same character as the Samian, nor of so good a finish. The author had several of these terra-cotta moulds in his possession, discovered at Cologne, which are now in the British Museum.

The plan adopted by the Roman potters in Germany, where these moulds are discovered, is somewhat after this manner. Stamps, with handles either of bronze or baked clay, were modelled in relief with patterns, devices, and potters' names; these were employed to impress an incused pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece, the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern was fired, and became perfectly hard for future use. The moist paste, of which the vessel itself was to be made, was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe (for the lathe-marks are always visible), while yet in a soft state, and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental vase by handling. Both the mould and vase inside it were then placed in the kiln and baked; the former, having been already fired, would not shrink, but act as a seggar to protect it from smoke and regulate the heat; the latter would necessarily shrink during the baking, and be easily removed when finished. The moulds would then be kept for future use. Dr. Fabroni, in his work on the Aretine Vases (*Storia degli Antichi Vasi Fittili Aretini*, Arezzo, 1840), gives a plate of some moulds for ornamenting the ware made at Arezzo, in one of which the bowl still remained, having been fired but not removed.

The plain red pateræ were simply turned in the lathe, and sometimes ornamented round the flat edge with ivy leaves laid on in *slip* of the same colour. In the annexed woodcut will be seen the potter's name, VRSVLVS, impressed across the centre, which is the usual position in the red ware;

occasionally the name is found outside the vase. The names of the potters have so close an affinity with each other, whether found in Italy, Germany, France, or England, that we may reasonably infer they had one common origin, but where that locality was has not yet been satisfactorily ascertained. In England no kilns for making it have been discovered, but in France and Germany kilns have been found, and moulds also, which it had been supposed were used for the manufacture of this particular ware, but the evidence is not clear enough to affirm positively that it actually was so. The moulds hitherto discovered appear to be for the manufacture of a coarser description of pottery, and the ornaments certainly not of so high a finish; in fact, they are just such imitations as we should expect to find in a distant colony.

Fig. 4.



Mr. C. Roach Smith is of opinion that this elegant ware was made in Gaul and Germany, derived from the earlier and more artistic models of Italy, and finds among the names of the potters many which he considers of Gaulish origin, as Dagodubnus, Dagomarus, Divicatus, Cobnertus, Tasconus, &c., whilst others are derived from a mixture of races; but the greater part are obviously Roman, as Severus, Albanus, Cassius, Atilianus, Censorinus, Domitianus, Felix, Vitalis, &c. Mr. C. Roach Smith (*Collectanea Antiqua*, vol. v. p. 157) records the discovery of a monument erected to the memory of the daughter of a Romano-Gaulish potter, whose name occurs on a vessel of this red ware found in London. It represents in relief a young girl holding a mirror and a basket of fruit; above her head is this inscription: D.M. AXVLA CINTVGENI FIGVLI FILIA. Axula, the daughter of Cintugenus the potter.

A long list of several hundred potters' names, including those formerly in the author's collection, is given in Mr. C. Roach Smith's *Illustrations of Roman London*, a work to which the reader is referred for more detailed information on this most interesting subject. (*Geol. Mus. Coll. Chaffers*, 326.)

Fig. 5.



Fig. 5 is a large fragment of a Samian vase, 9½ in. in diameter, enriched with elegant scrolls and festoons. Potter's mark, OF. RVFINI; found in London.

Some of the patterns with which this ware is decorated are exceedingly

beautiful and interesting, illustrating the Roman mythology and the different games they were accustomed to celebrate; gladiatorial combats; conflicts between men and beasts in the arena; hunting subjects, and field-sports. On one fine fragment found in Lad Lane, London, is represented in the first compartment a seated figure drinking from the small end of a horn, held above his head; in the next are two male and female figures dancing, the one playing on the double pipe (tibiæ pares), the other holding a tambourine (tympanum) over her head; another figure is beating time to the music with the castanets (crumata) in his hands, and an instrument called the scabellum under one foot; another division exhibits two pigmies, armed with spear, sword, and shield, attacking their inveterate enemies the cranes, who invaded their corn-fields; hounds and rabbits are introduced in another compartment. The patterns formed of the vine, its tendrils, leaves, and grapes, are tastefully grouped. On other vases are seen bas-reliefs of the heathen deities, Mars, Mercury, Apollo, Vulcan, Venus, &c.; some modelled from existing statues.

The vase (fig. 6) represents the Venus de Medicis, repeated, as a border; found at St. Mary-at-Hill, London, in 1845. (*Geol. Mus. Coll. Chaffers*, 328.)

Fig. 6.

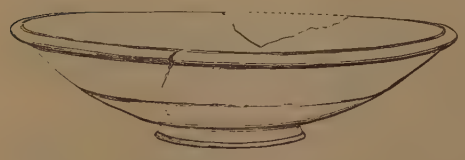


In general the ornaments are moulded as before explained, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished previous to their being affixed to the surface of the vase. Mr. C. Roach Smith gives a sketch of a beautiful specimen of this variety formerly in his collection. (*Illustrations of Roman London*, p. 97.)

Some fragments of vessels of precisely the same material, colour, and glaze have been discovered, having incused patterns cut into the surface of the vase with great sharpness and skill, evidently by the lathe, as is our cut glass of the present day; but no perfect example has yet been met with.

The general forms of the Samian ware are bowls and dishes or pateræ, of various sizes and of considerable thickness, to bear the constant wear to which it was subjected in being repeatedly moved on and off the board at meals; unlike the Athenian vases, which were for ornament only, and the chief excellence of which consisted in their extreme lightness. Fig. 7 is a plain bowl of this red ware, nearly perfect, 9 inches in diameter; potter's mark, TITIVS, enclosed in a circle; found in Queen Street, City, 1850.

Fig. 7.



Drinking cups of the red lustrous ware are never found in England. The small open bowls may perhaps have been occasionally used to drink out of, but they would be inconvenient for the purpose. An elegant poculum with two handles, or small amphora, for passing round a table from one to another of the guests, is annexed, fig. 8 ; it is the red ware, ornamented in relief with a peacock amid ivy leaves laid on in *slip* of the same coloured paste, 7½ in. high. Found at Cologne. (*Geol. Mus. Coll. Chaffers, E.* 204.)

Fig. 8.



The large ornamented bowls and plain pateræ were used to place the viands and substantial part of the repast in, while the small plain Samian cups of the same red ware were those described by ancient authors as the *salinum*, or salt-cellar, and the *acetabulum*, or vinegar-cup, which were put on the board to dip the lettuce and viands into, or to hold occasionally pickles, sauces, or other condiments.

The acetabulum was used as a measure, as we should say *a tea-cup full.* The cyathus or ladle held one-twelfth of a sextarius or pint, the acetabulum one-eighth of a pint. The Romans divided the sextarius into twelve equal parts, called cyathi; therefore the cups were called sextantes, quadrantes, trientes, &c., according to the number of cyathi they contained. Fig. 9 is an acetabulum of the Samian ware, with potter's mark ; found in London, 1849.

Fig. 9.



A circumstance connected with these cups may not be unworthy of notice, as it shows the antiquity of the "thimble-rig" of the present day. The use of the acetabulum for this purpose is distinctly mentioned ; they placed three of these cups on a three-legged table, and underneath each were put pebbles, which were removed from one to the other by sleight of hand or abstracted altogether, to the great astonishment and amusement of the spectators, who found the stones under different cups from those which they expected. These persons were called acetabularii because they played with the acetabulum.

Aretium, in Italy, is one of the towns mentioned by Pliny as celebrated for the finer description of earthenware. Dr. Fabroni has published a work descriptive of this ware (*Storia degli Antichi Vasi Fittili Aretini*, Arezzo, 1840), which is altogether distinct from the lustrous red ware called Samian, differing both in colour and execution ; the ware of Arezzo being of a darker red, and the reliefs, although, as before noticed, produced in the same manner, are of higher finish. The potters' names, too, are generally impressed in a sort of footprint, or else outside the vase.

Figs. 10 and 11 represent a cup of Aretine manufacture, found in London in 1841, with the maker's name impressed at the bottom ; it has a sort of engine-turned pattern round the top. Isidore of Seville speaks of a red ware as being the manufacture of Aretium ; the passage runs thus :

Fig. 10.

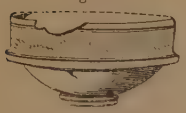


Fig. 11.



"Aretina vasa, ex Aretio municipio Italiæ, dicuntur ubi fiunt, sunt enim rubra. De quibus Sedulius—

'Rubra quod appositum testa ministrat olus.'

Samia vasa quidam putant ad oppido Samo Græciæ habere nomen, alii, dicunt cretam esse Italiæ, quæ non longe a Roma nascitur quæ Samia appellat."—*Isidore*, 20. 4.

Here Isidore is doubtless speaking of two red wares, and even in his time (seventh century) there appears to have been a difference of opinion as to the locality of the Samian ware ; the quotation from Sedulius would not solely apply to the Arezzo ware, but to any dish of red colour.

The pattern round the top of the Aretine vases is evidently the *ovolo*, or egg and arrow decoration, similar to that depicted on Greek vases (vide *Hamilton*), but unlike the border on the Samian, which is formed of festoons of drapery, with a cord and tassel pendent between each, appearing somewhat similar at the first glance, but the difference being easily detected upon close inspection.

Figs. 12 and 13 represent a cup of red pottery of Arezzo ; it exhibits the higher style of art employed in ornamenting this kind of ware in

Fig. 12.



Fig. 13.



Roman Italy. The two views show the side and base of the cup ; $2\frac{1}{2}$ inches high, 5 inches diameter.

The Samian vessels we have just described are so very superior to those which follow in texture, quality, glazing (*Geol. Mus. Coll. Chaffers*, 1028), and decoration, that we may liken them to fine porcelain as compared with coarse earthenware ; they were of home manufacture, and although no kilns have been discovered in this country in which the red lustrous ware was manufactured, yet, on the other hand, several have

been exhumed in which the more common description of vessels remained as placed by the Romano-British potter for baking, and the productions of each particular pottery may be recognized. Although these fictile vases are of common material, still a peculiar elegance of form may be observed in their outlines, and the ornamentation, though rude, has a good effect.

Upchurch Pottery.

Upon the banks of the Medway, near the village of Upchurch, there was, in the time of the occupation of Britain by the Romans, a very extensive pottery. Along the shore for many miles may be observed vast quantities of Roman ware in fragments; in fact, the mud or clay when the tide is out is found to be completely filled with Roman pottery. The pottery is of a fine and hard texture; its colour is usually a blue black, produced by baking it in the smoke of vegetable substances. The ornaments are simple but diversified; they appear to have been effected by means of a flat stick notched at the end, which was passed over the surface of the moist clay in parallel, zigzag, or crossed lines, leaving the pattern incuse. In some, the ornament consists of small dots or pellets encircling the vessel in squares, circles, and diamond patterns, which

Fig. 14.



Fig. 15.



appear to have been stencilled on the surface, usually of a different colour to the body of the ware, but mostly white. Some of the vessels found here are of a red colour, bottle-shaped, having been subjected to a greater degree of heat in the burning.

Fig. 14 is a globular vase of reddish paste with black glaze; the pattern is formed of stencilled dots; it was found in Queen Street, Cheapside, June 1850, and is probably from the Upchurch manufactory.[1]

There is another description of ware, which is, no doubt, of native manufacture, but scarce and seldom found entire; it is of a light brown or ash-coloured clay, with crinkled ornament in relief round the edges, and unglazed. Fig. 15 shows the usual form of this singular kind of pottery; the pattern is made with a tool; it was found in St. Martin's-le-Grand, October 1845.

[1 There are several specimens of Upchurch ware in the Jermyn Street Museum.]

Castor Pottery.

A more ornamental kind of drinking cup was made at Castor, in Northamptonshire. The discoveries of Mr. Artis in that neighbourhood revealed quantities of this ware in the kilns, as placed by the potters for baking. This gentleman traced the potteries to an extent of upwards of twenty miles on the banks of the Nen (see Artis' *Durobrivæ of Antoninus Identified and Illustrated*). These vessels are ornamented in relief with hunting subjects, representations of fishes, scrolls, foliage, and human figures; the mode of operation seems to have been by means of sharp and blunt skewer implements and a *slip* of suitable consistency. These implements were of two kinds, one thick enough to carry sufficient *slip* for the head, neck, and body of animals, and another small enough to delineate the details, as the tongue, eye, lower jaws, legs, and tail. There

Fig. 16.



Fig. 17.



appears to have been no retouching after the *slip* trailed from the implement. These vessels were glazed after the figures were laid on, which are usually of a different colour from the body of the ware, as white on a light brown or chocolate ground. (*Geol. Mus. Coll. Chaffers*, 234 *and* 707.)

Fig. 16 is a poculum of the Castor ware of white paste, dark brown glaze with a metalloid lustre, representing hounds hunting a stag, laid on in slip after the vase was turned, and then glazed; a sort of engine-turned tool-work is seen at the bottom; height 4½ inches; found in Cateaton Street, London, January 1845.

Another elegant drinking cup of the Castor ware is annexed, fig. 17. It is 8 inches high: yellowish-brown paste. The glaze on the largest upper portion is black, with the scroll ornament in *slip* of a white pipe-clay; it has two bands of tool-work made before glazing; the stem of the vase has a red glaze; found at Winchester. Some others of a higher

artistic order, with subjects from the heathen mythology, have been found; one at Bedford Purlieus, by Mr. Artis, had a representation of Hercules delivering Hesione from the monster; another at Colchester with a hunting subject, two gladiators and two men leading a bear. These all have their names written over their heads, and are wonderfully well done, considering they are laid on in slip with a sort of skewer and not moulded. (*Geol. Mus. Coll. Chaffers, E.* 214 *and* 219.)

This kind of pottery has been occasionally discovered in Holland and Germany, where they were perhaps imported from England. Fig. 18 is introduced for comparison; it was found on the banks of the Rhine; it is 4½ inches high, of a white paste covered with a metalloid glaze, representing dogs chasing a deer, worked in slip or *barbotine* in the way before mentioned. A drinking cup of another pattern, but of similar ware to that found at Castor, is here given, fig. 19. It is 5¾ inches high, of a white body covered with a red glaze; the mode of ornamenta-

Fig. 18.



Fig. 19.



tion is pleasing, and appears as if obtained by overlapping cut pieces of clay before glazing. The usual form of the wine cups will be seen from the foregoing specimens; they are almost invariably smaller at bottom than top, and many, formerly in the author's possession, which are now in the British Museum, have short convivial words laid on in relief, as IMPLE, REPLE, BIBE, VIVAS, AVE, DA VINUM, VITA, &c.; they contain about half a pint of liquid; others again are so pointed as not to be able to stand on a table, but must when once filled be emptied of their contents.

Fig. 20 is a vase or cup 4½ inches high, of greyish-white body and black glaze. The pattern is formed of small bosses laid on in white slip, after turning, and before glazing and firing. (*Geol. Mus. Coll. Chaffers, E.* 221.)

New Forest Ware.[1]

There are many other places in England where kilns for making pottery have been discovered. Mr. J. Conyers, an antiquary, met with

[1 Professor Church places this pottery at Crockhill, and considers that it existed until the fifth century. There are some characteristic examples, E. 130–134, in the Jermyn Street Museum.]

some in digging foundations north-west of St. Paul's in 1677; he states the depth to have been 26 feet, and gives sketches of the urns found in them (*Sloane MSS.*, 958, fol. 105); there were also lamps, bottles, and urns of the coarser sort. Remains of extensive potteries have

Fig. 20.



Fig. 21.



Fig. 22.



been found in the western district of the New Forest, in Hampshire. (*Archæologia*, vol. xxxv.)

Fig. 21 is a drinking cup, 6 inches high, of red clay, covered with a blackish glaze, the red tint being seen through it; the sides are compressed into seven compartments, and a pattern in bands produced by tool-marks after turning on the lathe; found in Lothbury, 1847. (*Geol. Mus. Coll. Chaffers*, 173, *and E.* 90.)

Fig. 23.

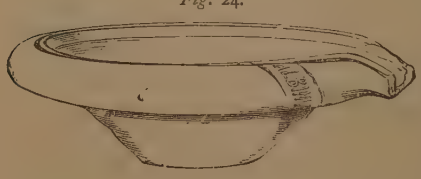


Fig. 22 is a small bottle, 6¾ inches high, of yellowish-white body, painted in black in the manner shown; from Castor, 1826.

Fig. 23 is a small vase of unglazed brownish-red pottery; found in London. (*Geol. Mus. Coll. Chaffers*, 119.)

Among the culinary utensils used by the Romans in this country was a broad shallow vessel termed a mortarium; it had on the bottom of the interior sharp angular pebbles embedded in the ware, for the purpose of triturating vegetable substances, or bruising them with liquids, being provided with a spout to pour off the mixture when rubbed to the required consistency; it had a broad rim, which turned over outwards about half-way, apparently for the purpose of concentrating the heat round the vessel when placed upon the fire; on this rim is generally found the name of the potter. These mortaria are exceedingly numerous, not only in London, but in other parts of England, wherever Roman buildings have been discovered; at Headington, near Oxford. Mr. Llewellyn Jewitt found fragments of at least two hundred of

Fig. 24.



them. They vary in size from 7 inches to nearly 2 feet in diameter, and are about 5 inches deep; most of them, when found, give evidence of great wear, having generally a hole rubbed through the bottom.

Fig. 24 is a mortarium, 10¾ inches diameter, of light brown ware, unglazed; the potter's mark, ALBINVS, may be observed stamped upon the rim. It was found in Smithfield in April 1844.

Mortaria are sometimes found of the red lustrous ware called Samian; these are provided with spouts of lions' heads or masks, through which the liquor was poured, and the grains of hard stone forced into the paste inside it as usual, for the purpose of trituration. (*Geol. Mus. Coll. Chaffers*, 380 *and* 631.)

Fig. 25 is of this red ware, and bears the potter's name, VLIGGI, M.,

Fig. 25.

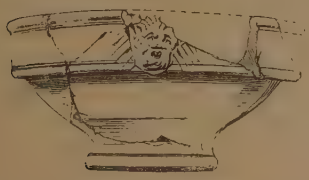
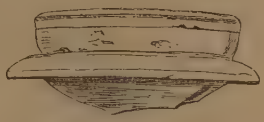


Fig. 26.



or Manû; made by the hand of the potter Uliggus; it was found in London. The next cut, fig. 26, is a fragment of a vessel of uncommon external form, of the red lustrous ware, for heating liquids, with a broad

Fig. 27.



Fig. 28.



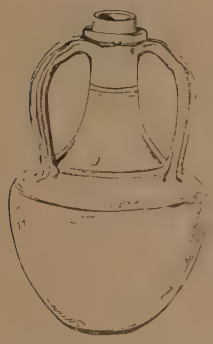
projecting belt turned downwards to concentrate the heat round the bottom of the pan; found in London.

Large amphoræ have been discovered, capable of holding ten or twelve gallons, mostly in fragments; they were in general use for storing wine,

oil, or other liquids. Two of them were found perfect in an excavation in Aldermanbury, one of which came into the author's possession, and is now in the Jermyn Street Museum. It is 2 ft. 9 in. high, its largest diameter 2 ft.; it is of a very thick light brown clay, and unglazed, the form as annexed (fig. 27). (*Geol. Mus. Coll. Chaffers*, 989.)

These large vessels were frequently used to contain funereal deposits, the upper part being cut off and fitted on again as a cover; glass cinerary urns, filled with charred bones collected from the funeral pyre, are found within them. In the Charles's Museum at Maidstone are two of these, discovered in a walled cemetery at Lockham Wood, and others were recently exhumed at Colchester, containing similar deposits, now in the Museum at Colchester Castle.

Fig. 29.



Smaller amphoræ are common amongst remains of Roman domestic vessels found in the metropolis, some of elegant forms. Fig. 28 was found in digging the foundation of London Bridge; it is 17 inches high, and unglazed. (*Geol. Mus. Coll. Chaffers*, 135 *and* 718.)

Fig 29, another amphora-formed vessel of a light red ware, was found in Cannon Street, London; and fig. 30, also of a red body, painted with a zigzag band round the upper part, is from Old Broad Street. Fig. 31 is a small flattened amphora, used to carry at the side,

Fig. 30.



Fig. 31.



suspended by the handles round the neck; it is unglazed, with red markings round the sides; found in Moorgate Street in 1835. (*Geol. Mus. Coll. Chaffers*, 962 *and* 713.)

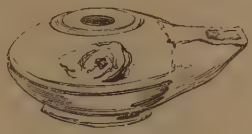
The lamps found in England are seldom of bronze, but almost invari-

ably of terra-cotta, with small projections at the side instead of handles; they were usually placed upon flat earthenware trays, with upright ridges

Fig. 32.



Fig. 33.



and handles, into which they fitted, and were thus carried about. These lamps are, with few exceptions, of a rude character, being mostly without ornaments or potters' names. Figs. 32 and 33 are specimens of the ordinary lamp, the former found in Queen Street, Cheapside, the latter in Lad Lane, in 1842. (*Geol. Mus. Coll. Chaffers*, 237, 255, *and* 249.) Fig. 34 has a hole through its centre for placing on a point; it is of black glaze ornamented with red bands; found in London.

Sometimes they are found with two or more burners; these larger lamps were suspended from the top of a high tripod or stand with a very long stem. (*Geol. Mus. Coll. Chaffers, E.* 222.)

Fig. 34.

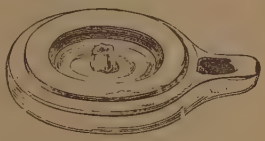


Fig. 35 has eight burners, and is provided with three small loops on the inner circle; it was suspended by small bronze chains; it is of a reddish clay, 7½ inches diameter; discovered at Cologne.

Tiles were made of a red clay, very compact and well fired, and moreover extremely durable; for those made upwards of 1500 years since are as firm at the present day as when first made. Bonding tiles were used

Fig. 35.



Fig. 36.



to bind the courses of stone firmly together, and in the walls of Roman buildings we usually find several courses of Kentish rag or other stone,

and then a double row of these bonding tiles. They were also used to form the arches over doors and windows. One of these tiles in the author's possession measures $15\frac{6}{10}$ inches in length, $10\frac{4}{10}$ inches in breadth, and $1\frac{4}{10}$ of an inch in thickness. They are generally marked with semicircles at one of their ends. The hypocaust tiles are square, and

Fig. 37.

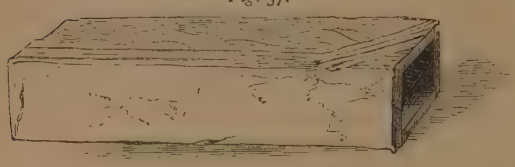


Fig. 38.



were used for constructing the pillars which supported the floor above the hypocaust, and between which the flames of the furnace permeated. They are frequently stamped with the name of the legion or cohort which was at the time stationed at Londinium. Fig. 36 is a hypocaust tile, inscribed P.PR.BR.: it was taken from a Roman building in Queen Street, Cheapside, in 1850: size $7\frac{3}{4}$ inches square. (*Geol. Mus. Coll. Chaffers*, 745.)

Flue-tiles are of various dimensions, but usually quadrilateral, long and hollow, with lateral apertures for the heated air to pass through. They were placed one upon another, end to end, along the inner sides of the walls, to convey hot air from the hypocaust to distant rooms. They are generally ornamented with incuse patterns of geometrical figures, and

Fig. 39.



Fig. 40.



diagonal or wavy lines, the object of which was to make the cement adhere more firmly. (*Geol. Mus. Coll. Chaffers*, 117.)

Fig. 37 was discovered in London in August 1846. Large quantities of tubular draining-tiles have been discovered in and about London, fitting into each other, and cemented, as at the present day. Roof-tiles were

made with longitudinal edges turned upwards; these, when placed side by side, were fastened together by semi-cylindrical tiles, larger at the lower end, which overlapped the narrow end of that placed next to it.

Cinerary urns are more frequently found without the city walls: the usual form is like that annexed. Fig. 38 contained bones, charcoal, and wood ashes. Another vase, found with this by the author in Wells Street, Jewin Street, a few yards from the circular bastion of the old Roman wall (which may still be seen in Cripplegate Churchyard), contained about seventy silver denarii, ranging from the Emperor Galba to the Empress Faustina Senior. They were all well preserved; those of the early Emperors were slightly worn from circulation, but the later coins of Antoninus Pius and Faustina seemed fresh from the die; from which circumstance we may infer that they were buried in the reign of Faustina, A.D. 140.—Vide *British Archæological Journal*, vol. ii. p. 272.

The next illustration (fig. 39) is a Roman terra-cotta figure of a boy on horseback; another, found by the author, was a rattle in form of a helmeted head. Clay statuettes are also discovered of heathen deities, but the penates are usually of bronze. Another terra-cotta figure of a child (No. 40) is of much better work than the preceding: the drapery hangs in graceful folds round the upper part of the figure. This was found also in the metropolis. (*Geol. Mus. Coll. Chaffers*, 715 *and* 250.)

PART III

Mediæval Earthenware Vessels

FROM the seventh to the fifteenth century, a period of nearly eight hundred years, but few examples of pottery that can with certainty be appropriated have been handed down to us ; and when they do occasionally appear in the excavations in and about the metropolis, they possess so few distinctive characteristics, that it is almost vain our attempting to identify them with any particular century within this wide range. We will, however, endeavour to clear up a portion of the mystery which has hitherto enveloped these mediæval earthenware vessels. It must be remarked that we are to consider them merely in regard to their utility and domestic economy, and not to their elegance of form or fineness of material ; for in those respects they present a lamentable decline from the Greek and Roman periods, when even vessels of the coarsest clay had a pleasing effect. We do not, therefore, speak of them as works of art, but as of homely manufacture and for domestic use, which, from their fragile nature and comparative insignificance as to value, have in few instances withstood the shock of time, or been thought worthy of preservation. These fictile vessels are extremely rare, and it is a matter of considerable difficulty to appropriate them to their particular era ; it is only by comparison that we are likely to arrive at any satisfactory result.

As a reference to the Norman and early English manuscripts will materially assist us in our inquiries, a few of the more striking forms of Norman earthen cups are selected from various manuscripts,[1] which, by comparison with many of those hereafter engraved, will enable us to identify them as belonging to that period.

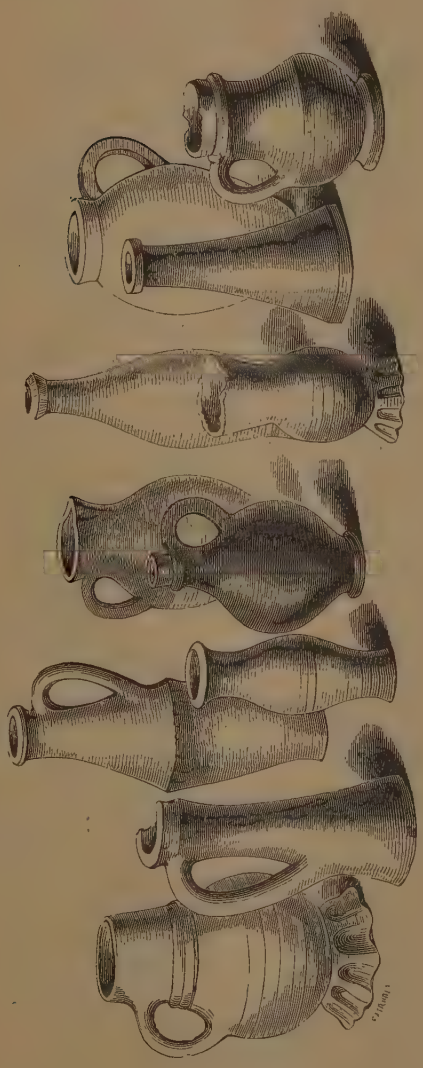
A point that requires investigation is the glazing on these vessels, and when it is probable this mode of application, either as a means of decoration or utility, was revived, if it were ever entirely lost. The green glaze appears to have been intended more for use than ornament, as it seldom covers the entire surface of the vessel, but only round the inside

[1] Strutt's "Horda Ang."

of the lip and upper portion of the exterior, where the liquids would come in immediate contact, or might be spilt over; this could not result

Fig. 41.

MEDIÆVAL EARTHEN VESSELS FOUND IN LONDON. (*Coll. Chaffers.*)



1. A wide-mouthed jug of brown earth, glazed all over, the foot ornamented with indentations—6 inches high.
2. Jug of reddish-brown earth, of rude manufacture, unglazed—6 inches high.
3. Jug of yellow clay, glaze of the same colour on the upper part—8 inches high.
4. Pot of reddish earth, unglazed—5 inches high.
5. Jug of light-coloured clay, glazed on the upper part—6 inches high.
6. Bottle of slate-coloured glaze—5½ inches high.
7. Pot of red earth, unglazed—7 inches high.
8. Pot of yellowish earth—5 inches high.
9. Jug of cream-coloured clay, yellow glaze mottled with green on the upper part—6 inches high.
10. Straight-sided vessel of yellow earth, slightly glazed—6 inches high.
11. Jug of yellowish clay, with green glaze on the upper portion—6 inches high.

from accident or decay. Imperfections or blemishes in the ware are generally covered over with a spot of glaze.

It is surprising the great depth at which these fictile vessels with

a light green mottled glaze have been found in excavations; in some instances they have been discovered mixed with Roman remains. Fig. 43 is a water-pitcher, with mottled green glaze on the upper part; it is ten inches high, and was discovered at a depth of twelve or fourteen feet, in

Fig. 42.



Queen Street, Cheapside, in August 1842. (*Coll. Chaffers.*) Vessels of similar form are represented in an illuminated manuscript of the eleventh century (*Cotton MSS., Nero, C.* iv.), where servants are taking pitchers from the cupboard, filling them with water, and carrying it to the Saviour

Fig. 43.



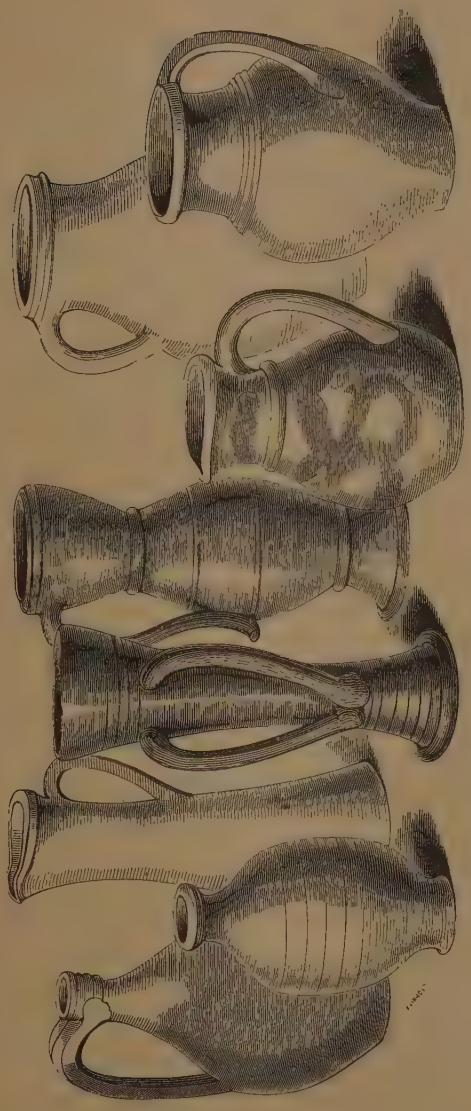
Fig. 44.



to be changed into wine, at the marriage at Cana. Mr. Wellbeloved, in his *Eburacum*, says, that with undoubted remains of Roman earthenware he frequently found fragments and entire vessels of a coarse sort, generally of a yellowish-white clay, with a strong glaze of various shades of green, and adduces several instances; he states that at Carlisle, fifteen feet below

the surface, and beneath several fragments of Samian ware, were discovered

Fig. 45.



MEDIÆVAL EARTHEN VESSELS FOUND IN LONDON. (*Coll. Chaffers.*)

12 13 14 15 16 17 18 19

12. Pitcher with narrow neck, the lower part coloured black, above of yellow green glaze—holds three quarts.
13. Vase of light brown earth, unglazed—8 inches high.
14. Early unglazed jug, with straight sides, of cream-coloured earth, holds three pints—11 inches high.
15. Ale pot, covered with black glaze, having two handles, placed close to each other for the convenience of passing round a table, holds about a quart—11½ inches high.
16. Vessel of Norman form, covered entirely with black glaze—11½ inches high.
17. Jug of reddish-brown earth, and dark green glaze, with touches of yellow, partially applied in a wavy or festoon pattern—7½ inches high.
18. Large water-pitcher, of brown clay, unglazed, holds ten pints—10½ inches high.
19. Pitcher of brown earth, unglazed, holds a quart—8 inches high.

two ancient pitchers, which inclined him to regard them as the work of Roman potters. Without admitting these pitchers to be Roman, these

circumstances tend to prove the great antiquity of the particular sort of glazing in question, and that it was used much earlier than has been supposed. An Etruscan or Roman lagena here given (fig. 44), with one handle, is evidence in favour of that opinion. The mouth of this jug is pinched at the sides into the shape of a leaf, forming a spout for the liquor to be poured off in a small stream ; the front is ornamented by lines (cut with some sharp instrument), representing a fish, the fins of which are coloured with a green glaze, as also the lip and the wavy pattern which runs down from the top to the bottom ; the ground is of a black glaze. A Roman cinerary urn, found in Queen Street, Cheapside, in 1842, had on the inner surface of the mouth a green glaze, and a spot or two on the exterior, as though some had been accidentally spilt ; and a Roman lamp, the inner part of which is evenly and brilliantly glazed of a green colour, the outside having been so originally, but now partially rubbed off. To the latter two it may be urged, that this appearance was the result of vitrification, caused by intense heat ; and such may perhaps have been the fact ; but the jug is more conclusive, as it is very improbable (even supposing it to have been subjected to a great heat) that it should be coloured in a pattern.

Fig. 46 is a very early specimen of a pilgrim's bottle, partaking much of the form of the short and flat Roman amphora, No. 31, before given. It is of cream-coloured ware, unglazed, 10 inches high. The two sides of this bottle are separately turned and joined together in the line of the two handles. Found in Cannon Street, 1851. (*Geol. Mus. Coll. Chaffers, F.* 1.)

Fig. 47 is a tall early English jug of the Norman form ; it is of light-coloured clay, partially covered with a yellow glaze, quite perfect, and of large capacity, being 16½ inches high ; found in Cannon Street, 1853.

Fig. 48, a jug, 8 inches high ; cream-colour body, upper part covered with transparent glaze spotted with black ; found at London Wall, 1844. A jug of this form was discovered in Friday Street with pennies of Henry III. and Edward I. ; its date may therefore be assigned to the latter part of the thirteenth century. (See *C. R. Smith's Catalogue of London Antiquities*, p. 114.)

Fig. 49, a costrel, 10 inches high, with two projections on each side, pierced for passing a cord or strap, for suspension, like a pilgrim's bottle ; red body, glazed in a marble pattern with white and red ; found in London, August 1850. (*Geol. Mus. Coll. Chaffers, F.* 6, 10, 20.)

The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell, were undoubtedly the most primitive vessels, being naturally formed ready for use ; and most of the forms of the fictile ware are derivable from this source. It would be an interesting task to pursue this subject further. We should probably find, that in those countries where a particular fruit was most abundant, the fictile vessels would partake of its figure and ornamentation. The gourd and cocoa-nut were in common

use in England; there are frequent allusions to them. "A standing gilt nut" is mentioned in the will of Sir Thomas Lyttleton, A.D. 1480, and in

Fig. 46.

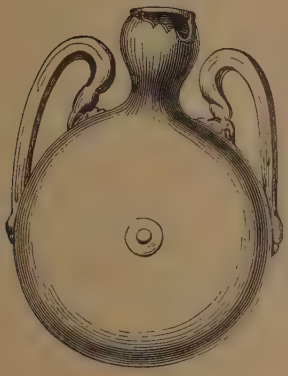


Fig. 47.



certain inventories of Wolsey, Queen Elizabeth, &c. In Chaucer (*Canterbury Tales*), the manciple says to the cook—

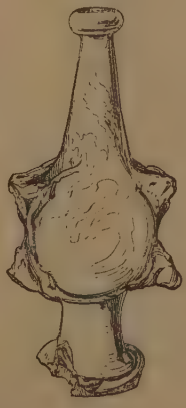
"I have here in my *gourd* a draught of win."

In the "Comptes Royaux de France," 1391, we read, "Pour ij seaux et j *courge* ferrez, pour porter l'eaue es chambres de Madame Ysabel et

Fig. 48.



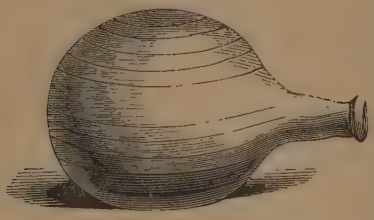
Fig. 49.



Madame Iohanne de France, xs.;" and in the inventory of Margaret of Austria, 1524, "Deux grosses pommes et ung concombre de terre cuyte, paincts."

The annexed cut represents a gourd-shaped bottle of brown earth, unglazed; perhaps a costrel used by travellers to carry liquids; it is slightly flattened on one of its sides to prevent it rolling, but cannot be placed in an upright position.

Fig. 50.



The pomegranate and pine-apple were favourite objects of imitation for cups; many of which, from their expensive workmanship, having withstood the general wreck consequent upon the change of fashion. The following is the description of one presented to Queen Elizabeth: "A cuppe of silver guilt, shutting and opening in the middest, pomegranade fashion, the handle being a wheat eare." In like manner, other natural productions, such as horns of beasts, eggs of ostriches, shells, &c., were formed into drinking cups, and were the types of earthenware vessels, which partook more or less of their form.

From the recent examination of Saxon graves much valuable information has been gained for the historian and antiquary with regard to the manners and customs of that people. The earthen vessels which have been discovered are generally of a very rude character, with some few exceptions; but this is not the case with the glass cups, which possess a degree of elegance in their form and design. The late Mr. Rolfe of Sandwich had one in his possession, discovered in a Saxon grave near Ramsgate,[1] and a similar specimen was found by Mr. Dennet in the Isle of Wight.[2] One peculiarity of these glasses is, that they cannot be placed upright upon the table, but must be held in the hand until emptied of their contents; they seem to partake of the character of the horn in their elongated and pointed form.

The descriptive notices of earthenware vessels by which they can be identified, or from which we can ascertain the name of any particular form, are very scanty. Earthen bowls and dishes were, no doubt, common; bur we rarely meet with notices of them; for, by reason of their comparative insignificance, they were seldom enumerated or described in inventories. Bowls are frequently alluded to without mentioning the material of which they were made; earthen pitchers and pots were in very general use amongst all classes during the Middle Ages.

In the payments of the executors of Eleanor, wife of Edward I., in the thirteenth century, is the following entry: "Item, Julianæ *La Potere*, pro ccc. *picheriis* viijs. *vid.*" And in the same document we have a record of the payment: "Item, Johanni *Le Squeler*[3] pro M^le^ et D. discis, tot platellis, tot salseriis, et cccc. *chiphis* xlijs."

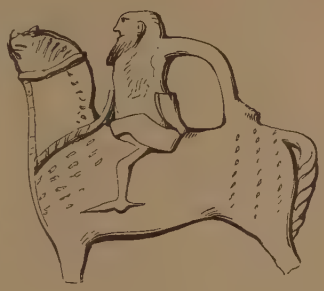
[1] *Archæological Album*, by Thomas Wright, Esq., p. 207.

[2] *Transactions of the British Archæological Association at the Winchester Congress*, p. 152.

[3] The *squeler* was a seller of *esquelles*, from the French word *écuelle*, a porringer, dish, or basin. Hence, the department in large establishments where these vessels were kept and cleaned was termed a *sqwellery* (scullery).

Some earthenware vessels have been discovered in England, which, although of a rude character, have certain peculiarities enabling us to appropriate them to their approximate date. The glazed earthenware pitcher, fig. 51, was found in making an excavation at Lewes: it is in the form of a mounted knight, and is 10 inches high by 11½ inches long; its capacity is about a quart, and has evidently been used to contain liquids, which could be introduced at the crupper of the horse and discharged through the mouth, while the hole at the top of the rider's head served as a vent. The figure has a flowing beard, long-toed chausses, and prycke spur of the early part of the thirteenth century, for which abundant authorities will be found from Henry III. to the earlier part of Edward I. The vessel was originally covered with a coarse green glaze, much of which has been worn away by use; the horse's legs were probably never longer than they are now. It is in the possession of Mr. W. Figg, of Lewes.[1]

Fig. 51.



The next illustration, fig. 52, represents a curious early English jug of the fourteenth century, found in an excavation in Cateaton Street in 1841, belonging to Mr. A. C. Kirkman.[2] It is also of earthenware, entirely covered with a coarse green glaze; its capacity is equivalent to about a quarter of a pint; under the lip is a face, the resemblance of which to the heads represented on the English coins of the first three Edwards is too obvious to escape attention; and when it was shown to Sir Samuel Meyrick, he at once pointed out the reverse curls of the beard as the fashion in the time of Edward II., and referred to the effigy of that King figured in Stothard's *Monumental Effigies* in corroboration of this opinion. In the Salisbury Museum is a vessel of greenish glaze, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet, and prick spur, of the end of the twelfth century; and in the Scarborough Museum are several rude vessels of the same date, in forms of animals. Specimens of fictile vessels of the Mediæval period are extremely rare; and although the fabrication of such as have hitherto been brought to light is rude and coarse, they possess a high degree of

Fig. 52.



[1] *Brit. Arch. Association Journal*, vol. ii. p. 343.

[2] *Ibid.* vol. iii. p. 63.

interest, from the circumstance of their representing, for the most part, something the artist was accustomed to see and imitate to the best of his ability: this is evidently the case with these two specimens.

In the fourteenth, fifteenth, and sixteenth centuries, jugs were very commonly ornamented with heads beneath the lips or spouts; we have given an illustration of one of the fourteenth century, and the Bellarmines of the sixteenth will presently be spoken of; an allusion to a similar vessel, from an inventory of the Duke of Burgundy in 1467, is here quoted, which was sufficiently valued to be mounted in silver and gilt:—

"Ung hault *goblet de terre*, ouvré et chiqueté à ung visaige d'un heremite, garny au dessus et au dessoubs d'argent doré, et le couvercle aussi d'argent doré."

A very interesting discovery was made at Lincoln of some terra-cotta moulds which had been used by a potter of the fourteenth century for impressing these ornamental heads on the glazed jugs of the time; they were found with numerous fragments of pottery near the remains of a kiln. From the head-dresses and disposition of the hair and beard they evidently belong to the reign of Edward III. The mode in which these heads were applied is shown by an impressed fragment of glazed ware found with them; they are in the collection of Mr. Arthur Trollope at Lincoln.

In the *Manners and Household Expenses* of Sir John Howard, 1466, there occurs the following entry: "Wateken bocher of Stoke delyverd of my mony to on of the *poteres* of Horkesley ivs. *vid.* to pay hemselfe and is felawes for xi dosen potes."

The *Household Book* of the Earl of Northumberland, in 1512, gives us a pretty correct idea of the manner of living at the beginning of the sixteenth century, which, for such a noble family, astonishes us at the humble and unostentatious display made at the table; hence, it appears that *treen*, or wooden trenchers and pots of earth, were commonly used at the tables of the dependants. The former were not easily to be broken; but the case was different with the earthen pots, which, from their fragile nature, were, it seems, a continual source of expense; it was therefore ordered that—"Whereas *erthyn potts* be bought, that *ledder potts* be bought for them for serving of lyveries and meallys in my lord's hous."

Estienne Perlin, in his *Description des Royaulmes d'Angleterre et d'Ecosse*, published in Paris in 1558, says: "The English drink beer, not out of glasses, but from earthen pots, the covers and handles made of silver for the rich. The middle classes mount theirs in tin; the poorer sort use beer pots made of wood."

Harrison,[1] who wrote about the year 1579, gives us an account of the earthen pots which were in use in his time; he says: "As for drinke, it is usually filled in pots, goblets, jugs, bols of silver in noblemen's houses, also in fine Venice glasses of all forms, and for want of these elsewhere in *pots of earth* of sundrie colours and moulds, whereof many are garnished with silver, or at the leastwise in pewter."

[1] *Description of England*, Book II. cap. 6.

In the books of the Drapers' Company[1] there is a description of an election feast in the year 1522, where, after describing the order in which they sat, and other matters, goes on to inform us that—"At the said high board were salvers of bread, pears, and filberds, placed upon the tables before they sat down; as also *green pots* of ale and wine, with ashen cups set before them at every mess; but they had gilt cups for red wine and ipocras." The green pots here mentioned were doubtless earthenware pitchers ornamented with a green glaze; for we read in the Loseley MSS. (*Kempe*, p. 300), that in the sixteenth century "the gentlemen of the Temple drank out of *green* earthen pots made from a *white clay* found at Farnham Park."

An English *costrel*, or flat round bottle, of the time of Henry VIII., with four loops, made of a fine description of pottery, and covered with a bright green glaze, was found in London, and formed part of Mr. Roach Smith's collection now in the British Museum; it is ornamented in relief on one side with the royal arms (England and France quarterly) within a double rose, surrounded with the garter and surmounted by a crown; the supporters are a dragon and a greyhound, and the inscription, "DNE SALVUM FAC REGEM REGINAM ET REGNUM." On the reverse side of the bottle are four medallions; one contains a heart and three daisies, with the motto "LEAL," another the monogram "I.H.S.," and the others radiated ornaments; from the mottoes and supporters it is clearly of the reign of Henry VIII.

There is in the British Museum a specimen of great interest, which bearing, as it does, the initials of Queen Elizabeth, the crown and Tudor rose, was probably made during that Queen's reign. It is a large, green-glazed stone tile, and in excellent preservation. Mr. R. L. Hobson, in his *Guide to the English Pottery and Porcelain* in the Museum, has illustrated this important specimen, and collectors who desire to study English pottery of the sixteenth and seventeenth centuries, many representations of which will be found in the Museum, will find much useful information in this excellent book. Many of these specimens were found in the ruined Cistercian abbeys and monasteries.

Pepys in his *Diary* (29th October 1663)—being present at the Lord Mayor's dinner—says: "I sat at the merchant strangers' table, where ten good dishes to a mess, with plenty of wine of all sorts; but it was very unpleasing that we had no napkins nor change of trenchers, and drunk out of earthen pitchers and wooden dishes (cups)."

From these quotations it appears probable that pitchers and large pots were usually made of earth and leather; while the cups or dishes out of which the liquor was drunk were of ash; or sometimes, among the more opulent, from cups or tankards of silver.

> "His cupboard's head six earthen pitchers graced,
> Beneath them was his trusty tankard placed."—*Dryden's Juvenal.*

[1] *Herbert*, vol. i. p. 442.

In the orders and regulations for the royal household of Edward IV.,[1] "The orders for the picher house" are—"The butler *for the monthe* delyverythe nightly, at the buttery barre for the kynge for *all nyght;* with the ale in *new ashen cuppes* and two other for the watche, which of ryghte should be delyvered againe at the cupborde in the mornynge *with the pottes* to serve men of worshippe in the halle; when other men of worshippe bring to this office theyre old soyled *cuppes of ayshe*, to have new." And again, in the *Expenses* of Sir John Howard,[2] in the fifteenth century: "Item, paid to a nother *turnere* for ij*c* drynkng bolles, viijs."

We have before observed, that although earthenware is frequently found, and was made, in England at a very early period in the form of pitchers, jugs, and occasionally drinking cups, yet it does not appear to have been applied to the fabrication of plates. The Romans had their pateræ as well as bowls for use at their tables, usually of the fine red ware called Samian, but we rarely find them amongst the *débris* of table ware of the Middle Ages. Thin plates, of such earthenware as the jugs were made of previous to the sixteenth century, would be liable to break with the least violence, and some more durable material would be selected, as metal or wood, and we accordingly find the latter in vogue for ordinary purposes. In the houses of the nobility these were of gold or silver, as now; but trenchers of wood were in general use among all classes. In the *Dictionary of John de Garlandia*, A.D. 1080, they are described "ROTUNDALIA, *gallice* taillieurs (trencheurs) et dicuntur a rotunditate." These plates were so called because they contained the *tranche* or slice of bread on which the meat was placed by the *ecuyer trenchant*, or carver, and passed to the guests. Instructions are given in the *Menagier de Paris*, 1393, and in the *Boke of Kervying*, as to the manner of cutting the bread; the latter says what the duty of the *butler* and *panter* is: "Ye must have three pantry knives, one to square trencher loaves, another to be a *chippere*, the third shall be sharp to smooth *trenchers;* then chyppe your sovereign's bread hot, and all other bread let it be a day old, household bread three days old, trencher bread four days old." In the same book much stress is laid upon the cutting of bread into *trenchers* or slices, in the placing of which the estimation of the guest was to be borne in mind; a person of high degree had five, another of lower station four, and so on.

The *cruskyn* or *cruske*,—called also cruce, creuse, and croise,—was a drinking cup of earth. Roquefort thus gives the signification of the old French word—"Creusequin: Coupe, gobelet, vaisseau servant à boire." The cruskyn of earth is frequently mentioned in inventories of the fourteenth century: thus in the *Kalendar of the Exchequer*, 1324: "Un *crusekyn* de terre garni d'argent, a covercle souz dorrez od iiij escuchions as costes de divers armes du pris, viijs."[3] "Un cruskyn de terre blank hernoissez d'argent endorrez ove covercle embatell, enaymellez dedeins ove j babewyn pois ij lb."[4] In a manuscript in the possession of Sir Thomas

[1] *Liber Niger*, p. 78.
[2] *Manners and Expenses of England*, p. 527.
[3] *Kal. Exch.*, vol. iii. p. 128.
[4] *Ibid.* iii. 319.

Phillipps, we have also a little cruskyn of earth, with the foot and cover gilt and enamelled, and a pot of silver, "au guyse d'un *cruskyn*."

The same word is still used in Ireland to denote a small pot or cup, thus—"a *cruiskeen* of whiskey." In O'Brien's *Irish Dictionary*, the word is rendered "a small pot or pitcher," *een* being the Irish diminutive; hence a small cruisk or cruske. The final syllable was omitted subsequently, and it was called a cruce.

"They had sucked such a juice
Out of the good ale *cruce*,
Wherein they found no dregges,
That neyther of them his head
Could carry home to his bed
For lack of better legges."—*The Unluckie Firmentie.*

The modern French word *cruche* comprises all earthenware pitchers and jugs. The *crock* was larger than the cruce; it is spelt crokke in *Piers Ploughman;*[1] and Chaucer thus uses the word:[2]

"And when that dronken was all in the *crouke*."

The *godet* was, according to Cotman, "an earthen bole, a stone cup or jug;" it seems to have been a small earthenware cup or tankard. The calix of a flower is called in the French language *godet;* the name occurs in several inventories of the fourteenth century. Among the stores for the king's ship *The George*, in 1345, is an entry for nine godettes, called "flegghes," *vs.* iij*d.*; and a large godett for the king, xij*d.*[3]

It was in succeeding times called a goddard. Stowe, speaking of "Mount Goddard-street, in Ivie-lane," says, "It was so called of the tippling there; and the goddards mounting from the tappe to the table, from the table to the mouth, and sometimes over the head." Gayton[4] mentions—

"A goddard or anniversary spice bowl
Drank off by the gossips."

Florio (p. 80) has "a wooden godet or tankard;" and the following quotation (*temp.* Henry VI.) shows that it partook of the form of the wooden mazer: "Also ij litil *masers* called *godardes* covered, and another litil maser uncovered."[5]

The *costrel* was a portable vessel or flask of earth or of wood, having projections on either side, with holes, through which a cord or leathern strap passed, for the purpose of suspending it from the neck of the person

[1] "Vision," line 13,516.
[2] "Reeve's Tale," line 4166.
[3] Sir H. Nicholas' *History of the British Navy*, vol. ii. p. 173.
[4] *Festivous Notes on Don Quixote.*
[5] *Kal. Exch.*, vol. ii. p. 251.

who carried it. It is spelt *costret* in *MS. Lansd.* 560, fol. 45; also, in *Richard Cœur de Lion*:[1]

"Now, steward, I warn thee,
Buy us vessel great plenté,
Dishes, cuppes, and saucers,
Bowls, trays, and platters,
Vats, tuns, and *costret*."

["A youth that following with a *costrel* bore
The means of goodly welcome, flesh and wine."—TENNYSON.]

It is derived from the old French word *costeret*, from its being carried by the side; and was probably a measure or allowance of beer carried by a traveller, or given to a working-man for the day. Fig. 53 is a very early

Fig. 53.



Fig. 54.



specimen of such a vessel; it has been originally covered with a bright red glaze, variegated with white streaks, and on each side are two projections, and holes for suspension by means of a leathern strap or cord; it holds a pint, and is 11 inches high. (*Geol. Mus. Coll. Chaffers.*)

The other cut (fig. 54) represents a variety not quite so early; the upper part is covered with a green glaze; it also contains a pint. These were carried by pilgrims, travellers, and shepherds, pendent by their side along with the scrip:

"A bolle and a bagge
He bar by his syde,
And hundred of ampulles[2]
On his hat seten."—*Piers Ploughman.*

[1] Ellis, *Met. Rom.*, 300.

[2] The ampulles were small oblong vessels of glass, carried by pilgrims in the Middle Ages, sewn to the hat and other parts of their dress, in token of having visited some particular shrine.

Sometimes it was carried at the end of the bourdon or staff, which had a crook to receive it. The wooden barrel which the labourer carries with him when he goes to work is called at the present day in the Craven dialect a *costrel*.

The *jubbe* spoken of by Chaucer was a sort of jug, which held about a quart or more:

"With bred and chese and good ale in a *jubbe*,
Sufficing right ynow as for a day." [1]

Again:

"A jubbe of Malvesie." [2]

The *juste*, according to Roquefort, was a vase, pot, or a sort of measure for wine:—these vessels were of earth, but more frequently of silver; sometimes of gold. In the *Kalendar of the Exchequer, temp.* Henry IV.: "Item, j autre *joust* d'argent enorrez ove les scochons des diverses armes ove botons de curall et cristall ove une covercle rouge sur le sumet." [3] And in an inventory of Charles V. of France, A.D. 1379, under the head of "Golden vessels," we have—"Six grandes justes à un email rond de France, cxxviij marcs."

Oriental porcelain was known in Europe at a very early period: the first positive mention we have of it occurs in an inventory of effects of the Queen of Charles le Bel, King of France, who died 1370: "Item, un pot à eau de pierre de *porcelaine*, à un couvercle d'argent et bordé d'argent doré, pesant j marc, iiij ounces, xvij estellins, prisié xiiij fr. d'or."

Among the original letters edited by Sir Henry Ellis,[4] we read of a present of "iij potts of erthe payntid callyd *porceland*." It is also distinctly spoken of in 1587 as a present to Queen Elizabeth, mounted in silver and gold: "Item, one cup of grene *pursselyne*, the foote, shanke, and cover silver guilte, chased like droppes." "Item, one cup of *pursselyne*, th'one side paynted red, the foote and cover silver guilte." "Item, one porrynger of white *porselyn*, garnished with golde, the cover of golde with a lyon on the toppe thereof, 38 oz."

It was doubtless at this time much esteemed, on account of its scarcity; and this may be inferred from Shakespeare's allusion to it,[5] —"Your honours have seen such dishes; they are not *china dishes*, but very good dishes."

It did not at this time come direct from the East Indies, but from Venice. "China mettall" is described in Minsheu's *Spanish Dialogues* as "the fine dishes of earth, painted, such as are brought from Venice." China ware was not generally imported until 1631, when the East India ships made it an article of commerce, shortly after which a heavy duty was laid upon it by Cromwell, viz., twenty shillings on every dozen under a quart, and sixty shillings on those of a quart and upwards.

Ben Jonson[6] says: "Ay, sir! his wife was the rich Chinawoman,

[1] Chaucer, line 3628.
[2] Chaucer, line 13,000.
[3] *Kal. Exch.*, ii. 86.
[4] Vol. ii. p. 242.
[5] *Measure for Measure*, act ii. sc. 2.
[6] *Silent Woman*, act i. sc. 1.

that the courtiers visited so often." In his time the China trade had not long been opened, and "China houses" were much resorted to for the purpose of purchasing the ware for presents; they are also frequently mentioned by writers of the time as places of assignation.

The following vessels, from an inventory of the jewels, &c., in the Castle of Edinburgh, 1578, were probably China ware; the Anglo-Saxon word *Lame* or *Laim*, signifying *loam*, *mud*, or *clay*: "Twa flaconis of *layme* anamalit with blew and quheit, and ane all blew." And in another account of the Queen of Scots' "moveables" under "vesshelis of glasse," 1562: "Item, a figure of ane doig maid in quhite *laym*." "i basing and lair with aips, wormes, and serpents." "One lawer with a cowp and a cover of copper enamellit."

Fig. 55. *Fig.* 56.



The *Bellarmin*, or *long-beard*, here represented, was a description of jug of stoneware, which, being of peculiar ornament and form, has misled many, from its antique appearance. This vessel, which, from the reasons hereafter stated, we have called the *Bellarmin*, was a stone pot or jug with a wide-spreading belly and a narrow neck, on the top of which was represented a rudely-executed face with a long flowing beard, and a handle behind. The belly in front was ornamented with a device, or a coat of arms of some town in Holland or Germany; sometimes only a crest; of a mottled brown colour, glazed all over, and being of stout substance and hard texture, it was exceedingly durable.

These vessels were in general use in the sixteenth and seventeenth centuries at public-houses and inns, to serve ale to the customers. The largest, or "galonier," twelve inches high, contains eight pints; the next, or "Pottlepot," about nine inches and a half high, holds four pints; another, eight inches and a half high, a quart; and the smallest, six inches in height, one pint. Fig. 55 (a pottlepot) bears a shield quartered, with the arms of Cleves, March, Ravensburgh, and Mœurs. One of these vessels bears the date 1589, struck upon it above a coat of arms; another, which was in the possession of the late Mr. Kempe, had a venerable bearded visage, and underneath a shield (which bore on a pale three mascles) was the date 1594. An interesting fact connected with this was its being found on the site of the Old Boar's Head Tavern, in Eastcheap. Some have the arms of Amsterdam,—*gules*, on a pale *or*, a pale *sable*, charged with three saltires *argent*,—others of Prussia, Germany, &c. They are frequently alluded to in old plays; and the following description can leave no doubt as to its identity, and will justify

us in christening it anew, as we have done. It occurrs in the *Ordinary*, act iii. scene 3 :—

"Thou thing,
Thy belly looks like to some strutting hill,
O'ershadowed with thy rough beard like a wood ;
Or like a larger jug, that some men call
A *Bellarmine*, but we a *Conscience ;*
Whereon the lewder hand of pagan workman
Over the proud ambitious head hath carved
An idol large, with beard episcopal,
Making the vessel look like tyrant Eglon."

Another passage in the same play again alludes to this jug ; where a man, after having partaken rather too freely of its contents the night before, is advised thus in the following couplet :—

"First to breakfast, then to dine,
Is to conquer Bellarmine ;"

meaning, that the effects of the previous evening's potations and excesses are not dissipated until after a breakfast and a good dinner.

In *Epsom Wells* (act iv. sc. 1), Clodpate, after pushing about the cups of true English ale, says : "Uds bud, my head begins to turn round ; but let's into the house. 'Tis dark ; we'll have one *Bellarmine* there, and then Bonus Nocius."

This jug was so named after the celebrated Cardinal Robert Bellarmin, who about that time made himself so conspicuous by his zealous opposition to the reformed religion. He was born A.D. 1542, and died 1621. He was sent into the Low Countries to oppose the progress of the Reformers, and he consequently received his share of hatred and derision from the Protestants, and there were few men of talent who did not enter the lists against him. The controversy was maintained with great vigour, and its rancour was manifested by satirical allusions, like this of the bottle. His biographer Fuligati says, "He was very short of stature and hard-featured," and that "his soul was conspicuous in every feature of his face." If we can in any way rely upon the portraits of him thus handed down to posterity, he must indeed have been exceedingly hard-featured.[1]

Ben Jonson, in *Bartholomew Fair* (act iv. sc. 3), says of a man who was overcome with liquor : "He hash wrashled so long with the bottle here, that *the man with the beard* hash almost streek up hish heelsh ;" and to the same vessel he also compares a host in the *New Inn* :—

"Who's at the best, some round grown thing *a jug*,
Fac'd with a beard, that fills out to the guests."

[1] A similar instance may be cited in the well-known "Bourdaloue," or oval *vase de nuit*, made of fayence, painted with an eye at the bottom, or other device, usually surrounded with some free legend. L. Bourdaloue was a Jesuit preacher, born 1632, died 1704, who was sent into Languedoc to convert the unfortunate Protestants after the revocation of the Edict of Nantes ; and being the confidant of many, and mixed up with all the secret intrigues of the time, this vessel, of an abject and secret use, was maliciously designated by the name of *Bourdaloue*.

In the *Gipsies Metamorphosed*, the same author gives the following humorous derivation of the form of these stone jugs. In the *Induction* one of the gipsies thus apostrophises the audience: "Gaze upon this brave spark struck out of Flintshire, upon Justice Jug's daughter, then sheriff of the county, who running away with a kinsman of our captain's, and her father pursuing her to the marches, he great with justice, she great with jugling, they were both for the time turned stone, upon the sight of each other here in Chester: till at last (see the wonder), a jug of the town ale reconciling them, the memorial of both their gravities,—*his in beard*, and *her's in belly*,—hath remained ever since preserved in picture upon the most stone jugs of the kingdom."

Cartwright also, in the *Lady Errant*, mentions them:—

> "The greater sort they say
> Are like *stone pots, with beards that do reach down*
> Even to their knees."

Bulwer, in the *Artificial Changeling*, 1653, speaks of a "formal doctor," that "the fashion of his beard was just for all the world like those upon your Flemish jugs, bearing in guise the forme of a broome, narrow above and broad beneath."

These passages, which have hitherto appeared obscure to the commentators, are henceforth easily explained.

We find in *Lansdowne MSS.* (108, fol. 60) a letter relating to them (which, as it seems a curious document, is here quoted at length), from a person of the name of Simpson, praying he may be allowed the sole importation of stone drinking pots; it is addressed to Queen Elizabeth:—

"The sewte of William Simpson, marchaunt:—Whereas one Garnet Tynes, a straunger livinge in Acon, in the parte beyond the seas, being none of her ma^ties^ subjecte, doth buy uppe all the pottes made at Culloin, called *Drinking stone pottes*, and he onelie transporteth them into this realm of England, and selleth them: It may please your ma^tie^ to graunte unto the sayd Simpson full power and onelie license to provyde, transport, and bring into this realm the same or such like drinking pottes; and the sayd Simpson will put in good suretie that it shall not be prejudiciall to anie of your ma^ties^ subjects, but that he will serve them as plentifullie, and sell them at as reasonable price as the other hath sold them from tyme to tyme.

"Item. He will be bound to double her ma^ties^ custome by the year, whenever it hath been at the most.

"Item. He will as in him lieth, drawe the making of such like potte into some decayed town within this realm, wherebie manie a hundred poore men may be sett a work.

"Note. That no Englishman doth transport any potte into this realm, but only the sayd Garnet Tynes; who also serveth all the Lowe Countries and other places with pottes."

From the quantities which have been found amongst the *débris* of the

great fire of London, and throughout England, it is evident they were in very general use, which their durability and small cost would tend to ensure.

We are not informed whether Simpson was successful in his suit, but stoneware jugs in imitation of the German Bellarmines were actually made in this country in the reign of Elizabeth, which fact is proved by a mottled brown stoneware Bellarmine of the same form in the Schreiber Collection, now in the Victoria and Albert Museum. On the neck beneath the spout is a bearded head or mask, and on the body three medallions; that in the centre has the royal arms of England with supporters and E.R. (Elizabeth Regina) surrounded by the garter and motto "Honi soit," &c., that on the left has a Tudor rose crowned, and the other has a portcullis and date 1594—height 8½ inches.

About thirty years later, another application for the same purpose was made by Thomas Rous and Abraham Cullyn, to whom letters patent were granted on the 24th of October 1626. The preamble to it is interesting, and runs thus:—

"Whereas we have been given to understand by our loving subjects, Thomas Rous (or Ruis) and Abraham Cullyn, of the City of London, Marchants, that heretofore and at this present, this our Kingdom of England, and other our dominions, are and have been served with stone pottes, stone jugges, and stone bottells out of foreign partes from beyond the seas, and they have likewise shewed unto us, that by their industry and charge, not onely the materials, but also the art and manufacture may be found out and performed, never formerly used within this our Kingdom of England by any, which profitable invention they have already attempted, and in some good measure proceeded in, and hope to perfect; by which many poore and unprofitable people may be sett on worke and put to labour and good employment. We therefore grant our Royal priviledge for the *sole* making of the stone pottes, stone juggs and stone bottells, for the terme of fourteene yeares for a reward for their invencion, and they have voluntarily offered unto us for the same a yearly rent of five pounds towards our revenue, soe long as they have benefitte by this our grant, neyther doe they desire by virtue of such grant to hinder the importacion of these commodities by others from foreign parts."

This was evidently the first exclusive permission to make stone pots and jugs in England. Judging from their names, they were both foreigners—Rous or Ruis and Cullyn; the latter probably was a native of Cologne, and took his name from the city.

These vessels differed from the Bellarmines above described, with their full-flowing bearded heads, but were of a sort of mottled grey or brown, with plain necks, and were called "cullings." J. Conyers, the antiquary, speaking of a discovery in St. Paul's Churchyard (before alluded to), says he picked up some pots like *cullings*. (*Wren's Parentalia.*)

The *tyg* was a cup of coarse earthenware coated with a dark chocolate-coloured glaze, sometimes decorated with buff-coloured ornaments. These

cups were of various forms, with two or more handles, so that they could be passed round a table for three or four persons to drink out of; each person taking hold of a different handle, brought his mouth to another part of the rim to that previously used. Many of them are dated, varying from 1600 to 1680. They are still called by this name in Staffordshire. The word *tyg* is of Saxon derivation, signifying a utensil made of earth for conveying drink to the mouth. (Vide *Keramic Gall.*, enlarged edition, figs. 349, 350.)

The maker of drink-cups was named *tygel wyrthan*, a worker of tygs. The word *tile* is derived from *tygel;* and *tygel wyrthan*, tilewright or tellwright, has given the name to a numerous race in Staffordshire.

To give our readers some idea of the various ramifications of a single piece of earthenware before it arrives at completion, we may note that at the present day, to produce the commonest painted bowl used by the poorest peasant wife to contain the breakfast for her rustic husband, the clays of Dorset and Devonshire, the flints of Kent, the granite of Cornwall, the lead of Montgomery, the manganese of Warwickshire, and the soda of Cheshire must be conveyed from those respective districts, and by the ingenious processes, the results of unnumbered experiments, be made to combine with other substances, apparently as heterogeneous, obtained from other nations. (*Shaw.*)

The following is a description of the process adopted in the manufacture of earthenware in the last century in the Potteries :—

A piece of the prepared mixture of clay and ground flint, dried and tempered to a proper consistence, is taken to be formed into any required shape and fashion, by a man who sits over a machine called a wheel, on the going round of which he continues forming the ware. This branch is called *throwing*, and as water is required to prevent the clay sticking to the hand, it is necessary to place it for a short time in a warm situation. It then undergoes the operation of being *turned* and made much smoother than it was before by a person called a turner, when it is ready for the handle and spout to be added by the branch called *handling*.

Dishes, plates, tureens, and many other articles are made from moulds of ground plaster-of-Paris, and when finished, the whole are placed carefully (being then in a much more brittle state than when fired) in *seggars*, which in shape and form pretty much resemble a lady's bandbox without its cover, but much thicker, and are made from the marl or clay of the neighbourhood. The larger ovens or kilns are placed full of seggars so filled with ware, and heated by a fire which consumes from 12 to 15 tons of coal; when the oven has become cool again, the seggars are taken out and their contents removed, often exceeding in number 30,000 various pieces; but this depends upon the general sizes of the ware. In this state the ware is called *biscuit*, and the body of it has much the appearance of a new tobacco-pipe, not having the least gloss upon it. It is then immersed or dipped into a fluid generally consisting of white lead, ground flint, and a stone from Cornwall burnt and ground, all mixed together, and

as much water put to it as reduces it to the thickness of cream, which it resembles. Each piece of ware being separately immersed or dipped into this fluid, so much of it adheres all over the piece, the water being absorbed by the biscuit, that when put into other seggars and exposed to another operation of fire, performed in the glossing kiln or oven, the ware becomes finished by acquiring its glossy covering, which is given it by the vitrification of the above ingredients. Enamelled ware undergoes a third fire after it has been painted, in order to bind the colour on.

A single piece of ware, such as a common enamelled teapot, mug, jug, &c., passes through at least fourteen different hands before it is finished, viz., the Slip-maker, who makes the clay; The Temperer or Beater of the clay; the Thrower, who forms the ware; the Ball-maker and Carrier; the Attendant upon the drying of it; the Turner, who removes its roughness; the Spout-maker; the Handler, who puts on the handle and spout; the First or Biscuit Fireman; the person who immerses or dips it into the lead fluid; the Second or Gloss Fireman; the Dresser or Sorter in the warehouse; the Enameller or Painter; the Muffle or enamel Fireman. Several more are required to the completion of each piece of ware, but are in inferior capacities, such as the turner of the wheel, turner of the lathe, &c.

The collector or reader who takes especial interest in the subject of these two preceding chapters, is recommended to consult Professor Church's *English Earthenware*, illustrated from specimens in the National collections, and also M. L. M. Solon's *The Art of the Old English Potter*, William Burton's *A History and Description of English Earthenware and Stoneware to the Nineteenth Century*, and Mr. R. L. Hobson's modest but valuable little *Guide to the Specimens in the British Museum*, where much additional information will be found which it would be impossible to incorporate into the limited space given in a work of this character to this special branch of Ceramics.

MARKS AND MONOGRAMS

N.B.—Many of the examples alluded to in the following descriptions are represented in "THE KERAMIC GALLERY," by W. CHAFFERS, the enlarged edition. The abbreviations "Ker. Gall.," &c., with the number of the object, refer to that work.

MAIOLICA

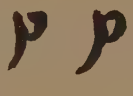
Italy

THE essential feature of maiolica, and the cognate wares included under the names of fayence and delft, is the use of an opaque milky white tin-enamel which serves at once to conceal the buff body of the ware and to form an even white background for painted decoration. This use of tin-enamel was understood in Western Asia and Egypt certainly as early as the twelfth century, if not many years before, and it was known in Spain in the thirteenth century or earlier. In Italy it made a gradual and tentative appearance in the fourteenth century, slowly superseding the previous method of coating the earthenware with a wash of fine white clay or slip. The earliest painted Italian wares were decorated in manganese purple and transparent green on this white slip ground, chiefly with formal hatched patterns, coats of arms, and grotesque figures, human and animal. Such wares have been excavated at Orvieto, Faenza, Florence, and in many other parts of Italy. In the fifteenth century the tin-enamel was generally adopted for painted wares, and true maiolica may be said to have begun. There can be little doubt that the art was of Eastern origin, whether learnt directly from the near East or indirectly from the Moorish potters in Spain, and certainly the decoration of the fifteenth century maiolica shows very marked Oriental influences. The formalised flowers and foliage, birds, animals, and fish among sprays of what seems to be oak foliage, heraldic animals, bands of lettering, portrait busts, &c., usually appear in a setting of slight arabesques or dotted patterns in Eastern style. In addition to the manganese and green we now find a blue

colour, often very dark and thickly applied, and a pale yellow. It is not easy to place with certainty many of these early wares, and rival theorists dispute the claims of Faenza and Florence for that large and interesting group in which the oak-leaf design is conspicuous. Doubtless Siena and Orvieto had their share in the production of the fifteenth century wares, but there are no definite marks to decide the various claims. In fact the few marks which do occur are on the debated specimens, and they are in themselves not easily intelligible. The four following are on pieces in the British Museum.



Mark on a "waster" found at Faenza. Part of a dish painted in dark and light blue, orange, and yellow: a coat of arms and formal borders. Late fifteenth century. British Museum.



Two marks resembling the letter P, under the handle of a fifteenth century drug pot painted in blue, green, yellow, and manganese, with a shield of arms in a ground of leaf-trellis pattern in Hispano-moresque taste. Probably Faenza. British Museum.



Under the handle of a fifteenth century albarello painted in thick blue and manganese and transparent green, with two figures in a foliage scroll. Perhaps Faenza. British Museum.



Indeterminate marks under the base of a double-gourd shaped drug pot painted in bright blue with a cartouche inscribed Sr. di dialtra, in a ground of ivy scrolls. Possibly Florentine. Sixteenth century. British Museum.

Towards the end of the fifteenth century important changes took place in the decoration of maiolica. Not only was the painter's palette enlarged by the addition of many new colour combinations, but figure drawing, which had hitherto been subordinated to the form of the vase, vessel, or dish, now became an essential part of the decorative scheme. Hence there gradually developed the pictorial or *istoriati* style of decoration, in which first the central parts and then the entire surface of the piece were covered with carefully drawn pictures copied or adapted from the works of the great painters of the day. This pictorial style reached its fullest development at Urbino in the middle of the sixteenth century.

Before proceeding to the Marks of the various manufactories, it may be found useful to know the Italian terms given to the forms of the vessels, and to the peculiar decorations upon them, as described by many writers, and their equivalents in the English language. Piccolpasso of Castel Durante, in his manuscript *Dell' Arte dell Vasaio*, now in the Library of the Victoria and Albert Museum, gives a description of most of them,

accompanied by drawings of the patterns; these examples, which belong to the year 1548, must not be taken as types of all the early Italian maiolica, but rather of its decadence.

Scudella or *tazza*, a flat cup or bowl with high stem and foot.

Ongarescha or *piadene*, a cup mounted on a low foot.

Taglieri, a flat plate or trencher.

Canestrella, a fruit basket, made in a mould or pierced.

Bacile, a deep bowl plate.

Tondino, a plate with a wide rim and a deep cavity in the centre (*cavetto*).

Coppa amatoria, a bowl or cup, on the bottom of which is painted a female bust.

Albarello, a drug pot of cylindrical form, the sides slightly concave, to enable a person to hold it more conveniently.

Vasi di Spezieria, pharmacy vases.

A maiolica service much in fashion in the sixteenth century as a present to a lady in her confinement consisted of four pieces fitting one above the other; it was painted inside and out with the birth of some deity or an accouchement. The lowest piece was called the *scudella*, to receive broth, eggs, or other viands; this was covered by the *taglieri* or trencher to hold the bread; above this the *ongarescha* was inverted, and within its foot was placed the *saliera* or salt-cellar, and its cover, *coperchio*.

The patterns and decorations of maiolica were:—

Trofei, trophies, composed of weapons and musical instruments; these were made principally in the State of Urbino, at the price of an escu ducat the hundred.

Rabesche, arabesques, or Oriental designs copied from damascened metal-work, executed principally on white ground. Made more frequently at Genoa and Venice; at the latter the price was one florin the hundred; at Genoa, four livres, which was considered a high price.

Cerquate, oak leaves, employed in compliment to the Della Rovere family, then reigning at Urbino, such as branches of oak with leaves and acorns interlaced, with a central cartouche enclosing a bust, &c.; some at ten carlini the hundred, others an escu ducat the hundred.

Grotesche, grotesques or chimeræ, with bodies terminating in foliage, on coloured ground. The price in Urbino, two florins the hundred; at Venice, eight livres.

Foglie, leaves, groups of leaves, coloured on white ground, sometimes in *camaieu* on coloured ground. Made mostly at Venice and Genoa; price, three livres the hundred.

Fiori, flowers, roses, tulips, &c., intertwined, among which are birds perched or flying, painted in *camaieu* on blue ground. Made at Venice; price, five livres the hundred.

Frutti, fruit, of the same character and price.

Foglie da dozzena, a common sort of decoration of flowers and foliage covering the surface of the plate. Half-a-florin the hundred; at Venice, two livres.

Paesi, landscapes. Those made at Castel Durante, Genoa, and Venice cost six livres the hundred.

Porcellana, porcelain, executed in slight blue outline with scrolls and flowers in colour upon white ground. Cost two livres the hundred.

Tirata, interlaced ornaments or strap-work in colour on white ground, similar to the last. Cost two livres the hundred.

Sopra bianco, white upon white, palmette ornaments of opaque white enamel upon milky white ground. Cost a half-escu the hundred.

Sopra azurra, the same decoration on blue ground.

Quartiere, quartered, this common decoration consists of large rays dividing the plate into compartments of coloured designs, in the centre of which are sometimes busts, &c. Cost twenty bolognins or two to three livres the hundred.

Candelliere, candelabra, very similar to *grotesche*. In the example given by Piccolpasso, it appears painted on white ground, with an ornament composed of male or female figures or busts, with bodies and arms of branches and foliage symmetrically interlacing each other. These cost two florins the hundred ; at Venice, eight livres.

Sgraffiato, incised ware with the outlines of the subject cut or scratched on the surface.

In some extracts from a *Book of Expenses* of Wilibald Imhoff of Nuremberg from 1564 to 1577, preserved among the archives of that city, we find in his account for the year 1565 that this wealthy and ostentatious patrician obtained his artistic maiolica direct from Venice.

Forty pieces of white maiolica painted with arms, and other maiolicas, cost eleven florins.

In 1567 an Urbino maiolica jug and cover, four florins.

A large cistern for water in the form of a ship, which cost nine florins. Two basins of white fayence with ewers, four florins the pair.

It will be seen by the comparative value of money that these objects of art were dearly paid for, even at that time ; for twenty francs for a cistern or large basin then, represents in our time at least 300 ; and what some writers say about the low price of maiolica when it was originally made refers only to the common articles of commerce.

URBINO

In Urbino, or its immediate neighbourhood, at a place called Fermignano, existed at the latter part of the fifteenth century a manufactory of maiolica. Pungileone cites a certain potter of Urbino named Giovanni di Donino Garducci in the year 1477, and a member of the same family, Francesco Garducci, who in 1501 received the commands of the Cardinal of Carpaccio to make various vases. Ascanio del fu Guido is also mentioned as working in 1502 ; but the works of all these have disappeared,

or are attributed to other fabriques, and it is not until 1530 that we can identify any of the artists named by Pungileone: Federigo di Giannantonio; Nicolo di Gabriele; Gian Maria Mariani, who worked in 1530; Simone di Antonio Mariani, in 1542, to whom M. V. Lazari attributes a plate in the Museum of Padua, signed S. A.; Luca del fu Bartholomeo in 1544; Césare Cari of Faenza, who painted in 1536 and 1551 in the botega of Guido Merlino.

The workshop of Guido Durantino was celebrated in the beginning of the sixteenth century, for the Connétable de Montmorency, an amateur of works of art, commanding in 1535 a service, of which several pieces bearing his arms are still extant: one is in the British Museum, and others from the same atelier are mentioned below. About the same time flourished the distinguished Francesco Xanto Avelli da Rovigo, whose works are so well known and so highly appreciated; he usually painted after the designs and engravings of Raphael, not always adhering strictly to the same grouping of the originals. Of the same school was Nicolo di Gabriele.

Another celebrated painter of maiolica of the middle of the sixteenth century was Orazio Fontana, originally of Castel Durante, whose family name appears to have been Pellipario, Fontana being a surname taken in consequence of the profession of several members of the family. The first whose name occurs is Nicola Pellipario, or Nicola da Urbino, who was alive in 1540, and had a son Guido, named in a notarial document as early as 1520; the latter had three sons, Orazio, Camillo, and Nicola. An early signed piece by this artist is in the British Museum, and a facsimile of the inscription on the plate, which represents a sacrifice to Diana, is given in Dr. Fortnum's Catalogue of Maiolica in the Victoria and Albert Museum, which should be referred to for notices of the chief maiolica artists, and of the many characteristics distinguishing their various works. An exhaustive work on *Maiolica* was published by Mr. Fortnum in 1896.

Guido, the father, survived Orazio, and his name is found on the plateau which was in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase-maker. Orazio remained with his father up to the year 1565, when he separated and set up a botega on his own account in the Borgo San Polo; he died in 1571. Camillo, his brother, appears to have been invited to Ferrara by Duke Alfonso II. in 1567, to assist in resuscitating the maiolica manufacture of that city, founded by Alfonso I. many years before. Of Nicola, the third son, little is known, except that his name is incidentally mentioned in a document dated 1570. The period of the highest excellence of Urbino maiolica was from about 1520 to 1560, particularly in the dishes and shaped pieces painted in arabesques after the style of Raffaele. (Vide *Ker. Gall.*, enlarged edition, figs. 33, 34, 35, and 41.) There are in the Victoria and Albert Museum a great many excellent specimens belonging to the Salting and other collections.

Examples.

A salt-cellar of triangular form, on dolphin's head and feet, painted with rich ornaments of cupids and negroes' heads, inscribed "FRA. XANTO," &c., dated 1532; was purchased at the Bernal sale for the *British Museum* for £61.

A superb dish in vivid colours, Pompey and Cleopatra, cupids, &c., and armorial bearings; at the back a description and "FRA. XANTO A DA ROVIGO IN URBINO, 1533," now in the *Victoria and Albert Museum;* sold at the Bernal sale for £50.

A fine dish; subject, Olympus with Apollo in the centre, above a choir of amorini; is in the *Victoria and Albert Museum;* £60.

A fine basin and ewer, painted with grotesques and cameos on white ground, elegant handles, of Urbino fabrique, best period, circa 1550 (*Soltykoff Coll.*); £136.

Two plates signed by Xanto: Hero and Leander and Metabus, with metallic lustre (*Soltykoff Coll.*); £116 each.

A fine Urbino vase, oviform with high handle, ornamented with a sphinx and masks, the body painted in bright colours with the brazen serpent, circa 1550; was purchased at the Bernal sale by the late Mr. A. Barker for £220. Another, similar, with subject of a metamorphosis, was bought by him at the same sale for £200.

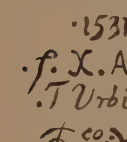
A fine dish in the Bernal Coll.; subject, Pan playing upon the pipes and two kneeling figures bearing shields, with a beautiful arabesque border; was (although broken) bought for the *British Museum* for £62.

An Urbino plateau; subject, Moses striking the rock, with arabesque border on white (*Soulages*); is in the *Victoria and Albert Museum;* cost £100.

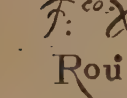
Two others of Leda and the swan, and Roman soldiers attacking a bridge (*Soulages*), in the same collection, cost £50 each; and two Urbino vases, painted with mythological subjects, cost £55 each.

We must not omit to mention (although no mark is to be found upon it) a unique and beautiful specimen of painting on maiolica, the well-known oviform vase, the handles and foot of it being restored in silver; round the body is a continuous frieze of nude figures fighting on a black background, after Giulio Romano, the shoulder and neck painted with arabesques, &c., *en grisaille* on blue ground, gadroon ornaments at bottom. This exquisite vase has been attributed to Orazio Fontana, but is unlike any of his known works. (There is another, similar, but of inferior merit, in the Brunswick Museum.) It was formerly the property of Mr. Gray, of Harringer House, at whose death it passed into the Stowe Collection for £35. At the Stowe sale it was purchased for fifty-one guineas only, by Mr. Mark Phillips, Warwickshire, and would at the present time probably realise ten times that amount. This vase is now in the British Museum, and is ascribed to the Lanfranchi *botega* at Pesaro.

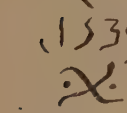
In the Montferrand Collection, No. 55, there was a very interesting dish, representing the celebrated group of the Laocöon. The antiquity of this painting is evident from the fact that the right arm of the High-Priest is wanting; it is a copy of the group as it was actually discovered in 1506 in the vineyard of Felix de Fredis, near the gate of St. Jean de Lateran. It is believed that the arm now seen on this antique group was added by Michael Angelo.



URBINO. The initials of Francesco Xanto Avelli da Rovigo in Urbino; inscribed on a plate; subject, Pyramus and Thisbe. In the Victoria and Albert Museum. (*Bernal Coll.*)



URBINO. Francesco Xanto Rovigense. Inscribed on a plate in the Victoria and Albert Museum.



URBINO. By Xanto. On a plate; subject, the Sword of Damocles. In the Collection of the late Mr. H. G. Bohn.



URBINO. By Xanto. On a tazza, with arabesques, dark blue and white (*sopra azurro*).



URBINO. The letter X. for Xanto is at the end of an inscription on a plateau dated 1540, painted in lustre colours with the Rape of Helen, marked in blue, but the letter N. is in red lustre, which proves that he sent his plates to be lustred either to Vincentio at Gubbio, or to Santa Natoia (?), whichever the letter may signify. Louvre Coll.



URBINO. Tazza with mythological subject, bearing the mark of Xanto.

URBINO. By Xanto. On a dish, with portrait of Laura, on blue ground.



URBINO. Francesco Avello Rovigense pinxit On a plate, representing the Fall of Dædalus, finely lustred. In Lord Amherst of Hackney's Collection.

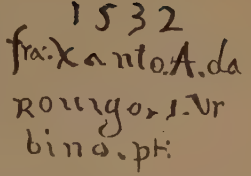
F. X. A. R. P. IN URBINO 1531.

URBINO. By Xanto. On a plate, dated 1531. Bernal Coll. An old man, Cupid, and female with a lute; in the centre a coat of arms, with Hercules; cost £7.

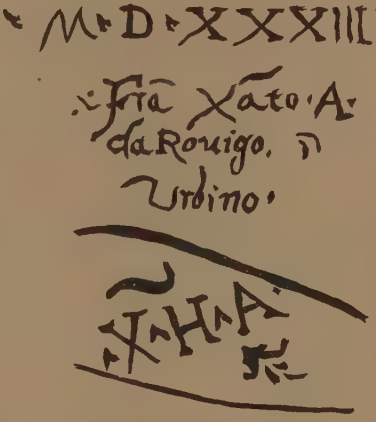
FRANCESCO XANTO. AVELLI DA ROVIGO. URBINO PINSE 1531.

URBINO. On a plate; subject, Æneas and Anchises. Bernal Coll., now in the British Museum; cost £14.

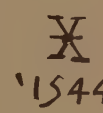
URBINO. The signature of Xanto on a deep lustred plate; subject, Hero and Leander. In the Louvre. The same occurs on a richly lustred plate, painted with Astolfo on Pegasus attacking the Harpies.



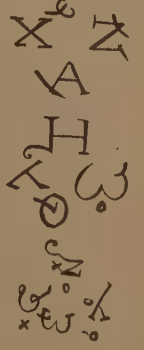
URBINO. This mark of Fra. Xanto Avelli da Rovigo in Urbino, 1533, is on the beautiful circular dish, painted with the marriage of Alexander and Roxana, now in the V. and A. Museum, purchased at the Bernal sale for £50. The letters X. H. A. are on a soldier's shield in front. A facsimile is given in Chaffers' *Ker. Gall.*, enlarged edition, fig. 32.



URBINO. A monogram of Xanto, on the border of a plate painted with Diana and the Transformation of Actæon into a stag; the subject inscribed on the back and dated 1544, which is the latest date of this artist's work we have met with. In the late Mr. H. A. Neck's Collection.



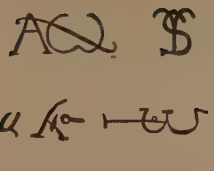
URBINO. Xanto occasionally painted in front of his plates, on some part of the subject, various large Greek characters in white enamel. The most complete example here given is from a plate signed by the artist, representing Joseph and Potiphar's wife. On the bed-curtains are the accompanying monograms, which in the opinion of Dr. Fortnum are not marks, but ornamental characters. In the late Mr. Evans Lombe's Collection.



URBINO. On a plate dated 1537; subject, the Rape of Helen; which formerly belonged to Mr. Addington.

URBINO. By Nicola da Urbino. This mark is on a hanap or ewer in the Museum of the University at Bologna, having the arms of Gian. Francesco Gonzaga impaling those of Isabella d'Este (married 1490; he died 1519; she died 1539).

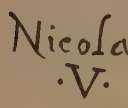




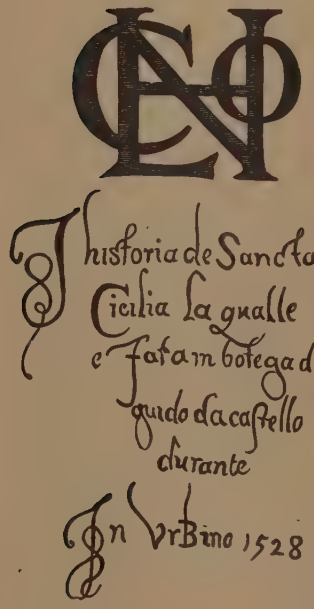
URBINO. On a plate; belonging to M. Salomon de Rothschild.

URBINO. On a plate; subject, the Flight of Xerxes; signed by Xanto, ornamental figures. The plate is signed F. X. and R., dated 1537. In the Ashmolean Museum, Oxford (Fortnum Coll.).

In these inscriptions the Greek *alpha* and *omega* may be traced more or less perfect, and the *upsilon* traversed by a *sigma*.



URBINO. On a plate in the British Museum, representing a sacrifice to Diana, by Nicola da Urbino.



URBINO. This mark is reduced from the original, which is found on a large circular dish in the Bargello at Florence, representing the Martyrdom of Sta. Cecilia, painted by Nicola da Urbino. On the reverse is the monogram, varied from the others by connecting the upright lines of the letter N by a cross line to form an H (Nichola).

Dr. Fortnum says: "The inscription proves his connection with the Fontana fabrique, and also, we think, with that family;" and he is of opinion "that he was the Nicola Pellipario of Castel Durante, who came to Urbino with his son Guido and there established a botega, in his son's name;" he also inclines to the supposition that Guido Durantino and Guido Fontana of Castel Durante are one and the same.



URBINO. The monogram of Nicola da Urbino. On the back of a fragment of a plate, painted with Mount Parnassus, after Raffaelle, in the Sauvageot Coll., Louvre. M. Darcel erroneously attributes this mark to Nicola di Gabriele, of whom we have before spoken as working about 1530 at Urbino, but who did not sign the plate "A Sacrifice of Diana," "Nicola di V." In the British Museum. It is by Nicola da Urbino.



URBINO. Another mark of Nicola da Urbino, bearing date 1521. On a plate representing Charles V.; in the Basilewski Collection, now at St. Petersburg.

URBINO. This mark occurs on the back of a beautifully painted plate. The date is on a stone in front; subject, the Judgment of Paris, with Mercury and Cupid, and a Victory flying above.

In botega di M° Guido durã tino 1532

URBINO. On a dish; subject, David and Goliath, after Raphael, attributed to one of the Fontana family, or rather to the workshop of Fontana (Louvre). The same name is on a plate painted with the Parcæ or Fates, seated, spinning; in the Soane Museum.

Nella Botega di M Guido Durantino In Vrbino

URBINO. On a dish, with Jupiter and Semele. Bernal Collection, now in the British Museum.

NELLA-BOTEGA DI GVIDO DVRANTINO IN VRBINO 1535.

URBINO. This inscription occurs on a very fine plate in the possession of Baron Sellières, representing the Muses, from a painting by Perrino del Vaga, which is considered a veritable chef-d'œuvre of art, and may be considered as a prototype of the Fontana artists.

FATTO IN URBINO IN BOTEGA DI M° GUIDO DA CASTEL DURANTE I

URBINO. On a cistern, painted with subjects after Giulio Romano. Formerly Narford Collection.

FRANCESCO DVRANTINO VASARO 1553.

URBINO. This inscription and date are on a plateau, with the subject of Judith and Holofernes. (Campana Collection.) In the Louvre.

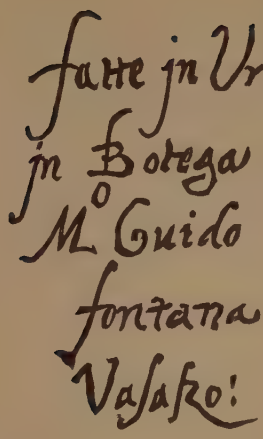
ne 1551 fato in Botega de guido merlino

URBINO. On a dish, with the signs of the zodiac round the rim; signed at the back. M. Demmin erroneously states that this was made at Bologna, arising from his mistaking the word *Botega* for *Bologna*. Dr. Fortnum attributes it to Venice.

FATE IN BOTEGA DI GVIDO MERLIGNO VASARO DA URBINO IN SAN POLO ADI. 30 DI MARZIO 1542.

URBINO. On a large dish; Mark Antony and a Naval Engagement. In the Brunswick Museum.

FATE IN BOTEGA DI GUIDO DI NERLIGNO.



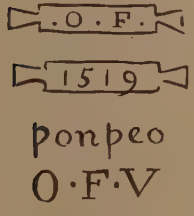
URBINO. *Made in Urbino in the workshop (botega) of Maestro Guido Fontana, Vase-maker;* he is presumed to be the son of Nicola Pellipario and father of Orazio Fontana. This inscription was on a plateau in the late Mr. Andrew Fountaine's Collection at Narford Hall; subject, the Siege of the Castel of St. Angelo. (Illustrated in Delange's *Recueil de Faiences Italiennes*, plate 81.) In the sale of the Fountaine Collection, June 1884, this plateau realised £315.

FATE IN BOTEGA DI M° ORAZIO FONTANA IN ORBINI.

URBINO. On the triangular plinth of an oviform vase, painted with the Triumph of Amphitrite. In the Collection of M. le Baron Sellières, formerly exhibited in the Sèvres Museum.

FATE IN BOTEGA DI ORAZIO FONTANA.

URBINO. By the celebrated Orazio Fontana. This mark was on a vase formerly in the Strawberry Hill Collection, with serpent handles, and a subject painted after Giulio Romano. The pair then sold for £110. The late Mr. A. Barker had a similar vase by Orazio Fontana, and another is in the Sèvres Museum.



URBINO. These labels, with O. F. and the date 1519, are on the front of an 8-inch maiolica plate, painted with the armed bust of Pompey and four labels on the border, two of which are here given; the three letters at the bottom are inscribed on the back in blue "*Ponpeo.* O. F. V." There is a decided assimilation to the succeeding mark given by Passeri, which he reads *Orazio Fontana Urbinate.* If this be the correct reading, it follows, either that Nicola Pellipario must have had two sons, Guido and Orazio, who both settled at Urbino before 1520, and adopted the surname, Fontana; or the more celebrated Orazio must have come with his uncle about the year 1519, a much earlier date than is generally assigned. The period in which he is considered to have flourished at Urbino by Passeri and others was between 1540 and 1560, and he died in 1571.

N.B.—Fortnum gives a similar mark, with initials O. F. V. and the name Pompio, with a date 1590. It looks as if there were some confusion in the dates; but in any case, the initials can scarcely be connected with Orazio Fontana.

URBINO. The initials of Orazio Fontana Urbino, fecit. This mark is given by Passeri. M. A. Jacquemart thinks these initials have no reference to Orazio Fontana, and that this, as well as the preceding mark, must remain classed among the monograms of unknown artists. The same remark will also apply to many of those which follow, attributed to Orazio Fontana.



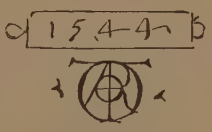
Another monogram of Orazio Fontana, but without the letter A. On a very interesting plate representing a view of the city of Urbino, towards which some horsemen are spurring. The monogram is in the brickwork of the rampart, while the letters D. V. (Duc d'Urbino), and also D. M. (perhaps Duke of Mantua), appear in two labels. The date of the plate is 1541. In the Salting Collection at the Victoria and Albert Museum.



URBINO. The monogram of Orazio Fontana. This mark occurs on a fine plate, representing the Rape of a Sabine Woman. Saracini Collection.



URBINO. The monogram of Orazio Fontana, accompanied by the date 1544; on the back of a plate, painted with the Chase of the Calydonian Boar. From the Bernal Coll., now in the British Museum; purchased at £8, 5s.



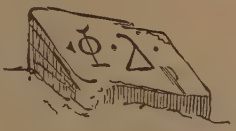
URBINO. Orazio Fontana. This mark is attributed by Sir J. C. Robinson to this artist. It occurs on a magnificent plate in the Louvre; subject, the Massacre of the Innocents.



URBINO. Orazio Fontana; so attributed by Sir J. C. Robinson. This mark is on a plate, painted with St. Paul preaching at Athens, in the Narford Coll. At the sale, June 1884, it was sold for £100.



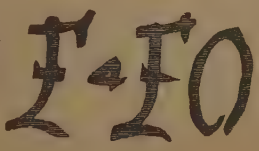
URBINO. Orazio Fontana. This mark, similar to the preceding, is found on a tazza, painted with David and Goliath, formerly in the Narford Coll.



URBINO. This signature is on a plate, painted with statuary and a coat of arms, architectural subject in the background; it is finely painted by one of the Fontana family. Inscribed at back *Vitruvio de architectura principe, &c.* Formerly in Mr. H. A. Neck's Collection.



URBINO. This mark is on a fruit tazza in the Correr Museum at Venice, and is attributed by Sig. Lazari to Flaminio Fontana; subject, the Judgment of Paris.





URBINO. On a plaque in Sir A. W. Franks' Coll., painted with a fine figure of St. Paul; on a stone in the foreground, the subject and date 1583. It has all the manner of the Fontana school, and has probably equal claim with the preceding.



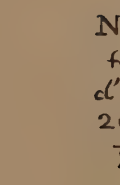
URBINO, 1542. On a highly coloured plate, painted with St. Jerome plucking a thorn out of a lion's foot, inscribed on the back with description of the subject and "*Urbino*, 1542." Formerly in the collection of the Marchese d'Azeglio.



URBINO. On a plate, No. 345, Campana Collection; subject, Joshua commanding the sun to stand still, painted in the manner of Fontana. The abridged name of some artist unknown.



URBINO. On a plate; subject, David and Goliath, dated 1533; the description and signature on the back. Louvre Collection.



URBINO. This curious inscription, which does not bear any allusion to the subject painted on the front, representing St. Mark, before whom a priest is kneeling, is on the back of a plate; similar inscriptions relating to contemporary events are occasionally met with: a piece in the Victoria and Albert Museum, representing a female, wounded, leaning against a buckler, before her two weeping figures, is inscribed on the reverse "DI TUA DISCORDIA ITALIA, IL PREMIO HOR HAI." This is dated 1536, and probably refers to the same event recorded above.



URBINO. On a square Urbino maiolica plaque, height 10 in. by $7\frac{1}{4}$ in. wide, painted in blue *camaieu* with the Temptation, Eve offering to Adam the forbidden fruit, copied from Marc Antonio's print after Raffaelle. In front is a tablet and date, 1523; on the reverse, a weaver's shuttle and distaff, probably a rebus of the painter. It is beautifully painted, and the finest specimen known to exist. In the Collection of the late Mr. R. Napier of Shandon. Sir J. C. Robinson (Catalogue of the Shandon Coll., No. 3008) suggests that it may be by the Master of Forli, and describes the mark as a weaver's distaff and shuttle. Dr. Fortnum (Catalogue of the South Kensington Museum, p. 557) classes it as Forli, but he says it bears

"as great a similitude to a brush and painter's palette" as to a shuttle and distaff.

URBINO. This mark is on a vase; subject, the Israelites gathering Manna in the Wilderness; of good design, but feeble in colouring. De Bruge Coll.

FATTO IN VRBINO
1587
T. R. F.

ITALY. Unknown master (Andrea di Bono ?), painted about 1500. The mark occurs on a plate; subject, Horatius Cocles defending the bridge. Bernal Coll., now in the Victoria and Albert Museum; cost £6, 15s.

A. D. B.

URBINO. A crescent and the initials E. F. B., dated 1594, is on the stem of an ewer, beautifully painted with yellow scrolls on blue ground, and a pelican encircled with the following inscription, "YMASQVE DE BVONA CANA;" in the possession of M. de Rothschild of Paris.



URBINO. The mark of an unknown master of the sixteenth century.

G·B·F·

URBINO. The initials of an unknown master; on the back of a large maiolica dish, raised centre, with Charity and a border of arabesques and cupids, 18 in.

1630
G·B·F·

URBINO. This inscription and date are on the back of a very fine plateau, painted with the Storming of Goleta, engraved in Marryat. It has the mark of Fra. Xanto Avelli.

In Vrbino nella botteg di Francesco de Xuano
MD XXXXI

URBINO. The mark of Alfonzo Patanazzi. On the border of a large dish, painted with the subject of Romulus receiving the Sabine Women. In the Victoria and Albert Museum.

·ALF·P·F·
VRBINI
1606

ALFONSO PATANAZZI
FECIT
VRBINI 1606

The signature in full is on the reverse of the same dish. (*Ker. Gall.*, enlarged edition, fig. 36).



URBINO. Presumed to be the mark of Alfonzo Patanazzi, but no description is given of the subject or the name of the collection where it is to be found. In Dr. Fortnum's Catalogue of the Maiolica in the Victoria and Albert Museum (p. 369).

ALFONSO PATANAZZI VRBINI FE.

URBINO. The same artist; so signed at length on a plate mentioned by Passeri.

ALFONSO PATANAZZI FE VRBINI IN BOTEGA DI IOS BATISTA BOCCIONE 1607.

URBINO. "Alfonzo Patanazzi made this at Urbino, in the manufactory or workshop of Johannes Batista Boccione."

A.P.

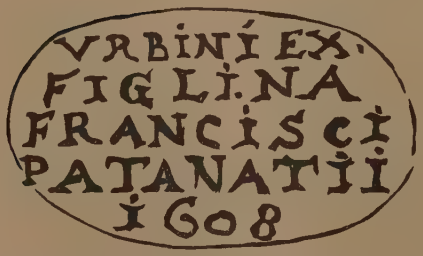
URBINO. The initials of Alfonzo Patanazzi, on a maiolica plate.

Vrbini Patana fecit anno 1584

URBINO. This mark is on an inkstand with the four greatest poets at the corners, the body decorated with grotesques; from the collection of M. d'Azeglio, afterwards in the possession of Mons. H. Delange.

F.P. 1617.

URBINO. The mark of Francesco Patanazzi. On a plate in the Delsette Collection.



URBINO. Another mark of Francesco Patanazzi, 1608. On a large triangular cistern; subject, Adam and Eve driven out of Eden, and border of grotesques. Fountaine Collection. In the sale at Christie's in 1884 it was sold for £110.

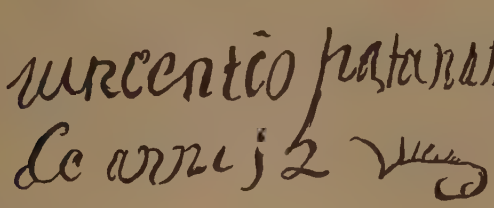
VINCENZIO PATANAZZI DA VRBINO DI ETA D'ANNI TREDECI DEL 1620.

URBINO. On a plate mentioned by Passeri, painted by Vincenzio Patanazzi, at the age of 13.

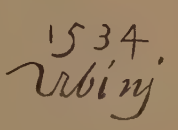
VINCENTIO PATANAZZI DE ANNI DODECI.

URBINO. Vincenzio Patanazzi, aged 12. Mentioned by Passeri.

URBINO. On a plate in the possession of Monsignore Cajani at Rome; subject, the Expulsion from Paradise. "Vincentio Patanatii de Anni 12."



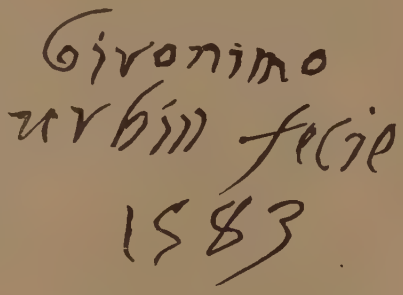
URBINO. Marked on the back of a plate; subject, Diana and Actæon. Formerly in the possession of the Marchese d'Azeglio.



URBINO. On a large vase painted with an historical subject. Soulages Collection.

FATTO IN URBINO.

URBINO. On a plate, painted with arabesques, mentioned by M. Riocreux. Another mark of the same painter and date is on a bowl in the Victoria and Albert Museum; on the border are six oval sunk pools in the manner of Palissy, painted *en grisaille* with amorini; cost £40.



URBINO or FAENZA. This mark is on a plate of old white maiolica (Falcke's sale, No. 2880), marked in blue. Dr. Fortnum ascribes this to Faenza.



URBINO. The arms of the Duke of Urbino. The initials of the inscription may be read, GUIDO, UBALDO, URBINO, DUX. Presented to Frater Andrea of Volterra. Passeri quotes *two* plates of this service: subjects, Coriolanus and the Deluge; *two* more, one representing the Sacrifice of Jacob, the other the Burning of Troy, were in the Delsette Collection, whence they passed into that of the late Mr. A. Barker; *two* in the Geological Museum: subjects, the Triumph of Trajan, and Mutius Scævola; *three* in the Marquis of Bristol's Collection at Ickworth: subjects, Aaron the High-Priest, Camillo, and Men and Women at a stream; *one*, a fluted tazza, is in the British Museum; *one* is in the Rothschild Collection at Paris; and *one* in the Museum of the University of Bologna.

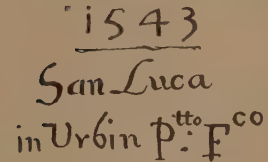
G.V.V.D.
MVNVS. F. ANDREA E VOLATERRANO.



URBINO. This mark is on a plate; subject, Diana and Actæon, mentioned by Delange, attributed by some to Luca Cambiasi, a painter of Genoa, by others to Girolamo Lanfranco of Pesaro.



URBINO. A mark on a maiolica plate; subject, Diana and Actæon. In the Campana Collection.



URBINO. On the back of a plate, painted with St. Luke seated on a bull in the clouds, and holding an open volume. In the Ashmolean Museum, Oxford (Fortnum Collection).



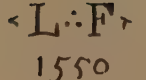
URBINO. This mark occurs on the front of a large Urbino dish, painted with the martyrdom of St. Lawrence; the description and date, 1531, is on the back. It was sold at Lord Northwick's sale for 295 guineas.



URBINO. This mark, which is probably the number of the piece in the service, is on a large dish in the Narford Collection, admirably painted with the Conversion of St. Paul, attributed to Orazio Fontana.



URBINO. Tazza (elliptic), strap-work in relief on each side and end, which terminate in blue masks, surrounding two medallions: one represents Moses striking the Rock, the other the Return of the Spies from the Promised Land; on reverse, strap and scroll-work and four lions' masks in relief; beneath the foot F.G.C., circa 1580. Victoria and Albert Museum.



URBINO. On a very fine plateau, 16 in. diameter; subject, the Last Judgment, and long inscriptions signed both on the front and back. In the Collection of the Marquis of Bristol, Ickworth.



These two marks are given by Jacquemart as belonging to Urbino (*Merveilles de la Céramique*, p. 349). They are, however, not fabrique marks, but the initials of the pharmacy of the monastery.



URBINO. This curious inscription is on the back of a large dish of the middle of the sixteenth century, and a representation of a mine, with several lumps of coal and a hatchet. It relates either to a scarcity of coal at that time, or more probably it records the successful use of that mineral as a substitute for wood in heating the kiln. On the front of the dish is painted a Roman sacrifice.

TESAVRVS
CARBONES ERANT.

URBINO. The mark of a painter, on a highly-coloured dish; subject, a Lion Hunt, after Marc Antonio. It has been suggested that the initials stand for Francesco Lanfranco, Rovigo. Berney Collection. The same letters, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate; subject, Jupiter and Semele. Formerly in the Addington Collection.

·f·L·R·

URBINO. On a plate; subject, Hector and Achilles in the River Xanthus, well coloured. Berney Collection.

Urbino-B

URBINO? Denistoun (*Memoirs of the Dukes of Urbino*, iii. 391) observes that he saw "at Urbino, in 1845, a feeble plate in colour and design, signed F. M. Doiz FIAMENGO FECIT, a proof that it was no despised production of the time." The mark in the margin was on the front, at the base of a specimen in the Gowen sale, No. 112, but the name sounds very much like one of the Delft artists.

F. M. DOIZ. F.

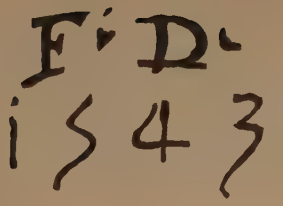
URBINO. This may probably be the monogram of Césare Cari of Faenza, who painted in the botega of Guido Merlino, from 1536 to 1551 (see p. 57).

1549

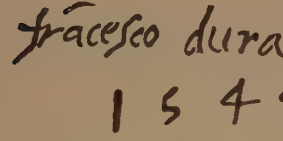


URBINO. Fayence with stanniferous enamel. This inscription is on the bottom of a sliding pillar lamp with four burners, painted in the style of Moustiers, from which place, or from Marseilles, M. Rolet probably came and established himself at Urbino; it is in the Victoria and Albert Museum; cost £12.

Fabrica di Maiolica
fina di Monsiur Rolet
in Urbino. a 28 Aprile 1713



URBINO. On a plate formerly in the Narford Collection; subject, the Arrest of a Cavalier, painted with great care by Francesco Durantino.



URBINO. On a tazza in the British Museum; subject, Coriolanus met by his Mother.

GUBBIO,

in the Duchy of Urbino, is known to us principally by the works of Maestro Giorgio Andreoli, who seems to have monopolised the ruby metallic lustre with which he enriched not only his own productions, but put in the finishing-touches in metallic colours on plates of other artists from Urbino and Castel Durante.

Giorgio was son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio when young, according to Passeri, with his brothers Salimbene and Giovanni.

In 1498 he obtained the rights of citizenship and filled some municipal offices. He was a statuary as well as a painter of fayence, several of his sculptures in marble being extant. His early pieces, mentioned below, are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature is dated 1518; his last is dated 1541; quoted by Sir J. C. Robinson from a piece in the Pasolini Collection, signed by M°. Giorgio, which he says cannot implicitly be relied on. The figure of St. Sebastian, modelled in relief on a tile dated 1501 in the Victoria and Albert Museum, is attributed to Giorgio. The earliest specimen signed and dated is a plate with a border of trophies, painted in 1517 and lustred in 1518, and was formerly in the Napier (Shandon) Collection. It is now in the Victoria and Albert Museum. Another plate of the same service, but with a different mark, is in the British Museum.

In 1537 his son Vincentio or Cencio, the only one who followed his father's profession, was associated with him in his works. Vincentio is supposed to be denoted by the N seen on some of the Gubbio plates.

Perestino was another successor of M°. Giorgio, whose mark is found noticed below, but we have no certain information respecting him.

One of the finest specimens of Giorgio is the plate painted with the Three Graces, signed on the back with one of the many varieties of his signature, and dated 1525; sold in Mons. Roussel's sale for 400 guineas to the late Mr. A. Fountaine of Narford. At the Fountaine sale, 1884,

it brought £766, 10s., and was purchased by Mr. Beckett Denison. At his death it was bought by the Victoria and Albert Museum for £870, 19s. 6d, and is certainly one of the gems of our National Collection. (Vide *Ker. Gall.*, enlarged edition, fig. 42.)



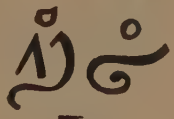
GUBBIO. This mark is supposed to be that of Andreoli; it is on the back of a lustre plate formerly in the possession of Mr. I. Falcke.



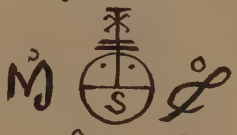
GUBBIO. Attributed to Giorgio Andreoli. On the back of a lustre plate; subject, King Solomon. Campana Collection.



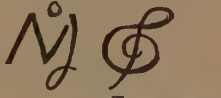
GUBBIO. Giorgio Andreoli, before he was ennobled as Maestro. The mark, in gold lustre, is here reduced; it is on the reverse side of a plaque, representing St. Jerome seated. Soulages Collection.



GUBBIO. The initials of Maestro Giorgio. On a tazza, painted with a male and female figure seated, and a cupid. Soulages Collection.



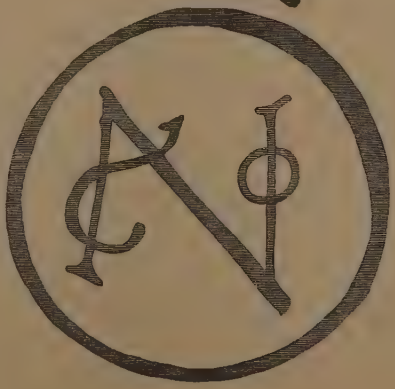
GUBBIO. The initials of Maestro Giorgio, with a merchant's mark between; on a plate; subject, Balaam.



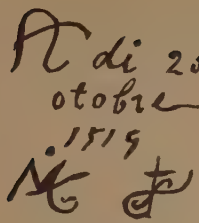
GUBBIO. Another mark of Maestro Giorgio; given by Passeri (now in the Victoria and Albert Museum).



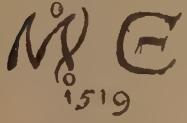
GUBBIO. On a small plate of early period; in the centre the half-figure of a bishop (St. Petronio), after Perugino; border of leaf ornament, drawn in blue outline and lustred with ruby and gold; formerly in the possession of Monsignore Cajani at Rome. (Fortnum.)



GUBBIO. This monogram occurs in lustre colours on the back of a plateau, with female profile bust on a raised centre, of the well-known early type, richly lustred, which has been ascribed to Pesaro and Diruta. It is the only known instance of a mark on similar pieces. In the British Museum. (Fortnum.)



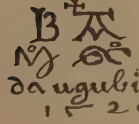
GUBBIO. On the back of a tazza, said by Brancaleoni to be in the "Casa tondi" at Gubbio, and referred to by Passeri; foliage and arabesques in blue, yellow, and ruby lustre. The form of the G is very similar to that on the small plate just described with the figure of St. Petronio.



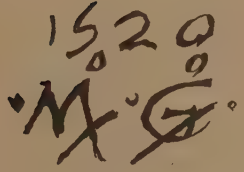
GUBBIO. Maestro Giorgio. On a lustrous dish, with arabesques in blue; was in M. de Monville's Collection, Paris.



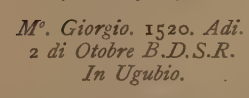
GUBBIO. Maestro Giorgio. His works date from about 1518 to 1541. Marked on a plate; subject, St. Francis: in the Victoria and Albert Museum; cost £30.



GUBBIO. Maestro Giorgio, 1520, with a merchant's mark. On a lustrous plate, painted with Aurora in a biga, and two winged attendants on the water. In the late Mr. A. Barker's Collection.

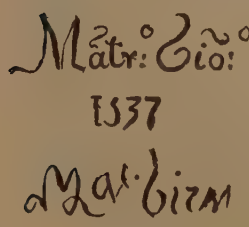


GUBBIO. Maestro Giorgio, 1520. On a flat plate, richly lustred gold ground, painted in the centre with a shield of arms of three fleurs-de-lis in chief and three crowns, supported by three cupids, candelabra, trophies, &c.



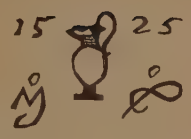
Mº. Giorgio. 1520. *Adi. 2 di Otobre B.D.S.R. In Ugubio.*

GUBBIO. This curious inscription is written in blue on a piece of maiolica in the possession of M. Dutuit of Rouen, differing materially from those we are accustomed to refer to Gubbio. The design is the Judgment of Paris, finished with great care in sober colours; the metallic lustre is subordinate to the rest; quoted by M. Jacquemart. The letters preceding the name of the place refer probably to the appellation of his manufactory, "Botega di S. R.," but we must leave the last two to be hereafter deciphered.

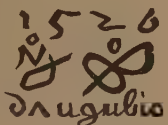


GUBBIO. On a plate, with a half-figure of St. John in the centre, ruby lustre, belonging to M. Leroy Ladurie, Paris.

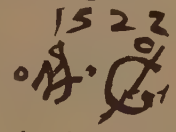
GUBBIO. Another mark of Maestro Giorgio, with the date 1537. In the late Mr. A. Barker's Collection.



GUBBIO. Maestro Giorgio, 1525. On a plate, painted with "The Stream of Life," from an early print by Robetta. It was purchased at the Bernal sale for £142, and was formerly in Passeri's possession. (*Ker. Gall.*, enlarged edition, fig. 43.) In the recent sale of the Fountaine Collection, 1884, it brought £820. Now in the Salting Collection.

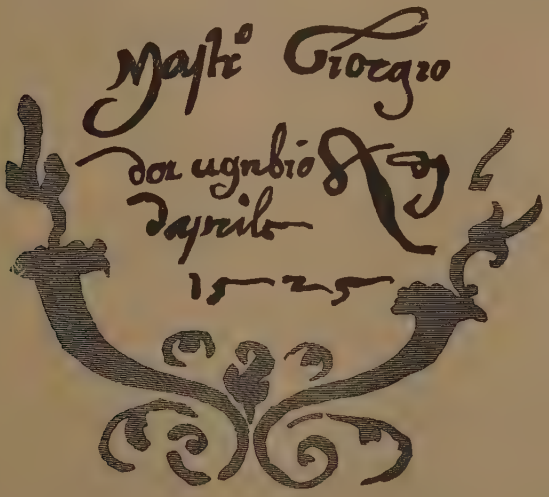


GUBBIO. Maestro Giorgio, 1526. On a plate; subject, an amorino swinging on the branch of a tree, painted *en grisaille*, richly lustred with ruby and gold colours. Soulages Collection.

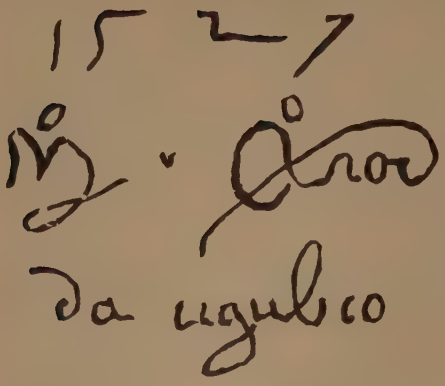


GUBBIO. Maestro Giorgio. On a lustred plate, representing the Death of Dido, from an engraving by Marc Antonio.

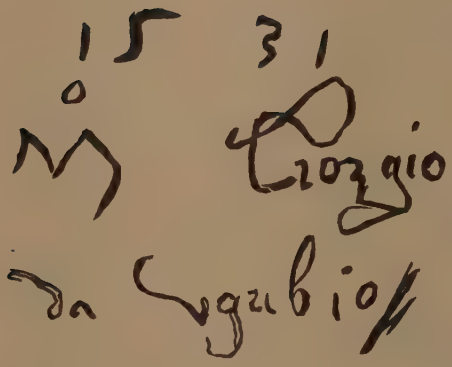
GUBBIO. This mark of a signature and date, here reduced to half its size, is painted in gold lustre, the flowers in the cornucopiæ being in ruby; occurs on the back of one of the finest works of Maestro Giorgio known to us, a dish of the largest size, having in the centre a group of nymphs bathing, with a border of the richest *grotesche*. This noble piece is figured



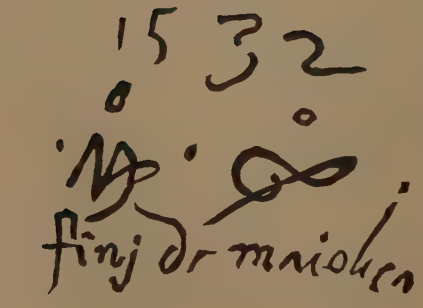
on Delange's *Recueil*, pl. 65, and at that time it belonged to the Baronne de Parpart, having been formerly in the Collection of Prince Bandini Giustiniani of Rome. This masterpiece of Giorgio is now, we are happy to say, in England; it was sold for Madame Parpart at £880, and was later acquired by Sir Richard Wallace at a price nearly doubling that amount. Hertford House Collection.



GUBBIO. A curious variety of the signature of Maestro Giorgio da Ugubio, dated 1527, on the back of a plateau in the Victoria and Albert Museum. A similar mark is given by Fortnum in his *Catalogue of Maiolica* (p. 200) which occurs on another piece by the same artist.



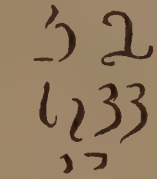
GUBBIO. The mark of M°. Giorgio of Ugubio, as it was formerly spelt ; it is dated 1531. From the Collection of Signor Marnelli; painted by an Italian maiolica artist, and sent to M°. Giorgio to be touched with his far-famed lustre colours of gold and ruby. The latter pigment remained a secret with him, and has never been surpassed, or even equalled. This added considerably to the value of such pieces, as was evidenced at the sale of the Fountaine Coll. in 1884, where fine pieces realised from £500 to £800 each.



GUBBIO. This interesting mark (reduced) is on a magnificent circular dish in the Museum of the University of Bologna. The whole surface is covered with the subject, the Presentation of the Virgin, admirably drawn and richly lustred in gold and ruby. The inscription on reverse beneath the signature is remarkable, and the only instance recorded.



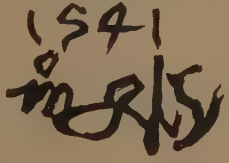
GUBBIO. This interesting mark, with the date 1543, may probably be referred to Guido Fontana. It occurs on a slightly lustred tazza of Urbino character, in the Ashmolean Museum, Oxford (Fortnum's Collection). The subject, somewhat coarsely painted, is Constantine crossing the bridge and seeing the Cross in the sky; the mark is on the reverse in gold lustre.



GUBBIO. This mark and date are on the back of a plate which came from Paris and was purchased by Mr. J. Webb. It is probably an imperfect signature of Maestro Giorgio.



GUBBIO. This mark occurs on a plate having on the border four medallions, two of which bear these initials; in the centre the Virgin between two angels. These letters have been considered to be the initials of Maria Gloriosa, but M. Darcel reads them Maestro Giorgio, and says the plate is identical with one in the Louvre, executed by the same hand, lustred and signed by that artist. In the Victoria and Albert Museum.



GUBBIO. This mark is on a plate; subject, Abraham visited by the angels, in metallic lustre; probably by Maestro Giorgio. Louvre Collection.



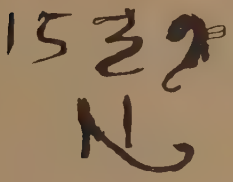
GUBBIO. This singular device is painted in colours, and beautifully lustred by Maestro Giorgio in the front of a *tondino* or deep plate. The initials are probably those of a merchant prince or noble, the hand pointing to his trade-mark, and sent by him to be lustred at Gubbio. The design is here greatly reduced from the original. It is dated on the back 1518, and is a very choice specimen of Giorgio's art. In the British Museum.



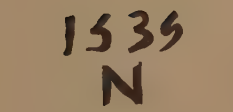
Gubbio. The name illegible, but in the style of Maestro Giorgio. From Passeri; the reading Maestro Gillio is highly improbable.



Gubbio. This inscription, hastily and incorrectly drawn, has been attributed to Maestro Giorgio Andreoli, as well as to Cencio; subject, Two hunters with dog and hare; border of trophies, in metallic lustre. Sauvageot Collection.



Gubbio. The letter N. and 1539 on a plate; subject, Diana and Actæon, with metallic lustre. In the Campana Collection, Louvre.



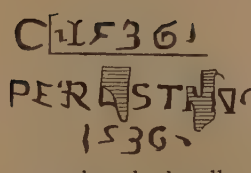
Gubbio. School of Maestro Giorgio. Sir J. C. Robinson attributed this to Vincentio or Maestro Cencio; some have given it to Santa Natoia, a branch of the Gubbio manufacture. It occurs on a plate, with the head of John the Baptist in a charger. (Soulages Coll.) The same letter is on a lustred plate, with an amorino holding a bow, in the Victoria and Albert Museum.



Gubbio. The painter of the Giorgio school signing himself N., as in the preceding example.

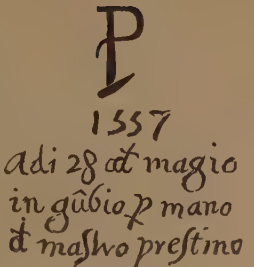


Nocera (Via Flaminia), a branch of the Gubbio manufactory. The pieces are usually marked N. The mark of G N, as in the margin, is in metallic lustre on the back of a plate, No. 83 in the Campana Collection.

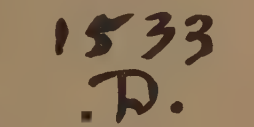


Gubbio. This signature of Perestino, considerably reduced here, is on a square bas-relief, representing the Virgin and Child, painted in metallic lustre; the name on the reverse is in red lustre. (Campana Coll., Louvre.) The semicircle above is not a C, as Mr. A. Darcel supposes, but the handle of the tablet. The idea that this letter is the initial of Cencio or Vincentio Andreoli, and the word underneath is a surname given him from his expertness and celerity in working, is too visionary; it is not "*prestino*," but without a doubt *Perestino*.

GUBBIO. Probably Maestro Perestino. On a vase in the Campana Collection; attributed in the catalogue to Maestro Giorgio.



GUBBIO. Maestro Perestino or Prestino. Signed on a plate, painted in ruby and gold lustre, with Venus and Cupid; formerly in the possession of Mr. I. Falcke.



GUBBIO. The mark, probably, of Maestro Perestino. It is on a plateau, painted from a lost work of Raphael; the subject is the Redemption of Solomon and the establishment of the throne of David. King David is seated on a throne, like that of Solomon, spoken of in the tenth chapter of 1 Kings, ver. 18; on a lion tripod table before him is the flaming chafing-dish; a golden cup, holding the five shekels of silver; a priest holds the infant Solomon on the table, and inquires of Queen Bathsheba, who stands by his side, "Is this thy son?" &c. (Numb. xviii. 15). There are two attendants, one on the King, the other on the Queen. In the background is the type of the future temple; and in the distance is seen the tabernacle and the hill of the Lord, with two trees, on which are hanging the two sons of Rizpah, the daughter of Aiah, whom she bare unto Saul, and the five sons of Michal, the daughter of Saul; "and they hanged them in the hill before the Lord" (2 Sam. xxi. 9). Bracon Hall Collection.

GUBBIO. This mark occurs on a piece in the Campana Collection: a forked L and a sort of naked branch (see note on piece ascribed by M. Darcel to Rimini, p. 108).



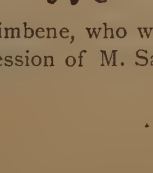
GUBBIO. This monogram is on a fine plate, having the Torregiano arms, and foliage, trophies, &c.; sold at Mr. Galliardi's sale for £104.

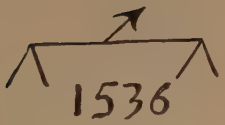


GUBBIO. This monogram is on a lustred plate; subject, Abraham and the Angels. Campana Collection; perhaps an imperfect monogram of Maestro Giorgio, or one that has been badly traced or copied.



GUBBIO. This mark has been attributed to Maestro Cencio (Vincentio), son of Giorgio Andreoli, but the mark is in direct contradiction to the assertion. Passeri says that Giorgio was assisted in his manufacture of maiolica by his brothers; it is more likely to be the monogram of Salimbene, who we are told was one of them. One example was in the possession of M. Sauvageot of Paris; another in the Campana Collection.





GUBBIO. This mark occurs on a plate; subject, Hercules and Cerberus, in the Campana Collection, Louvre. Another, without date, is in the Victoria and Albert Museum; the latter being rather indelicate in composition. Such is also the case with a plate bearing the same mark, having above the letters F R, dated 1535, given by Greslou.



GUBBIO. On a bowl; subject, the Virgin and Child, painted in lustre colours. Formerly Narford Collection.



GUBBIO. Marked on the back of a plate, of yellow ground, with trophies, shaded in blue; in the centre is a shield of arms of two storks, dated 1540. Formerly in the Barker Collection.



GUBBIO. Marked in lustre colour on the back of a plate; subject, Cupid with sword and shield, blue border and scrolls.

M.A.I.M.

GUBBIO. These letters are on a plate, dark blue ground, with male and female heads in costume of the beginning of the sixteenth century, within wreaths, trophies, &c. (Bernal Coll.), Victoria and Albert Museum; cost £26, 10s. Dr. Fortnum considered that this plate is erroneously ascribed to Gubbio.

GABRIEL DA GUBBIO.

GUBBIO. A plate of the sixteenth century, having in the centre the bust of a warrior, inscribed as in the margin (most probably the name of warrior or of the owner); on the border four coats of arms of yellow ground, and beneath Y.A.E. Formerly in the Collection of M. Meusnier of Paris.



GUBBIO. This curious mark was on a lustred plate by M°. Giorgio in Mr. Bernal's Collection, but was not catalogued with the others at the sale in 1855; subject, Abraham's sacrifice.



GUBBIO. This mark appears on a vase having, in relief, the Virgin and Child, and also on a vase painted with ornaments in metallic lustre, and a large initial letter L; both in the Campana Collection.

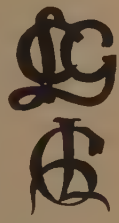


GUBBIO. On a portrait plate, with arabesques, as practised by Giorgio Andreoli, but of inferior merit. Campana Collection. This piece is attributed by M. Darcel to Deruta.



GUBBIO. Perhaps the mark of Maestro Cencio. It occurs on a plate in the De Monville Collection; also on a plate in relief, No. 71 in the Campana Collection.

Modern Reproductions.



GUBBIO. Umbria. Manufacturers of maiolica, Messrs. Carocci, Fabbri & Co., exhibiting specimens of lustred colours in imitation of that of the fifteenth and sixteenth centuries, in yellow, ruby, and other metallic lustres, at the International Exhibition, 1862; marked in centre on the back. M. Pietro Gay, the director, is the artist who personally attends to this lustre, for which he obtained the medal.

Some good reproductions of Gubbio have also been made by the Marquis of Ginori's Florence factory; they are generally marked with the word GINORI, surmounted by a coronet. In the Italian Exhibition of 1888 at Kensington some other Italian firms also exhibited lustred maiolica.

PESARO.

We are indebted for much that we know of this fabrique to Giambattista Passeri, who has striven to do all honour to his native country; and as its history was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre*. Many of the pieces of ancient style with yellow metallic lustre, formerly attributed to Pesaro, are now by common consent referred to Deruta.

Passeri quotes a certain *Joannis a Bocalibus* of Forli, who in 1396 established himself at Pesaro.

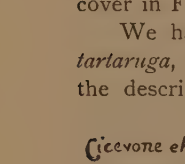
In 1462 mention is made of the loan of a large sum for the enlargement of a manufactory of vessels. The borrowers, Ventura di Mastro, Simone da Siena of the Casa Piccolomini, and Matteo di Raniere of Cagli, bought in the following year a considerable quantity of sand "du lac de Perouse," which entered into the composition of fayence. To this date Passeri places the introduction of the manufacture of maiolica.

In 1546, an edict was passed in favour of Pesaro by Jean Sforza, forbidding the introduction from other fabriques of any but common vessels for oil and water; to the same effect were two other edicts of 1508 and 1532, and another by Guido Ubaldo in 1552; in this last the potters of Pesaro, M°. Bernardino Gagliardino, M°. Girolamo Lanfranchi, and M°. Rinaldo, "vasari et boccalari," engage to supply the town and country with vases, and pieces painted with historical subjects, under

certain conditions. The M°. Gironimo, vase-maker, who signs the plates in the margin (page 77), is probably the Girolamo Lanfranchi here mentioned; his son Giacomo succeeded him, who in 1562 invented the application of gold to maiolica, fixed by fire.

Another corroboration of Passeri's statement, and of the importance of the Lanfranchi establishment, occurs in an anonymous document published by the Marquis Giuseppe Campori (*Notizie della majolica e della porcellana di Ferrara*). It is preserved among the archives of Modena, and is dated Pesaro, 26th October 1660. It relates how the Duke of Modena had been entertained at the house of the Signora Contessa Violante, "*con tutta quella domestichezza*," which he desired; how he was presented with six *bacili* filled with delicacies made by the nuns, sent to him by the daughters of the Countess, and which were kept in the dishes. That some of his family wishing to buy *majoliche* painted by Raffaelle of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaelle, but painted by a certain ancient professor of that kind of painting denominated "*il Gabiccio*"—"*le furono portate gran quantità di bacili e di tazzoni o fruttere, non già de Raffaelle ma dipinti da un tale antico Professore di tali pitture denominato il Gabiccio*," who, as the Marquis Campori suggests, was probably that Girolamo di Lanfranchi, the *maestro* of the establishment at the Gabice. It then goes on to relate that these dealers in antiquities, like some of their brethren of the present day, asked too much money, to wit, a hundred *doble* for a *rinfrescatore* or cistern; certainly well painted, but for which they offered twelve! and that they only succeeded in acquiring another *rinfrescatore*, and a large turtle that would serve as a basin or a dish, painted with grotesques and figures on the bowl and cover, for which they paid twenty-two *doble*. The Marquis Campori observes that the cover of this *tartaruga* was sold not long since in Modena to an amateur, and when last in Florence the writer learnt that such a piece was then in the hands of Signor Rusca of that city. He had himself seen at Rome the lower portion of a large turtle or tortoise shaped dish in the Palazzo Barberini, which may perchance belong to the cover in Florence, or be the other half of a similar piece. (Fortnum.)

We had an opportunity, a few years since, of inspecting a perfect *tartaruga*, which is still in the possession of a friend, answering exactly the description given above, ornamented on the interior with elegant arabesques of grotesque animals, modelled from life in form of a tortoise, of which a photograph was taken at the time.



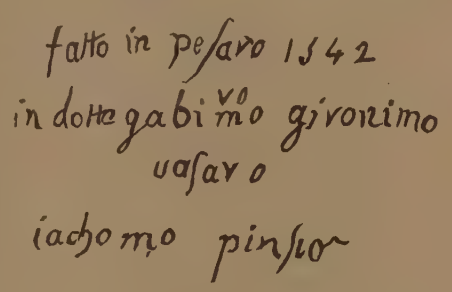
This inscription is on a *frutliera* or tazza with the subject of Cicero expounding the law before Julius Cæsar, a composition of six figures: Cicero in the centre holds a folio before Cæsar, who is seated on a throne; the inscription is on the reverse. In the British Museum, the gift of Dr. Fortnum. It bears the signature of Girolamo of Gabice, 1542, mentioned by Passeri, whose

name is so stated in an edict of 1552, probably the same as Girolamo Lanfranco. In 1562 a privilege was granted to his son Giacomo for the application of gold to fayence, fixed by the fire. About 1598 he was succeeded by his son Giacomo, who ceded the manufactory in 1599 to his sons Girolamo and Ludovico.

Dr. Fortnum (Catalogue S. K. Museum, p. 158) remarks, that in this inscription we have a very interesting example, corroborating the records given by Passeri of the Lanfranchi fabrique and of its locality. This is the Maestro Girolamo di Lanfranco of Gabice, a dependency of *Castello*, six miles west of Pesaro, and thus mentioned in a register :—

"1560 Mastro Girolamo di Lanfranco delle Gabice, vasaro, possiede una casa, &c." "1598 gli succede Giacomo suo figlio." "1599 gli succedono Girolamo e Ludovico figli di Giacomo."

In the Montferrand Collection, No. 162, there was a plate representing the Martyrdom of St. Maurice, the Tribune of a Roman Legion; on the border were the arms of Cardinal Giustiniani; it was heightened with gold, and the work of Giacomo Lanfranco, 1569.



This mark is on the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath, by Jacomo, son of Maestro Girolamo, Fatto in Pesaro 1542 in bottega di Ma^to^ Gironimo Vasaro, Jachomo pinsur. (In the second line of the inscription, the painter has transposed the letters *d* and *b*.)

There was in the Collection of M. Mathieu Meusnier, Paris (now dispersed), a fine Italian fayence plate, with *rêflét metallique;* in the centre a man on horseback in armour, praying, in the manner of Albert Dürer, and on the border a number of square tablets linked together like a chain, each tablet containing a letter, thus :—IOMARECHOMADOADIO, which reads IO-MA.RECHOMADO-A-DIO. Sixteenth century.

Passeri does honour to Guido Ubaldo II. della Rovere (who became Duke of Urbino in 1538) for his patronage of the fabrique of Pesaro. On the death of Guido Ubaldo in 1572, the pottery began to decline, and when Passeri returned to Pesaro in the year 1718, there was only one potter, who made ordinary vessels. Some years after, in 1757, he sent a painter from Urbania and recommenced the manufacture on an improved plan; some of these later pieces are noticed below.

Pesaro. On the back of a dish, circa 1535; subject, Apollo and Argus. Bernal Collection; cost £6, 10s. A similar inscription is on another dish, of Picus and Circe, also from the Bernal Collection; cost £11. Both in the British Museum.

FATO IN PESARO.

De Pisauro ed Chamillo.

The greater part of the early maiolica is not marked. One piece of a man on horseback, in gold and red metallic lustre, is quoted by M. Jacquemart.

FATTO IN PESARO.
1541.

Pesaro. On a dish; subject, Horatius Cocles; mentioned by Passeri (sold, Spitzer Collection, Paris, 1893). Another large plateau —subject, the Triumphal March of the Emperor Aurelius—was in the Soltykoff Collection, with the same inscription, but dated 1552; sold for sixteen guineas.

NELLA BOTEGA DI
MAESTRO GIRONIMO
VASARO. I.P.

Pesaro. Made in the workshop of Master Gironimo, maker of vases, in Pesaro; quoted by Passeri.



Pesaro. This inscription is on a plate; subject, Mutius Scævola, of good design, but coarsely painted, blue, green, and yellow predominating. Formerly in the Marquis d'Azeglio's Collection.



Pesaro. This mark is given by Passeri as occurring on two pieces, which he assigns to this place.

QUESTO PIATTO FU FATTO
IN LA BOTEGA DI MASTRO
BALDASSAR VASARO
DA PESARO.
E FATTO PER MANO DI
TERENZIO FIOLO DI
MASTRO MATTEO
BOCCALARO
TERENCIO FECE 1550.

Pesaro. Made in the workshop of Maestro Balthasar, vase-maker of Pesaro, by the hand of Terenzio, son of Maestro Matteo, bocale-maker, 1550. This inscription is found on a plate having a cupid in the centre, with a border of musical instruments and trophies on blue ground. An open music-book has the title of a song:

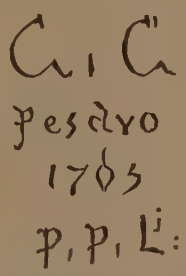
O bel fiore
Amore mio bello,
Amor mio caro
La Grisola, la grisola.

It is mentioned by Passeri. This artist was known as *Il Rondolino*.

PESARO
CALLEGARI E CASALI
OTTUBRE 1786.

Pesaro. The manufacture of pottery was revived about the middle of the eighteenth century. M. A. Jacquemart says that two artists of Lodi, Filippo Antonio Callegari and Antonio Casali, were manufacturers here, but the precise date is unknown. There was another fabrique established by Giuseppe Bertolucci of Urbania in 1757, and it is known also that in 1763 Pietro Lei, a painter of Sassuolo, took the direction

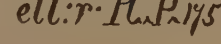
of one of these, probably the former. Their signatures at length, as in the margin, are found upon a soup-tureen in imitation of Sèvres, bleu de roi ground, with gold arabesques and medallions of flowers and landscapes.



Pesaro, 1765. This mark, in violet, is beneath a fayence plate with stanniferous enamel, painted with a rose and forget-me-nots in the centre, and a border of birds and flowers in relief and coloured. The ware is very much like that of Marseilles, as is also the decoration. In the Ashmolean Museum, Oxford (Fortnum Collection). Vide *Ker. Gall.*, enlarged edition, fig. 59.

An *écuelle*, with green and gold leaves and scrolls, has the letters C C and Pesaro without a date.

The letters C C stand for Callegari and Casali, and those at the end for Pietro Lei, before named.



Pesaro? On a late maiolica medicine vase; subject, Adam and Eve driven out of Paradise.



Pesaro. On a jug, blue ground, painted with flowers on a white medallion; one of the latest of the maiolica productions in Italy. De Bruge Collection.

On a plate painted in colours with figure subject in Mr. F. A. White's Collection. Mark of Magrini & Co., about 1870.

fabbrica Magrini
Pesaro.

CASTEL DURANTE.

M. Giuseppe Raffaeli (*Mémoires Historiques sur les Faïences de Castel Durante*) mentions the existence in 1361 of a certain Giovanni dai Bistuggi, or John of Biscuits, a name probably referring to "biscuit" ware, *i.e.* ware which has been subjected to a preliminary firing but is not yet glazed. He also speaks of a certain Maestro Gentile, who furnished the Ducal palace with vessels in 1363. The most ancient dated piece is the beautiful bowl which belonged to Mr. H. T. Hope, dated 12th September 1508.

At a later period, a potter named Guido di Savino worked at Castel Durante, who, according to Piccolpasso, transported to Antwerp the knowledge of the manufacture of Italian maiolica.

It was also from Castel Durante that Giovanni Tesio and Lucio Gatti, in 1530, introduced it into Corfu, and in 1545 that M°. Francesco del Vasaro established himself in Venice.

About 1490 the following artists were working: Pier del Vasaro; the Sabatini; Picci; Superchina; Savini; Bernacchia; Marini; Morelli.

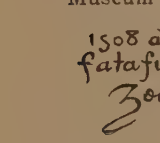
The manufacture was at its perfection in 1525–30, and continued to produce good wares even till 1580. In connection with *istoriati* pieces and mythological subjects, the following artists are recorded: Luca and Angiolo Picchi; Pier Francesco Calze; Ubaldo della Morcia; Simone da Colonello; the Fontana, &c.; also the Appoloni; Giorgio Picci; Lucio, Bernardino, and Ottaviano Dolci.

Piccolpasso, a potter of this place, in his interesting book describes all the various wares and patterns, illustrated by drawings in pen and ink, as well as its manufacture, processes, utensils, &c. About 1623 it was created a city, and took the name of Urbania after Pope Urban VIII.

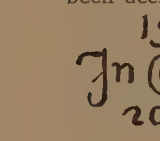
In 1722 Urbania was the only fabrique which existed in the Duchy of Urbino, where articles of utility only were made; but Cardinal Stoppani brought painters from other places, and endeavoured to put fresh life into the trade of Urbania.

The best artists at Urbania were the Lazzarini, the Frattini, and the Biagini, who painted from prints by Sadeler, Martin de Vos, the Caracci, Bassano, Tempesta, &c. The arabesques with grotesque heads, frequently on blue ground, are boldly drawn; cornucopiæ, &c., designed and shaded with light blue, touched with yellow and orange, brown and green, mostly on a large scale of pattern. For the names of the designs and forms of the vases, see page 50.

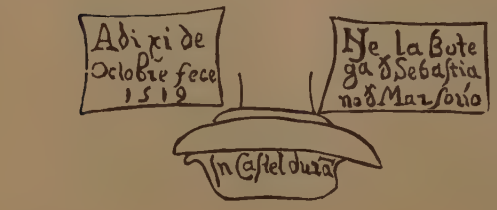
A plate of Castel Durante maiolica, painted with Mars, Vulcan, and Venus, circa 1530 (Bernal Collection), is in the Victoria and Albert Museum; cost £44.



Castel Durante. This inscription is on the bottom of a large and very fine bowl, surrounded externally by blue scrolls on white; inside are painted the arms of Pope Julius II., supported by cupids with arabesques, &c., on deep blue ground. This important piece was made on the 12th of September 1508, and painted by Giovanni Maria, vasaro or vase-maker. In the Collection of the late Mr. H. T. Hope. The *vro* at the end of the inscription has been deciphered *Urbino*, but it is probably intended for *vasaro*.



Castel Durante. On a plate; subject, a King distributing wine and bread to some soldiers; in front are four vases, and a larger one filled with loaves. Marquis d'Azeglio's Coll.



Castel Durante. Sebastiano Marforio, in whose workshop this piece was made on the 11th of October 1519, at Castel Durante. Inscribed on a large pharmacy vase, with scrolls, chimeræ, arabesques, &c. Bernal Collection, now in the British Museum; £23. There is one similar in the Victoria and Albert Museum.

CASTEL DURANTE. Inscribed in yellow colour on a dish; subject, Dido and Ascanius. Bernal Collection, £13. Also on one in the Campana Collection, dated 1525; subject, the Rape of Ganymede; and on another, subject Marsyas. Sauvageot Collection.

1526 in castel durante

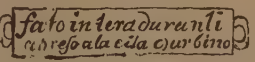
CASTEL DURANTE or URBINO. An inscription on a pharmacy vase: In Castel Durante, near Urbino. In the Museum at Sèvres.

IN CASTELLO DURANTI. APRESO A URBINO. MIGLIE 7. 1555.

CASTEL DURANTE or URBINO. Inscribed on a pharmacy vase in the Marryat Collection.

A DE SEI D'MAGGIO 1550. AFARO IN STVDI DURANTIAS.

CASTEL DURANTE or URBINO. Inscribed on a vase in the Hôtel de Cluny at Paris: Made of the earth of Castel Durante, near the city of Urbino.



CASTEL DURANTE. Francesco Durantino, vase-maker. On a cistern; subject after Giulio Romano.

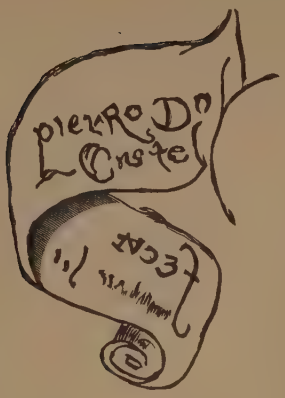
FRANCESCO DURANTINO VASARO. 1553.

CASTEL DURANTE. The Chevalier Piccolpasso, director of a botega for making pottery, circa 1550, wrote a treatise on the art of making and decorating maiolica, whilst this manufactory was under the patronage of Guidobaldo II. This manuscript has been secured by Sir J. C. Robinson for the library of the Victoria and Albert Museum. It is illustrated with pen-and-ink sketches of the mode of manufacturing the maiolica, and patterns of the ware made at Castel Durante. A translation, with copies of the drawings, has been published in Paris. M. Delange, in his translation of Passeri's work, speaks of a vase inscribed with Piccolpasso's name.

FATTO IN BOTEGA DI PICCOLPASSO.

CASTEL DURANTE. A vase painted with grotesques, dated in front 1562, by Maestro Simono in Castello Durante; formerly in the possession of M. Cajani of Rome. Passeri mentions Maestro Simone da Colonello (see p. 80). It is figured in Delange's *Recueil*, pl. 75.

p. maestro simono in castelo durãte



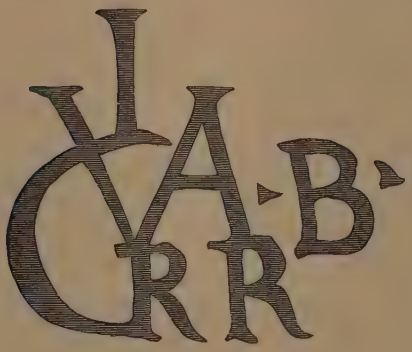
CASTEL DURANTE. This curious mark is on a dish decorated with trophies, in the Museum of the University of Bologna; the scroll is divided into two folds, on the upper one is inscribed *Pierro* or *Pietro da Castel* (*Durante*); the lower portion has *fece* or *fecit*, with some illegible characters above.



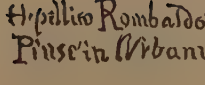
CASTEL DURANTE. These marks are on a plate of this manufacture; subject, the Rape of Helen; from the Bernal Collection, now in the British Museum; cost £6.

IN CASTELLO DURANTO, 1541.

CASTEL DURANTE. On a pharmacy vase (Albarello), painted with trophies, grotesques, &c., and the bust of a man; the name is on a cartouche at back, on a blue ground. (Louvre, G. 244.)



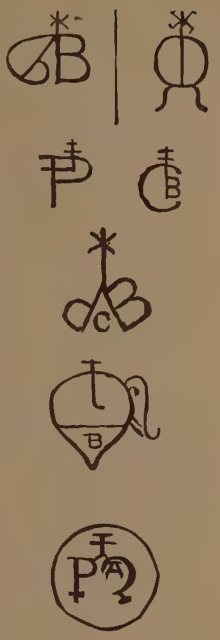
CASTEL DURANTE or FABRIANO. Plate painted with a draped female on horseback, armed with shield and spear, in the act of charging a man seated on a rock and resting against his shield; Cupid above in a biga of doves. In brown *grisaille*. Reverse, strapwork and waved lines, and a monogram which is repeated on the woman's shield; perhaps the name of the person to whom it was given. Date circa 1540. Victoria and Albert Museum.



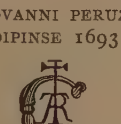
FATTA IN URBANIA NELLA BOTEGA DEL SIGNOR PIETRO PAPI, 1667.

CASTEL DURANTE. This painter must have been engaged here in the seventeenth century, for the name of the place was changed to Urbania in 1635, in compliment to Pope Urban VIII.; it is on a plate, subject, the Triumph of Flora, &c. Campana Collection.

CASTEL DURANTE. On a piece of maiolica; the mark is given by M. Jacquemart.



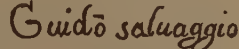
CASTEL DURANTE. These seven monograms or merchants' marks occur on pharmacy vases; they probably belong to the druggists for whom the vases were made, and not the painters or makers. The last of them is on a fine cylindrical pharmacy vase, with a large oval medallion of warriors in classical costume, and scroll border; at bottom is a negro's head, and at the top the annexed mark, probably a pontifical cipher of Pope Julius II. On the back is the early date of 1501. Bernal Collection, now in the British Museum. Mr. H. G. Bohn, in his *Monograms*, which forms a supplement to the priced catalogue of the Bernal sale, has ascribed this mark to P. INCHA AGRICOLA, and adduces as evidence of the existence of a painter of that name, No. 1949 in the Collection; but he has doubtless been misled by the erroneous reading of the inscription on that specimen given by the compiler of the catalogue (who was not *au fait* with the subject)—which is really the name of the place where it was made—thus *P. In chafaggiuolo.* This absurd error has been perpetuated by M. Jules Greslou, *Récherches sur la Céramique*, p. 196.



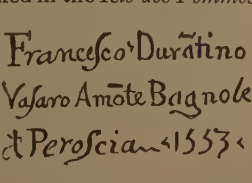
GIOVANNI PERUZZI DIPINSE 1693.

CASTEL DURANTE. On a picture of a landscape, mentioned by Mr. Marryat.

CASTEL DURANTE. On a maiolica pharmacy vase; subject, St. Martin dividing his cloak; marked in blue at the back. This is probably an owner's mark; it is surmounted by a crown.



CASTEL DURANTE. Piccolpasso in a manuscript (now in the library of the Victoria and Albert Museum, written in 1548) speaks of a certain Guido di Savino of Castel Durante, who had carried to Antwerp the art of making fayence. This Savino has been confounded by M. A. Demmin with a certain Guido Salvaggio, through his misreading of an inscription on a plate in the Louvre, "Guidon Salvaggio," which, instead of being the signature of a painter, is only the description of the subject depicted, viz., a character of Ariosto's, *Guido the Savage*, shipwrecked in the *Isle des Femmes.*



PERUGIA. The name of this ancient city is in Greek Περουσια, in Latin *Perusia*, and formerly in Italian *Peroschia* or *Peroscia;* it is a populous city, the capital of Perugino, in the States of the Church. The inscription reads "Francesco Durantino, vase-maker, at the Mount Bagnole of Perugia," probably the same as that on page 81. It occurs on an oval cistern, painted with subjects after Giulio Romano. Fountaine Collection.



CASTEL DURANTE? On the back of a plate of blue enamel, with dark blue arabesques and masks, touched with white and yellow round the rim, and Europa in the centre; probably of the seventeenth century. Dr. Fortnum doubts the authenticity of this mark, but considers that if genuine it would belong to Faenza.

FAENZA.

Faenza was the most important, and probably the most ancient, of all the manufactories of maiolica in Italy.

The earliest piece which we have attributed to Faenza is the plate in the Hôtel de Cluny, which heads our list, dated 1475; then comes the tile inscribed Nicolaus Orsini, 1477, and the plate signed by Don Giorgio, 1485.

A most interesting specimen, from its bearing the name of the place as well as the date, is the enamelled tile-pavement of the St. Sebastian chapel in St. Petronia at Bologna, inscribed "BOLOGNIESUS. BETINI. FECIT: XABETA. BE. FAVENTCIE: CORNELIA; BE. FAVENTICIE: ZELITA. BE. FAVENTICIE: PETRUS. ANDRE. DE. FAVE.," and the date 1487.

There are two tablets of earthenware, covered with stanniferous enamel, white ground, with letters painted in black, in the Victoria and Albert Museum; one is inscribed "SIMONETTO. DI. CHORSO. DALL. ARENA. P^A. M.D. XII.," above a shield of arms; the other is an oblong tablet with this inscription, "GIOVANNI. SALVETTI. P^A. ET C^O. M.C.C.C.C.L.IIII. ET MICHELE. SVO. FIGL. (FIGLUOLO) P^A. M.D.X.IIII." The inscriptions on these would show that they are Paduan or made for Paduans.

The Musée de Cluny possesses a pharmacy vase dated 1500, the companion to which has the name Faenza. In 1485 Tomasso Garzoni in the *Piazza Universale* praises the ware of Faenza as being so white and so brilliant.

In 1548 Piccolpasso, the director of a rival manufacture at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their later works, gives the preference to the ware of Faenza.

The mark of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters, has been found in connection with the signature of a Faenza fabrique (Casa Pirota), and it is therefore presumed that the pieces bearing it are from that manufactory (see p. 88).

Vincenzo Lazari speaks of a plate in the Museum of Bologna representing the Coronation of Charles V., bearing on the reverse "Fato in Faenza in Caxa Pirota." He also records that one Césare Cari, a potter, went from Faenza to Urbino.

Among the decorators of Faenza the same author notes Baldasara Manara, who signed his pieces frequently B.M. as well as his name at length. There is a celebrated painter who signs himself F.R., as noticed

in the text; these pieces generally have on the reverse decorations in blue and orange. Another peculiarity among the painters of Faenza is a fine red colour employed by them; Piccolpasso says it is found especially in the workshop of Maestro Vergilio of Faenza, and Passeri describes the way to produce it. The backs of the pieces are usually ornamented with concentric circles or spiral lines in lapis blue on clear light blue, and when the reverse is white, the imbrications or zones are alternately blue and yellow.

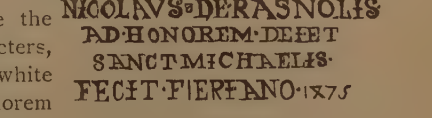
The early pieces are archaic in character, the decorations are very ornamental, especially the grotesques or arabesques in *camaieu* on blue, or yellow ground, or alternately on the two colours. (Vide *Ker. Gall.* enlarged edition, fig. 54.) The fabrique of Faenza does not appear to have adopted the yellow metallic lustre.

One of the finest specimens of Faenza known is the plate with grotesque figures, masks, cupids, trophies of arms, a satyr playing on a pipe, T R on a label in front of him and the motto *Auxillium meum de Domino*, with date 1508; the subject is taken from Albert Dürer, and Mr. George Salting had a print of the picture dated three years earlier than the plate. This is engraved in M. Delange's *Recueil de Faïences Italiennes*, and when sold at the Fountaine sale in 1884 was purchased for M. Adolphe de Rothschild for £920.

Mr. George Salting has left to the Victoria and Albert Museum a very fine vase of baluster form of about the same date with similar subjects, on a ground of dark blue and orange colour, which cost him over £1100.

Besides the above the following are also in the Victoria and Albert Museum:—

A plateau with raised centre, the surface grounded in dark blue, with the coat of arms in the centre, around which is a band of dancing amorini and arabesque border, circa 1520. Soulages Collection; £80. A Faenza plate with arabesque border on blue, and medallions of profile heads, in the centre, amorini in a grotesque car, circa 1510; Bernal Collection, £36. A fruttiera; subject, the Gathering of Manna in the Wilderness, copied from an engraving by Agostino Veneziano, after Raffaelle; £100.



Faenza. This inscription is round a maiolica plate, having in the centre the monogram of Christ in Gothic characters, surrounded by garlands in blue on white ground: Nicolaus de Ragnolis ad honorem Dei et Sanct. Michaelis, Fecit Fieri Ano 1475. In the Musée de Cluny; one of the earliest dated pieces known.



Faenza. On the rim of a maiolica plate; in the centre is represented Christ in the tomb, with emblems of the Passion. The name of Don Giorgio, 1485, has been assumed to be that of Maestro Giorgio, before he went to Gubbio and was ennobled, but this is very doubtful. In the Sèvres Museum.



Faenza. The annexed inscription occurs on an oblong escalloped tile in the Sèvres Museum. At the top is "Nicolaus Orsini;" at the bottom, "1477. The 4th day of June," and between are the Orsini arms, supported by cupids. It is extremely interesting, being of so early a date.



Faenza or Caffaggiolo. Andrea di Bono. This name is written on a scroll in the centre of a circular maiolica plaque, dated 1491, bearing a shield with a lion rampant, and a small shield round its neck, enclosing a fleur-de-lis. Formerly in the Montferrand Collection, now in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 49.) Dr. Fortnum attributes this specimen to Caffaggiolo.



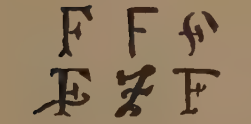
Faenza. A very early plate, circa 1470, with the Virgin and Child painted on a dark blue ground, has on the back this mark in blue. Fountaine Collection, Narford. This curious signature has never yet been deciphered. It is figured in *Marryat*, p. 104, third edition.



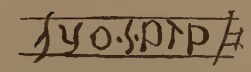
Faenza. This mark is on the back of a small plate, with border of masks, cupids, and arabesques, in yellow on dark blue; in the centre Christ bound. Early sixteenth century. Henderson Collection.



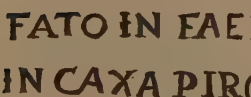
Faenza. On a plate; subject, Samson pulling down the pillars of the Temple; the back covered with coloured ornaments. Mentioned by Mr. Marryat.



Faenza. The letter F of different forms probably indicates the Faenza manufacture. It occurs on plates with ornamented backs, in blue or yellow, of circles, foliage, imbrications, &c.



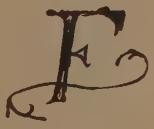
Faenza. This mark is on a *repoussé* dish, with festoons of different colours, ornamented in arabesques; mentioned by Delange.



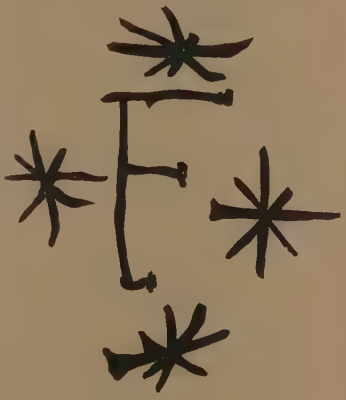
Faenza. On the reverse of a plate in the Museum of the University of Bologna, representing the Coronation of Charles V. in that city in the year 1530, the probable date of the piece.



FAENZA. This inscription reads *FATE. IN. FAEnza. IOXEF. In. CAsa PIROTE*, 1525. Made in Faenza at the workshop of Pirote. The word Ioxef, which is also repeated on the interior of the plate, designates the subject, which is *Joseph's Cup.* In the possession of Baron Gustave de Rothschild.



FAENZA. On a plate painted in blue *camaieu*, an amorino in the centre, and border of dragons and trophies. Barker Collection.



FAENZA or PESARO. On a plateau, dark blue ground, in the centre a half-figure of a lady richly dressed, a banderole in front inscribed "SUSANNA BELLA P.V.," border of flowers, &c., circa 1500–10 on reverse, concentric lines of orange and blue, the mark in blue. Victoria and Albert Museum. Dr. Fortnum ascribes this piece to Pesaro.



FAENZA or PESARO. This device, similar to the preceding one, is in an orange-coloured pigment on the back of a fine dish, with full-length picture of St. John the Evangelist on the Island of Patmos, with chalice and serpent in the left hand and a book in the right hand. It is of course doubtful whether the device may be rightly considered a mark or only a decoration of the back of the plate. Formerly in the Nesbitt Collection; now in the collection of Mr. George Salting, in the Victoria and Albert Museum.



FAENZA. On the reverse of a fragment painted with allegorical subject by the artist, who signs F. R. The mark is a pink, similar to the rebus adopted by Benvenuto Tisio, called Garofalo, and the design for the piece may have been by that painter. In the Basilewski Collection.



FAENZA. On a plate, with portrait of Laura, and arabesque border. This mark was formerly attributed to Pesaro.



FAENZA. On a pair of round candlesticks, with arabesques in pale blue painted on a dark blue ground. This mark and the preceding one are those of the Casa Pirota.

FAENZA. The same mark appears on a plate with a sunk centre, on which is painted a seated cupid with a hare, a duck, and a drum, surrounded by geometrical ornaments and a wreath of green leaves. The ground of the plate is pale blue. Both specimens are in Mr. George Salting's Collection in the Victoria and Albert Museum.



FAENZA. This is most probably another mark of the Casa Pirota. On a tazza painted with the Adoration of the Shepherds, with a border of deep blue ground painted with grotesques. In Mr. George Salting's Collection in the Victoria and Albert Museum.



FAENZA. This mark is on a plate cited by Brongniart.



FAENZA. On a large plateau, painted with the Judgment of Paris, surrounded by a border of arabesques on blue ground, dated 1527. Formerly in the Shandon (Napier) Collection. Now in Mr. George Salting's Collection in the Victoria and Albert Museum. The mark is only a portion of the somewhat elaborate decoration on the *back* of the plateau, which is given in facsimile in Dr. Fortnum's catalogue of the South Kensington Collection.



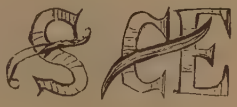
FAENZA. On a small shallow bowl representing the Saviour in a sarcophagus, border of cherubs' heads, grotesques, &c., designed in white, and shaded in yellow brown on dark blue ground. In the British Museum.



This unknown mark of the wing of a bird is on a maiolica tazza, inscribed "Nerone che fa barare la matre." It is probably a Venetian mark.



FAENZA or PADUA. An unknown mark on a maiolica plate; subject, a woman bathing.



FAENZA or CAFFAGGIOLO. On a large dish; in centre, St. Francis, encircled with rich arabesques on orange ground, white borders, painted in blue and yellow palmettes. These letters are on the back. Dr. Fortnum ascribes this to Caffaggiolo. Soltykoff Collection.



FAENZA. On a large dish, representing Christ rising from the tomb; on each side are the Maries, coloured on deep blue ground. On the tomb is inscribed, "Cesaro Roman Imperatore Augusto," the date 1535, and S.P.Q.R. The portrait annexed is on the lower part, and is introduced here to show the curious characters which surround it. Soltykoff Collection.



FAENZA or CAFFAGGIOLO. This monogram is on the back of a bowl, with interlaced knots of blue and orange; in front is a medallion of a rosette, surrounded by yellow flutings, edged with blue, in brilliant colours; circa 1520. Uzielli Collection.



FAENZA. Marked in blue surrounded by rings, on the back of a very rare plate, with deep blue background, and allegorical subject of a Centaur bound to a pillar by three cupids, with emblems of love, war, music, &c. It is now mounted in an inlaid marble frame of flowers and fruits. Formerly Barker Collection.



FAENZA. This letter, B with a *paraphe*, is on the back of a plate, with flowers, &c. On the front are arabesques and scrolls *sopra azurro*, in the centre a cherub, and dated 1520. Perhaps the mark of Bettini of Faenza.



FAENZA. On a dish about 13 inches in diameter, painted in trophies of arms on a blue ground. This was formerly in Mr. Addington's Collection, then in that of M. Spitzer, and is now in Mr. George Salting's in the Victoria and Albert Museum. Probably a mark of the Bettini family.



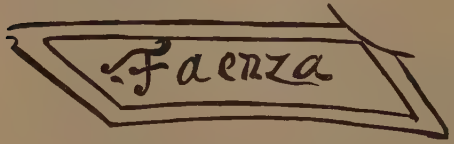
FAENZA. Maiolica plate of the sixteenth century, *sopra bianco* border, boy and wolf in the centre; marked in front. Formerly in the Collection of Marchese d'Azeglio. (See also the mark on next page with note.)

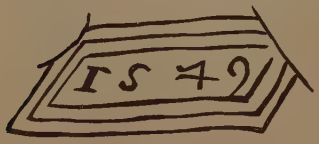


FAENZA. On the back of a plate surrounded by a border of foliage; on the front a border of fruit and flowers; on the sunk centre, supported by two amorini, a shield *azure* between three mullets, two and one *or*, an owl *azure* armed *or*. Formerly in Mr. H. A. Neck's Collection.



This passage occurs in the design (Solomon adoring the idols) of a plate in the celebrated service in the Correr Museum, Venice. It is probably copied direct from the design which was used by a maiolica painter, and has no significance in regard to the date or make of the dish itself. The Correr service, it is generally agreed, was painted by Nicola Pellipario at Castel Durante.





FAENZA. On a drug pot in the Franks Collection, British Museum, painted with the head of Camilla on a coloured medallion, trophies in grey and green; date, 1549.

FAENZA. On a fine plate, representing a fête in honour of Neptune, correctly drawn and elegant in style, with the arms of Sforza and Farnese. In the Campana Collection.



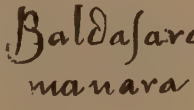
FAENZA. On a maiolica dish of uncertain manufacture, with a diapered border, and a figure in the centre. Dr. Fortnum has described a similar mark, but differing slightly, on page 500 of his South Kensington Museum Catalogue.



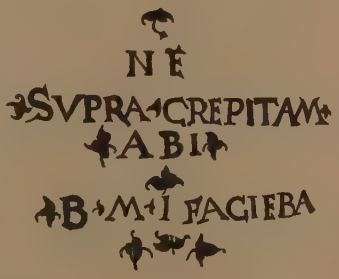
FAENZA. Painted by Baldasara Manara in 1536. This inscription is on the back of a circular plaque; subject, a Standard-Bearer of the Duke of Ferrara. British Museum.

MILLE CINQUE CENTO
TRENTASEI A DI TRI
DI LUIE
BALDESARA MANARA
FAENTIN FACIEBAT.

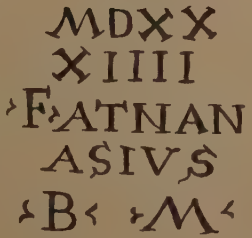
FAENZA. The signature of Baldasara Manara on the back of a plate, circa 1540; subject, Pyramus and Thisbe; formerly in the Collection of the Marquis d'Azeglio. Another, similar, but with the word *fan* (Faenza); subject, Time drawn by stags; in the Ashmolean Museum, Oxford (Fortnum Collection).



Another signature of the same artist on a large plateau with a battle scene before a town; one of the horsemen bears a banner with a stag. There is also the motto "Ne supra crepitam abi" and the initials. A facsimile of this singular inscription is reproduced. In Mr. George Salting's Collection in the Victoria and Albert Museum.



FAENZA. Plate, painted probably by Baldasara Manara, the initials of his name appearing with the date 1534. There are several pieces of this service extant; one is in the Geological Museum, Jermyn Street; another, formerly Bernal's, in the British Museum, cost £13, 2s. 6d.; and a third is mentioned by Delange.





FAENZA. This monogram is on the back of a fine plate in the British Museum, ornamented in blue and orange; on the front is a landscape, with a diapered border, and figures playing on viols. The mark is much reduced in size. Formerly in the Bernal Collection, where it was sold for £43, 1s. The signature T.B. appears to be the same as that on page 90, but minus the *paraphe*.



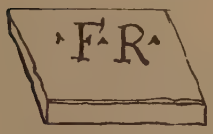
FAENZA or CASTEL DURANTE. A mark on the back of a square plaque, exquisitely painted with the Resurrection of Christ *en grisaille*, heightened with blue and yellow, after Dürer; circa 1520. Mentioned by Passeri; formerly in the Pourtales Collection; sold in Paris for £126 in 1865.



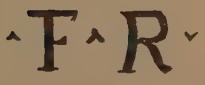
FAENZA. On a plate, painted with boys and animals on blue ground, arabesque borders, brilliant colours. Perhaps for Bettini.

FATO NELLA BOTEGA DI
MAESTRO VERGILLIO
DA FAENZA
NICOLO DA FANO.

FAENZA. On a plate, painted by Nicolo da Fano; subject, Apollo and Marsyas. Maestro Vergilio is mentioned by Passeri.



FAENZA. These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow, and brown; subject, Christ bearing the Cross, and numerous figures, called "Lo Spasimo di Sicilia," after Raffaelle. Victoria and Albert Museum; cost £57, 4s.



FAENZA. A mark by the same painter. On a plate; subject, St. Jerome; painted with a rich deep blue, like the preceding; formerly in the Narford Collection.

A beautiful plate, subject, Dido stabbing herself, with the same initials, was in Mr. Barker's Collection, afterwards in Madame Dyvon's possession, and is now in that of Mr. George Salting in the Victoria and Albert Museum. Another, with subject, the Holy Family, was in Mr. Addington's possession.

The following marks have long wanted a resting-place; they have wandered from Ferrara, Pesaro. Urbino, Venice, and have at length settled at Faenza.

This mark is on a tazza formerly belonging to the Marquis d'Azeglio; subject, St. Francis receiving the stigmata. Dr. Fortnum formerly attributed it to Urbino. M. Jacquemart reads the second monogram as Faenza, which is borne out, he says, by the mark given below. It is on a basin painted with arms; in the Sèvres Museum.



M. Jacquemart says, "En 1567 le navire *La Pensée* amenait à Rouen trois coffres bahuts *pleins de vaiselle blanche et peinte de Faenze.*" Of this pottery the Sèvres Museum possesses a cup, and another example, marked as in margin.



Faenza. This mark, which M. Jacquemart thinks solves all difficulty in the appropriation of the monogram AF, is on a fine bowl, blue ground with white arabesques, arms in centre; he concludes that the A and F are the marks of the locality, the others those of the artist.



Faenza or Venice? This mark occurs on a moulded dish painted in outline with Mercury, and a border of flowers, in the Victoria and Albert Museum. Another moulded fruttiera in the British Museum has a similar mark. Possibly the mark of the Vergilio fabrique at Faenza, though attributed by Urbani de Gheltof to Venice.



Faenza or Urbino. On a plate, with cavaliers, signed at the back (Francesco Durantino). Formerly in the Fountaine Collection, Narford.



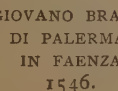
Faenza. On a dish, dated 1525; subject, Diana and Actæon, with a border of monsters, cupids, and scrolls. Formerly Narford Collection.



Faenza. The mongram AMR above the word Faenza, is on a maiolica dish of the sixteenth century.

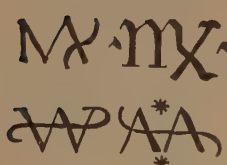


Faenza. This inscription of a painter's name appears on a superb plate now in the Museum of Sigmaringen; subject, the Descent from the Cross.



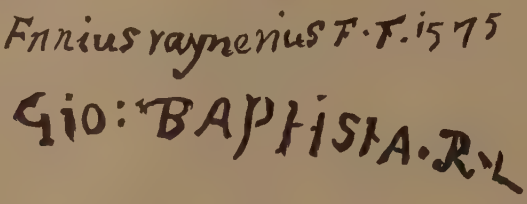


FAENZA. The first of these marks is on a maiolica plate with S.P.Q.R.; the second on a tazza cited by Brongniart, dated 1548. They are doubtless all marks of the same painter.



FAENZA. Both probably the same mark, one being reversed. The first is on a plate, with raised border and arabesques on a deep blue ground; the second on a metallic lustre portrait plate, "Pulisena." Uzielli Collection.

FAENZA. "Ennius Raynerius F.F. 1575." On a plate representing the Baptism of Christ, shields of arms, and I.B.R. The reverse is ornamented with yellow lines; *Gio Baptista R.* painted in blue; the name



Ennius Raynerius in black. Campana Collection, in the Louvre. The F.F. following the name may be deciphered as *Faventino faciebat* or *Fecit Fieri;* probably *Faenza.*



FAENZA. Plate, on which is a portrait of a man with a white beard: around is written JOANNES. BAP. RUBBEUS; on the reverse is written twice, the name of Rainerius, with and without the Y. Campana Collection, in the Louvre. A third piece is in the Louvre; subject, Jesus and the Woman of Samaria, the latter part of the inscription only remaining.

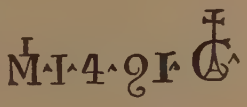


FAENZA. On a very choice plate in the Fountaine Collection, satyrs and grotesques, and the motto, "Auxilium meum a Domino," figured by Delange, plate 23; the labels occur among the ornaments. In the sale of this Collection at Christie's, this superb plate realised £920.

This ancient centre of maiolica would naturally remain among the last to manufacture this description of ware; and there were several makers in the seventeenth century, but we know little of them. Some pharmacy vases of 1616 are signed "*Andrea Pantaleo pingit*"; and according to written documents Francesco Vicchij was proprietor of an important fabrique in 1639.

FAENZA. A beautiful square framed plaque representing the Entombment, after Mantegna's print, is dated MDXXIII. In Mr. George Salting's Collection in the Victoria and Albert Museum.

FAENZA. These monograms and date are on a circular plaque, in white enamel on deep blue ground; in the centre is the sacred monogram, Y.H.S. Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 51.)



Fortnum gives this mark from the reverse of a plate representing Samson pulling down the temple pillars. Formerly in the Marryat



Collection. It is ascribed by Argnani to the Atanasio fabrique in Faenza.



Given by Fortnum from a moulded tazza in the Kunstgewerbe Museum, Berlin. Faenza about 1550.

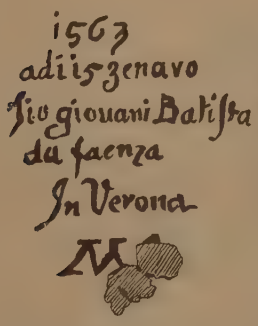
F.B.F. — On eighteenth century wares made by Francesco Ballanti. (Fortnum.)

FABBRICA DI R. B. F. 1777. — Mark of the Benini Fabrique. (Fortnum.)

Zacharia Valaressi 1651 *in Faenza.* — On a white tazza in the Victoria and Albert Museum. (Fortnum.)

VERONA

is mentioned by Piccolpasso as having considerable fabriques of maiolica in his time (about 1540), but this is the only piece we have been able to identify.



Verona. The subject of this unique plate, from the manufactory of Verona, is Alexander liberating the wife and family of Darius; it bears a shield of arms, supported by flying amorini *or*, on a fess *ar.*, a lion passant, with a sceptre in his paw *az.*, in chief an eagle displayed *sa.*, the base paly *gu.* The interesting inscription on the reverse informs us that it was painted by Franco Giovani Batista, signed in contraction, and somewhat injured. The Rev. Mr. Berney, to whom the plate formerly belonged, thought it an original design by Batista Franco, which would confirm the statement of Nagler (*Künstler Lexicon*) that this artist did not die till 1580. The first three letters of the name have been read as *Giu* (Giuseppe), and not *Fco* (Franco), but it still remains a matter of opinion. Now in the Victoria and Albert Museum.

DIRUTA.

The maiolica of yellow lustre edged with blue, which was formerly attributed to Pesaro, has been recently classed among the wares made at the manufactory of Diruta, near Perugia, from the circumstance of a plate in the Pourtales Collection; subject, one of Ovid's Metamorphoses (No. 242), signed by El Frate of Diruta, 1541, being similarly decorated with the yellow lustre.

The plate in the Hôtel de Cluny, representing Diana and Actæon, after Mantegna, designed in blue, heightened with yellow lustre, marked with a C having a *paraphe*, is also attributed to this fabrique.

The earliest dated specimen, if this attribution be correct, is a relief of St. Sebastian within a niche, the saint painted in blue, the arcade of

this peculiar yellow lustre ; on the plinth is inscribed "A. DI. 14. DI. LVGLIO. 1501"—The 14th July 1501.

DIRUTA. These initials occur on a dish painted in metallic lustre, with the arms of Montefeltro ; formerly in the Collection of the Comte de Niewerkerke.



DIRUTA. This mark is on a dish of blue *camaieu* with metallic lustre ; subject, Diana at the Bath, finely designed. Sixteenth century. Musée de Cluny.



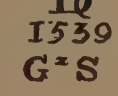
DIRUTA. On a plate painted with arabesques on blue ground. Formerly Narford Collection.

FATTA IN DIRVTA
1525.

DIRUTA. D with a *paraphe*, painted with a subject from the *Orlando Furioso*. Formerly in Mrs. Palisser's Collection.



DIRUTA. D with a *paraphe*, and the initials G. S., on a plate ; subject, two Lovers seated under a tree. Victoria and Albert Museum.



DIRUTA. The initials probably of Giorgio Vasajo, whose name occurs on a piece of ware belonging to Count Baglioni of Perugia.



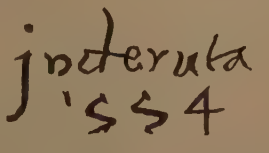
DIRUTA. On a plate in the possession of Signor Raff. de Minicis of Fermo.

IN DERVTA
EL FRATE PENSE.

DIRUTA. Inscription on the back of a plate ; subject, the Nuptials of Alexander and Roxana ; formerly in the possession of Mr. A. Barker.



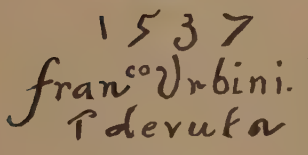
DIRUTA. On the reverse of a plate, painted in front with a Roman triumphal procession ; on the pedestal of the arch is written ANT. LAFRERI. This name is considered to be that of the engraver or editor of the print from which this subject is copied, and has nothing to do with the painting on the maiolica. M. A. Jacquemart says there was an artist of this name established at Rome from 1550 to 1575, celebrated as editor of engravings. Several of Marc Antonio's engravings



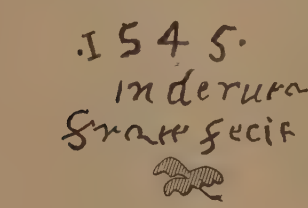
are signed by "*Antonius Lafreri Romæ Excud.*," others have "*Ant. Lafrerius Sequanus R.*" Campana Collection, in the Louvre.



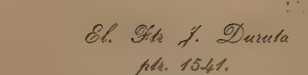
DIRUTA. On a very fine plate belonging to the Baron Salomon de Rothschild, representing Apollo pursuing Daphne; on the reverse the description of the subject is traced in blue over the letter P in golden lustre, perhaps the name of the artist or the person who lustred it. Perestino of Gubbio?



DIRUTA. A tazza in the Collection of Mme. la Comtesse de Cambis-Alais, representing Apollo with Cupid and Daphne and other incidents in the life of the god, bearing the painter's name, Francesco of Urbino.



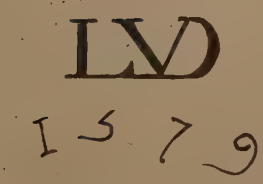
DIRUTA. The mark of *Frate* on a plate; subject, Rodomont carrying off Isabella, from the *Orlando Furioso* of Ariosto. Louvre Collection.



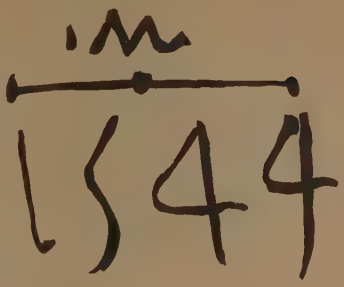
On a plate in the Pourtales Collection, painted with one of Ovid's Metamorphoses, designed and shaded with blue, heightened with yellow metallic lustre. This and another in the Louvre, G. 575, "Birth of Adonis," also lustred, enables us to place many other pieces, unsigned, to Diruta.



DIRUTA. A mark on two pharmacy vases with portraits. This mark and the next are probably pharmacy numbers, and not potters' marks.



DIRUTA? This monogram is on a pharmacy vase or bottle; on one side a medallion with a male portrait and the monogram, the date 1579 on a cartouche above; on the other side a coat of arms with yellow arabesque tracery on dark blue ground.



DIRUTA. On a plate, the surface entirely covered with a composition of grotesque birds, foliage, mask, &c., outlined with blue on blue, green, and yellow ground; monogram and date on the reverse. In the Victoria and Albert Museum.

DIRUTA. This mark of a recent manufactory of fayence (*maiolica fina*) is on a plate in the possession of M. Paul Gasnault of Paris.

FABRICA DI MAJOLICA
FINA DI GREGORIO
CASELLI IN DIRUTA 1771.

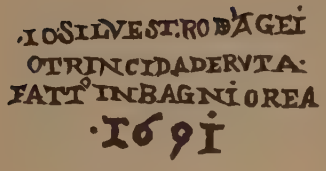
DIRUTA. This mark is on the front of a plate of enamelled earthenware, with arabesques and monsters in white, shaded with olive green, on a dark blue ground. Dated 1525. Mr. George Salting's Collection in the Victoria and Albert Museum.

DIRUTA. This mark is on a plateau of enamelled and lustred earthenware, painted with a scene taken from the fourth canto of *Orlando Furioso*. Dated 1545. Mr. George Salting's Collection in the Victoria and Albert Museum. Two examples of Diruta figure in *Ker. Gall.*, enlarged edition, figs. 55 and 56.

FABRIANO.

This manufactory is revealed to us by a magnificent tazza which was sent to the Paris Exhibition in 1867. The inside of the tazza is painted with a composition after Raffaelle: in a saintly crowd the Virgin and St. Anne are ascending the steps of a temple, advancing towards our Saviour, who is seated under the portico. It is of a grand style, and well painted; underneath is written in blue "Fabriano, 1527." It was purchased by Signor Castellani of Naples, and subsequently sold by auction on May 12, 1871, to Mons. Basilewski for £114.

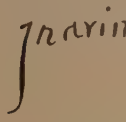
? BAGNARA.



An inscription on a large dish, under a painting of the Holy Family; in the Victoria and Albert Museum. "Io Silvestro Dagli Otrinci da Diruta. Fatto in Bagniorea 1691."

RIMINI.

Piccolpasso mentions fabriques of maiolica here, but nothing is known of their early history, and the only records are the reverses of the pieces here given. M. Darcel observes a peculiarity in the landscapes, the trees being more natural, the trunks being in brown shaded black—not altogether black, as in the Urbino ware; the foliage is of a less glaring green, and hangs below the branches; the enamel has a more brilliant glaze. The dates on the pieces are 1535; one is quoted as late as 1635.



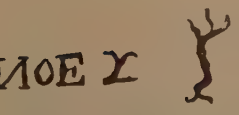
RIMINI. This mark is on a plate; subject, the Fall of Phaëton. In the British Museum.

IN RIMINO 1535.

RIMINI. On the back of a plate; subject, the Expulsion of Adam and Eve; Hôtel de Cluny; and on another, without date, mentioned by Delange.

FATO IN ARIMINENSIS 1635.

RIMINI. On a plate mentioned by Delange.



RIMINI. This mark in blue is on a bowl (No. 96) in the Louvre, which M. Darcel attributes to Rimini, from comparison with other signed pieces. The subject is God appearing to Noah. NOE refers to this; the Z and dead branch of a tree may possibly be the painter's rebus, Zaffarino, Zampillo, or some such name. Dr. Fortnum considers that this mark and the one given on page 73 as of Gubbio (forked L and branch) are the same. It will be observed that the latter part of the mark is very similar.

FORLI.

According to Passeri, this place had fabriques of maiolica in the fourteenth century. He speaks of a document of the year 1396, in which this passage occurs: "Pedrinus Ioannis a bocalibus de Forlivio olim et nunc habitator Pensauri"—"John of the potteries, formerly of

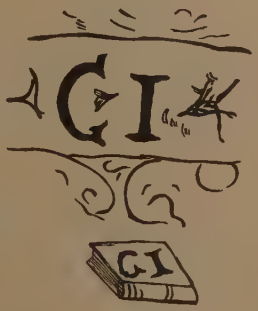
Forli, now at Pesaro;" and Piccolpasso, in the sixteenth century, speaks of the painted maiolica of Forli. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns, both on the obverses and reverses, being similar, many of the pieces of this fabrique are attributed to Faenza. In the Victoria and Albert Museum is a kite-shaped plaque of the fifteenth century, with the arms of the family of Ordelaffi of Forli.

FORLI. A plate; subject, Crœsus, inscribed AURUM. SITIS. AURUM.



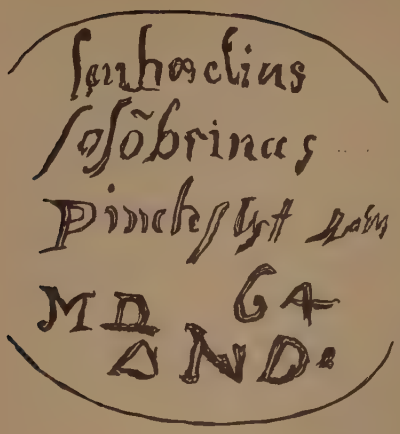
BIBE.; and another, the Murder of the Innocents, in Campana Collection; another, David and Goliath, circa 1530, in the Victoria and Albert Museum.

FORLI. There is a *scodella*, admirably painted in a yellow *grisaille* with an allegorical subject of many figures by the painter of the Forli tiles, in the Victoria and Albert Museum. The smaller mark is on the face of the pieces in the foreground, the larger is on the reverse. This rare example passed from the Castellani Collection to that of M. Basilewski, at the high price of £180, on the 12th of May 1871.

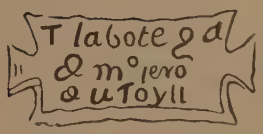


FORLI. Leuchadius Solombrinus of Forli, painted in 1555. On a very fine plate, of the Marriage of Alexander and Roxana. From the Dellesette Collection, was in the possession of the late Mr. A. Barker.

LEOCHADIUS
SOLOBRINVS
PICSIT
FOROLIVIOMECE
M.D.L.V.



FORLI. This signature and date are on the reverse of a basin in the University Museum at Bologna, painted with the supper at which Mary Magdalen washes Jesus' feet. Leuchadius Solōbrinus pincksit M.D. 64. AN.D. (Anno Domini 1564). The inscription, with his name and approximate date on the preceding plate, enable us to assign this painter to Forli with some degree of certainty.



FORLI. On a fine plate; subject, Christ among the Doctors, painted in blue relieved with white, the edge filled with trophies of musical instruments; in the Victoria and Albert Museum, which, with another unimportant piece, cost £80. It reads "In la botega di Maestro Jeronimo da Forli." (*Ker. Gall.*, enlarged edition, fig. 57.)

A plate by the same artist, the centre painted in blue *camaieu*, with a crowded composition of uncertain signification, surrounded with a border of trophies on dark blue ground, and medallions with busts and inscriptions, was in the possession of Mr. S. Addington; and another fine specimen, a plate, painted with David and Goliath and similar border, dated June 1507, belonged to the Marchese d'Azeglio, formerly in the Collection of Mr. Hailstone of Walton Hall.

FORLI. Tiles forming a pavement, painted with various coloured devices, coats of arms and portraits, among them one initialed P.R. and D.O. with the inscription "Ego Pigit. Petrus. inmaginā. suā. et imagine. cāceleris. sue. Dionisi. Bertino Rio. 1513." From a villa at Pieve a Quinto, near Forli. In the Victoria and Albert Museum; £88. They are painted in an orange pigment, heightened with white, on a yellow ground, or on one of a nearly similar tint in *camaieu*, and are bordered with blue arabesque foliage. The tile represented in the vignette on the next page is supposed to bear the portrait of the painter with his initials, P. R., and that of a *Cancelliere*, his chancellor or secretary, initialed D. O., with the inscription and date. Among other portraits on these tiles we have Niron; Chamilo; Sase; Charlomn; Stephanus; Nardinus; Cechus de Rubeis; a Doge with inscription Prencipus que Venecia; Ugolinus music; and the painter Melotius, pictor of Forli; also a Carolina and a Leta.

Dr. Fortnum (Catalogue of the Maiolica, South Kensington Museum)

says, "There can be no doubt that this pavement is the handiwork of the painter who executed the large plate in blue *camaieu* of Christ disputing with the Doctors, signed by Maestro Jeronimo of Forli (4727–59), and the bowl (837–70), both in the South Kensington Museum; but the



inscription above given leaves us in doubt as to whether these examples were painted by the Maestro himself, or by one Pietro R." &c. There seem, however, to be some difficulties in the way of a satisfactory attribution, and how the writer of the catalogue arrives at the conclusion that P. R. means actually Pietro Rocca, the reader must refer to the Catalogue (page 557) to form his own judgment.

Forli. This mark is on a maiolica plate, finely painted; quoted by M. A. Jacquemart.



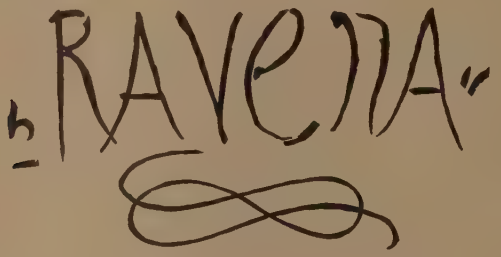
Viterbo. A maiolica dish, dated 1544; subject, Diana and Actæon, with a border of arms and trophies; a man at the bottom is holding a scroll inscribed "Viterbo Diomed 1544." Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 58.)



I. F. R. VITERBIEN.

VITERBO. On a plate in the Barberini Palace, at Rome. Subject, Hercules: probably seventeenth century. (De Mély.)

RAVENNA. A most interesting maiolica tazza of the commencement of the sixteenth century was bequeathed to the Louvre by the Baron J. Chas. Davillier, with the name of the place inscribed upon it in large characters; inside is represented, in blue *camaieu*, Arion playing on the



lyre, supported on the waves by three dolphins, with a ship in the background from which he has been cast, and the city of Corinth. The subject has been wrongly described as Amphion; it is from a painting of the fifteenth century (figured in Delange's *Recueil*, pl. 46).



TREVISO. This inscription is at the bottom of a deep plate or bowl, surrounded by arabesques, on blue ground; on the interior is painted the Sermon on the Mount, with the disciples asleep. The legend surrounds a portrait supported by cupids. Formerly in the Addington Collection.

An inferior incised ware was made at Treviso in the last century, something of the same character as that made at La Fratta. A plate of atrocious execution in this style is inscribed "Fabrica di boccaleria alla campana in Treviso, Valentino Petro Storgato Bragaldo jo figlio fabricator. Jouane Giroto Liberal figlio fecie. Matteo Schiavon inciso e delineator Anno dni. CIC. IC. CCLIX." (1759.)

PISA.

The city of Pisa was, about the middle of the sixteenth century, the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, about 1550, praises the fayence

of Pisa with those of Pesaro and Castelli, but we have only the specimen here noticed which can with certainty be attributed to it.

In the beginning of the sixteenth century, a Florentine artist carried into Spain the art of maiolica, and many bas-reliefs and azulejos have been noticed which are attributed to him by M. le Baron C. Davillier, some of which decorate the façade of the church of Santa Paula at Seville and Santa Anna at Triana. This artist is Niculoso Francesco of Pisa, whose works are in the style of Luca della Robbia. Large pictures, formed of a number of tiles fitting together, are signed by Niculoso, and dated 1504 and successive years.

Pisa. A large vase, of fine form, with serpent handles, covered with arabesques on white ground, like the maiolica of Urbino. The word "Pisa" is written on a cartouche under one of the handles. Baron Alphonse de Rothschild's Collection.

PISA.

CAFFAGGIOLO.

This manufactory was of early origin, and although it is not mentioned by Piccolpasso, its existence is revealed by the inscriptions on numerous plates; the name, spelt in various ways, is frequently given at length, accompanied by the cipher of a large P with a *paraphe* or bar through the lower part of the stem, and the upper loop of the letter curved over the stem in form of an S; sometimes the pieces bear the cipher only.

The most ancient dated pieces are two plates belonging to M. le Baron de Rothschild, one dated 1507, the other 1509, both decorated with grotesques in the style of Faenza, and remarkable for the red colour displayed in its tints.

Among the ornaments of this ware are frequently tablets bearing the letters S.P.Q.R. (Senatus Populus que Romanus) and S.P.Q.F. (Florentinus), and on several the mottoes *Semper* and *Glovis*, and the arms of Pope Leo X., who assumed the tiara in 1513.

The motto "Semper" was adopted by Pietro de' Medici in 1470, meaning that every action of his life should be done with the love of God. It was continued by Lorenzo the Magnificent.



The motto and device of a triangle, enclosing the six letters "Glovis," was adopted by Giuliano de' Medici, third son of Lorenzo, in 1516, which, read backwards, form "Si volge," *It turns*, meaning that Fortune, which had previously frowned upon him, had turned in his favour.

Another characteristic of this fabrique is the deep cobalt-blue backgrounds of many of the pieces, and the method in which it is coarsely but boldly applied by the brush, the marks of the brush being visible, although it adds greatly to the effect. The other colours used are a bright yellow, an orange of brilliant but opaque quality, a beautiful semi-

transparent copper-green and bright opaque Indian red. In general characteristics Caffaggiolo is more akin to Siena, Forli, and Faenza than to other Italian fabriques.

The fabrique lasted probably throughout the sixteenth century, with various differences in orthography as regards the marks.

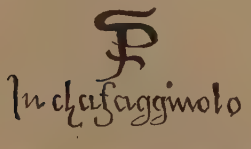
M. Darcel in his Catalogue of the Louvre Collection has, we think, been too liberal in his attribution of specimens to this fabrique; he includes thirty tiles from the Petrucci Palace at Siena, and a number of pharmacy vases, none of which bear the mark of the fabrique. The Louvre does not, in fact, appear to possess one signed piece of undoubted Caffaggiolo out of the sixty described.

There are several very fine pieces of this ware in the British and the Victoria and Albert Museums besides those mentioned in the text. A plateau with a triumphal procession in the style of Mantegna, painted in vivid colours on dark blue background, dated 1514, from the Montferrand Collection; cost £49, 1s. 6d. Another is a plate with the St. George of Donatello, from the bronze statue on the church of "Or San Michele," Florence; Bernal Collection; cost £61 (*Ker. Gall.*, enlarged edition, fig. 59). The celebrated plate in the Soulages Collection, with a portrait of Pietro Perugino, with wide border of foliage and four medallions of birds, cost £200, but it is doubtful whether this latter specimen should be classed as Caffaggiolo.



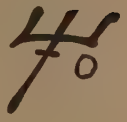
CAFFAGGIOLO. This mark is on the celebrated plate from the Stowe and Bernal Collections, representing an artist in his studio painting a maiolica plate, whose progress a lady and gentleman, seated opposite, are intently watching. At the Stowe sale it brought £4, and at Mr. Bernal's it was purchased by the Victoria and Albert Museum for £120. Its present value is about £2000. (Vide *Ker. Gall.*, enlarged edition, colour plate, opposite p. 43.)

The same mark is on a large plateau painted in arabesques and grotesques on a blue ground, with a small central medallion representing Leda and Swan, with a minute label marked "Leda." This specimen was considered one of the finest in the Spitzer Collection, and realised at the Paris auction 48,000 francs, nearly £2000. Now in Mr. George Salting's Collection at the Victoria and Albert Museum; it was previously in the Parpart Collection.

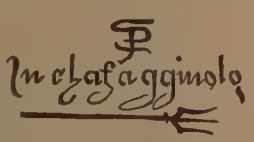


CAFFAGGIOLO. This inscription is found upon a deep plate, with a griffin in the centre, and arabesques, on deep blue ground. It was purchased at the Bernal sale by the Baron A. de Rothschild for £90. The compiler of the Bernal sale catalogue has made a ridiculous mistake, by reading it as the signature of a certain P. Incha Agricola. Such an error, unless pointed out, is necessarily calculated to mislead the more erudite inquirer, as will be seen by referring to page 83.

CAFFAGGIOLO. This mark, of a trident and an annulet, is on the back of a plate, painted with an imbricated pattern, blue and orange; on the front is a cupid, seated, playing a flageolet; the border of the plate is painted with masks and scrolls in orange, shaded with red, on a ground of dark blue, and the date 1531. In the sale of the Fountaine Collection it brought £120.



CAFFAGGIOLO. This inscription is interesting, combining the marks which appear frequently separate on pieces of this fabrique, enabling us thereby to identify them as made here. It is on an elegant plate, painted with arabesques, and a label with S.P.Q.R.; the back ornamented with ovals and stripes in blue and yellow. Formerly in Lord Hasting's Collection, Melton Constable, and is now in the Salting Collection.



CAFFAGGIOLO. On a plateau with arabesques and diaper ornaments, in white and yellow enamel on dark blue ground, in imitation of the Venetian enamels. There are two by the same hand, and marked alike with this trident, in the Victoria and Albert Museum. Date circa 1530.



CAFFAGGIOLO. Another mark of the trident, with "In Caffagguolo," occurs on a plateau painted with the triumph of a Roman General; the letters S.P.Q.R. are on a standard borne by a horseman, and also on four labels in the border. Formerly in the Spitzer Collection, now in that of Mr. George Salting in the Victoria and Albert Museum. The occurrence of the lettering with the trident would seem to show that we may take this mark as belonging to Caffaggiolo.



CAFFAGGIOLO. A plate, with Diana surprised in the bath by Actæon, has the annexed inscription in a cursive character. The name of the place is frequently misspelt in this way; and it is evident, from a comparison of the finish of the paintings of this fabrique, that inferior artists were also occasionally employed. Musée de Cluny.

IN GAFAGIZOTTO.

CAFFAGGIOLO. On a large dish, mentioned by Delange, in the Appendix to his translation of Passeri, dated 1570. The mark is not in facsimile.

IN CHAFAGGIOLO
FATO ADI 21 DI JUNIO
1570.

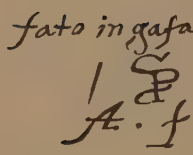


CAFFAGGIOLO. This monogram is upon a dish; subject, Coriolanus, with border of trophies, &c., and a tablet with S.P.Q.R.; dated 1546.

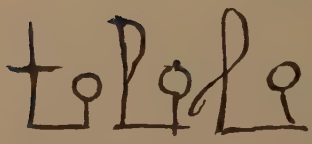
CAFFAGGIOLO. This occurs on a plate, with cupids in the centre, and a border of musical trophies, &c.



CAFFAGGIOLO. On a yellow lustre jug, with blue lines. The mark is below the handle. In the British Museum; from the Henderson Collection.



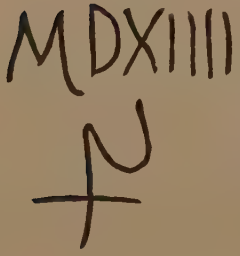
CAFFAGGIOLO. On a large dish, painted with the Carrying off of Helen from Troy, numerous figures, ships, boats, &c. Formerly Barker Collection. Another piece, apparently by the same hand, in the Victoria and Albert Museum, is inscribed "*In Gafagiolo*," the interlaced S. and P. and the initials A. F.; cost £2, 2s. The first two letters of the name of the place are evidently intended for *Ch*, which in Italian writing looks like a letter *g*.



CAFFAGGIOLO. Varieties of a mark, believed to be of this place, which occurs on a fine plate formerly belonging to Baron Gustave de Rothschild. It has in the centre a shield of arms and arabesque border, and is dated 1507. They appear to be a combination of the letters P. L. O., and it is the earliest dated piece of this botega we have met with.

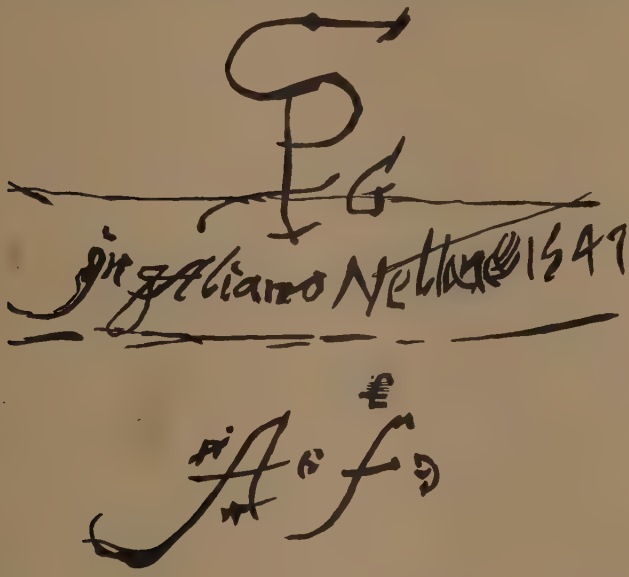


CAFFAGGIOLO. This mark is on the back of a dish which has been ascribed to Caffaggiolo. The stroke of the loop of the P prolonged into an R and the bar across.



CAFFAGGIOLO. On a plateau painted with a portion of a triumphal procession after Mantegna; musicians, a jester, &c., precede two harnessed horses, at whose sides men carry golden vases; on dark blue background, the numeral I underneath. Reverse, concentric lines in blue, a mark, and the date 1514. In the Victoria and Albert Museum.

Caffaggiolo. Galliano was probably a village or hamlet near this place. The inscription occurs on a plateau, painted with Mutius Scævola before Porsenna, and a border of dogs hunting wild animals in a woody

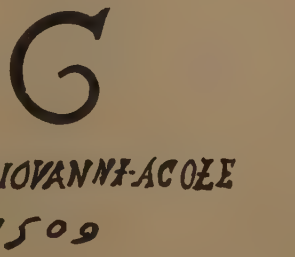


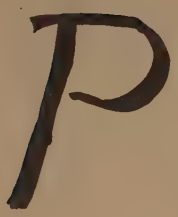
landscape ; in the Ashmolean Museum, Oxford (Fortnum Collection). It is accompanied by the well-known monogram of S. and P. interlaced, a small G. and the initials A. F., and "In Galiano nell ano 1547." Fortnum Collection, Ashmolean Museum, Oxford.

Caffaggiolo or Faenza. On a dish of the first half of sixteenth century, painted with the Maccabees offering presents to Solomon. M. A. Darcel thinks this mark signifies Gaffagiolo. Louvre Collection. This letter is also on a plate in the same collection, G. 153, Hercules and Antæus. Dr. Fortnum attributes this dish to Faenza.



Caffaggiolo. The large G is probably the initial of Giovanni Acole, 1509 ; it is placed on the interior of an inkstand composed of a group of figures representing *La Crèche*. The name at length, written in black, is here reduced to about a third of the actual size. Formerly in the Collection of Baron C. Davillier.





CAFFAGGIOLO. This mark (reduced) is on the large plateau of a procession of Pope Leo X., who is seated on a rich portable throne borne upon men's shoulders, preceded by an elephant surrounded by cardinals on mules, guards, &c.; on reverse, concentric lines of blue and the mark. In the Victoria and Albert Museum; £80. Leo X. was elected in 1513, when this plate was probably executed.



CAFFAGGIOLO. On a dish, with three-quarter portrait in costume of sixteenth century; on a scroll, "Antonia Bella Fiore Dequesate," so attributed by M. Darcel, but Dr. Fortnum disagrees with him. Louvre Collection.



CAFFAGGIOLO? or DIRUTA. On a piece of very early maiolica, given by M. A. Jacquemart.



CAFFAGGIOLO. A roughly sketched ? dolphin, on a dish painted in colours, probably at Caffaggiolo, and lustred at Gubbio. Subject, St. George, after Donatello. In Mr. F. A. White's Collection.



CAFFAGGIOLO OR FAENZA. On a plate painted with an arabesque border. Ashmolean Museum (Fortnum Coll.).

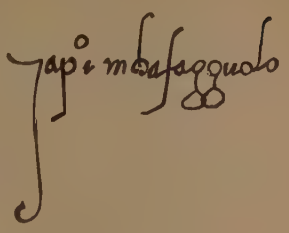


CAFFAGGIOLO. This monogram is on two dishes in the Louvre, painted with a cornucopia and a vase of flowers in medallions, attributed by M. A. Darcel to this fabrique, but showing the decadence of the art.

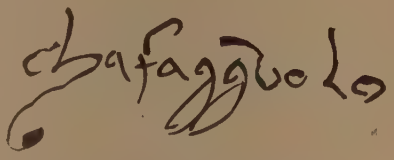


CAFFAGGIOLO. These marks, which are probably only another form of those given on page 117 on the plate belonging to Baron Gustave de Rothschild, are given by M. A. Jacquemart as belonging to the first epoch of ornamental maiolica with vivid colouring. It has in the centre a shield of arms and arabesque border, and is dated 1507, the earliest dated piece of this botega we have met with.

CAFFAGGIOLO. This mark is on a very fine dish; subject, Judith and an attendant riding off, the latter holding the head of Holofernes. It was purchased by M. Spitzer from the Carrand Collection, and was one of the most keenly competed prizes at the Spitzer sale. Mr. George Salting bought it for 52,000 francs (£2080). Now in the Victoria and Albert Museum.



CAFFAGGIOLO. On a very unusual plateau of white ground with bands of pale blue decoration, in which are musical instruments, arms, armour, and floral ornaments; also the arms of the family of Gonzaga Este. In Mr. George Salting's Collection in the Victoria and Albert Museum.



BORGO SAN SEPOLCHRO.

This name is upon the reverse of a plate, painted in blue on white ground, with a stag-hunt in a landscape; in the Victoria and Albert Museum; diameter 15¼ inches.

Gio. Battista Mercati of Citta Borgo San Sepolchro is spoken of by Lanzi as a painter of some note in the seventeenth century, and some of his works in the churches of Venice, Rome, and Leghorn are mentioned, but there is no evidence to fix the locality of this specimen.

GEO:BATA:MERCATI
1649

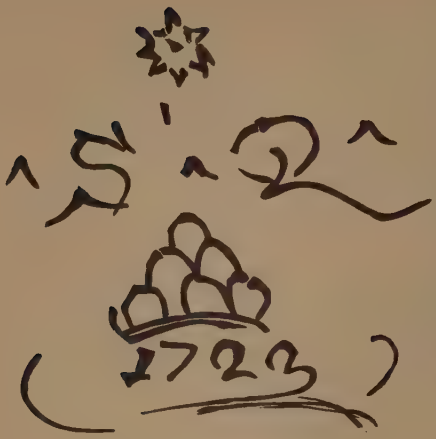
A curious lamp on a foot with long stem reveals the existence of this manufactory in the eighteenth century; it is mounted in silver. M. Rolet's name is also on a similar lamp found at Urbino.

Citta Borgo S Sepolcro
a 6 Febraio 1771
Mart. Roletus fecit.

ST. QUIRICO.

ST. QUIRICO (Marches of Ancona). This inscription, on a plaque in the Louvre, reveals the existence of a manufactory established by the Terchi family of Bassano, under the protection of Cardinal Chigi, about 1714. It represents the Striking of the Rock by Moses, and resembles the works of the Castelli fabrique; seventeenth century. Dr. Fortnum says, "Its productions were not sold, but given as presents by the Cardinal." Jacquemart says, "One Piezzentili, a painter, was the director appointed, having especially studied the works of Fontana." After him Bartolomeo Terchi from Siena succeeded, and Ferdinando Maria Campani of Siena also painted some of the ware.

Bar Terchi Romano
in S. Quirico



San Quirico. This mark occurs on a basin painted with a group of Hercules seated between Venus and Vulcan, Cupid behind with an empty quiver. The letters S Q above the arms of the Chigi family without a shield, and below the date 1723; probably painted by B°. Terchi, who worked at this establishment for some time. Victoria and Albert Museum.

SIENA.

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the sixteenth century. These tiles are of fayence, covered with stanniferous enamel, and ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds, &c., in brilliant colours, especially orange and yellow on black ground, beautifully painted. They average about five inches square, but vary in shape and size, some being triangular, pentagonal, &c., to suit the geometrical designs of the wall or floor they covered. A series of several hundreds of these tiles is in the Victoria and Albert Museum, which came from the Petrucci Palace at Siena; some are dated 1509, and are painted with shields of arms and elegant arabesques. There are some in the Sauvageot and Campana Collections in the Louvre. A pavement of similar tiles, dated 1513, still exists *in situ* in a chapel of the Church of San Francisco at Siena; there is also a frieze of them in the Biblioteca of Siena.

These are attributed by Sir J. C. Robinson to Faenza, and by M. A. Darcel to Caffaggiolo, but they were most probably executed at Siena, where they are discovered in such quantities in the very buildings for which they were originally designed.

A circular plaque, of the same artist and date, is in the possession of Mr. Morland; the surface is entirely covered with a composition of beautiful arabesques in brilliant colours, relieved by a black ground; others were in the collections of Mrs. O. Coope and Sir A. W. Franks; a plate, apparently by the same hand, is mentioned below as once in the Henderson Collection. A plate with sunk centre and rich orange colour border, with blue and white arabesques, having in the centre the Virgin and two cherubs, was purchased by Mr. Bale at the Bernal sale for £41; it has on the back the initials I. P. It is now in Mr. George Salting's collection in the Victoria and Albert Museum.

There is a beautiful plate with sunk centre of the Siena fabrique, formerly in the Marryat Collection, purchased for the Victoria and Albert Museum at £27, with a border of grotesques on orange ground; in the centre a full-length figure of St. James (the Great) in a landscape, inscribed "S. Jacobus M." Reverse, scale-work border in orange spotted blue, the letters I. P. in the centre; date about 1510. Dr. Fortnum is of opinion that the tiles and other pieces here noticed belong to Siena, as well as this example, which, from the mark I. P. and the assertion of Passeri that these initials represented *In Pesaro*, have generally caused all indiscriminately to be so attributed, although that mark was occasionally used by the Pesarese artists. Dr. Fortnum says, "A comparison of this specimen with the drug pot, dated 1501, in the Victoria and Albert Museum, the pavement tiles and the plate in the same collection, with St. Jerome, to which we have alluded below, and all with each other, leads to the belief that Maestro Benedetto of Siena was the producer of all these pieces."

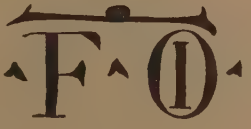
On a plate, date 1542. Two others, with similar marks, both dated 1520, were in the Bernal Collection; one with St. Bartholomew is now in the British Museum; cost £41. The letters stand for Iachomo Pinxit.



Siena. "Made in Siena by Maestro Benedetto," circa 1510–20. On the reverse of a plate, with foliated and interlaced ornament in blue camaieu on white; in the centre, St. Jerome in the desert. Victoria and Albert Museum; £10. (*Ker. Gall.*, enlarged edition, fig. 61.)



Siena. Marked on the back of a very fine plate; subject, Mutius Scævola, with border of arabesques on blue, finely designed. From M. Rattier's Collection; purchased for £120, and formerly in the collection of Mr. Henderson. Now in the British Museum.



Enamelled statues of the school of Della Robbia were also produced at Siena. In the Louvre there is a bas-relief of the Entombment of this character; the inscription is unfortunately defaced, and the date cannot be read.

FRE BERNARDINUS DE SIENA. IN. B. S. SATUS

Siena. Terenzio Romano. On a piece of maiolica in the Chamber of Arts, Berlin.

TERENZIO ROMANO SIENA 1727.

BAR. THERESE ROMA.

Siena. Bartolomeo Terenzio Romano. On a pair of plaques; subjects, Neptune and Europa, after Annibale Caracci. Eighteenth century. Montferrand Collection, now in the Victoria and Albert Museum. We suspect both these marks have been wrongly read, and are actually *Terche*, not Terenzio or "*Therefe.*"

TERCHI.

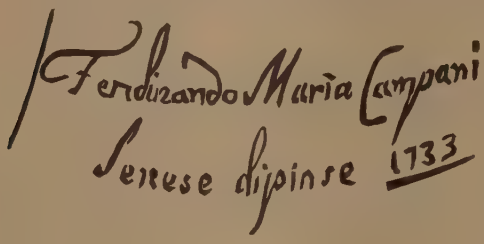
Siena. On a vase of the eighteenth century, with a painting after one of the old masters.

Bar Turc Romano.

Siena. Another variation of Bartolomeo Terchi's signature; on a plate in the Victoria and Albert Museum.

BAR. TERCHI. ROMANO.

Siena. Bartolomeo Terchi Romano; on the companion vase to the preceding. It is probably the same artist as the Bartolomeo Terenzio Romano of Siena mentioned above; there being so great a similarity between the words *Terèfe* and *Terche*, as written at that time, some confusion may have arisen.



Siena. Ferdinando Maria Campani of Siena, painted in 1733; he was called the Raffaelle of maiolica painters. On a plate in the British Museum, "God creating the stars," after Raffaelle.

FERDINAND CAMPANI SIENA. 1736.

Siena. Ferdinando Campani. On two plates; subjects, Galatea, after Annibale Caracci, and Juno soliciting Æolus to let loose the winds. Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 64.)



Siena. This mark is on a fayence dish of the beginning of the eighteenth century, embossed and escalloped border, painted with blue scrolls and flowers. In the centre a bouquet. Perhaps the mark of Ferdinando Campani.

FERDINANDO MA. CAMPANI DIPINSE IN SIENA. 1747.

Siena. On a pair of plaques; subject, The Vintage. One in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 63.)

F. C.

Siena. Ferdinando Campani. On a plate of the beginning of the eighteenth century, painted with arms and trophies *en grisaille.* Victoria and Albert Museum.

VENICE.

From the interesting researches of the Marquis Giuseppe Campori we are enabled to throw some light on the early fabriques of Venice in the later half of the fifteenth and the beginning of the sixteenth century.

In the archives of Modena we find that, in 1520, Titian, who was always in great favour with Alphonso I., Duke of Ferrara, was desired by this Prince to order a large quantity of Venetian glass from Murano, and some maiolica vases for the Duke's dispensary. Tebaldo, his agent, thus writes to his patron: "The 1st June 1520; by the captain of the vessel, Jean Tressa, I send your Excellence eleven grand vases, eleven of smaller size, and twenty little pieces of maiolica with their covers, ordered by Titian for your Excellency's dispensary."

The maiolica pavement in the vestry of St. Hélène, given by the Giustiniani family, and bearing their arms, about 1450–80, has been ascribed by some writers to Venetian potters, but neither Dr. Fortnum nor Signor Lazari subscribe to this view, and both authorities think that it was imported from Faenza.

The same doubt exists as to another, bearing the shield of arms of the Lando family, still existing in the church of St. Sebastian at Venice, which, with the date 1510, bears the monogram VTBL, enclosed in the letter Q in large capitals. Dr. Graesse also places this mark with those of Faenza.



In another letter, of the 25th May 1567, Battista di Francesco, writing to the Duke of Ferrara for the loan of three hundred crowns, on condition of giving him his services, says that he is a master-potter, and makes very noble maiolica vases, of the best as well as inferior qualities; he lives at present at Murano, in the district of Venice, with his wife and children, and possesses a shop well stocked with vases and other productions of similar character, and having heard of the magnanimity and reputation of his Excellence from noblemen and gentlemen of Venice, he has a desire of serving him in his calling as a potter, and to fix his residence at Ferrara. He desires an answer addressed to M°. Battista di Francesco, maker of maiolica vases, Rio delli Verrieri, at Murano.

There were many manufactories of terra-cotta and earthenware in Venice in the fifteenth century, carried on by the guild of the *Boccaleri* (pitcher-makers) and *Scudaleri* (plate or dish makers), probably for domestic use alone. They had the exclusive privilege of manufacturing earthenware, and every effort was made by the State to protect this guild,

and numerous decrees were issued to prevent the importation of foreign wares from the fifteenth down to the eighteenth century.

From the manuscript of Piccolpasso we know that the Durantine potter, Francesco or Cecco di Pieragnolo, established a kiln at Venice in 1545, and had taken with him his father-in-law, Gianantonio da Pesaro. Piccolpasso visited it in 1550, and describes the mills for grinding, also the patterns frequently made there, the arabesques, grotesques, landscapes, fruit, &c.

One of the earliest pieces, although undated, was probably made about the year 1540. It is the plateau described page 128; the inscription, there much reduced, reads, "In Venetia in cōtrada di St°. Polo in botega di M°. Ludovico," and beneath, a Maltese cross on a shield.

There are two other pieces of maiolica, evidently painted by the same Maestro Ludovico of Venice; one painted in blue *camaieu* with a mermaid, now in the Ashmolean Museum, Oxford (Fortnum Collection), has the inscription, "1540 adi. 16 del mexe de Otubre" (the 16th of the month of October); and the other, in the Victoria and Albert Museum, has "Adi. 13 Aprile 1543," followed by a word we cannot interpret, AO. LASDINR, and a dish by Jacomo da Pesaro, made at St. Barnaba in Venice, described page 118.

The next in order of date is the dish painted with the Destruction of Troy, in Mr. Fountaine's Collection, inscribed, "Fatto in Venezia, in Chastello, 1546," which tells us where the manufactory was situated.

In the Brunswick Museum another plate is noted, "1568, Zener Domenigo da Venecia feci in la botega al ponte sito del andar a San Polo"—Signor Domenico, of Venice, made in the fabrique at the bridge situate on the road to St. Polo; probably that which belonged to Maestro Ludovico. A specimen of maiolica, about the same date, bears the name of Io. Stefana Barcella, Veneziano; but he may, perhaps, although a Venetian, have worked in some other locality.

The next marks which attract our attention in order of date are very curious, and we shall see, in describing the pieces on which they occur, and the long intervals between their use, that they belong to a *locality* and not to a *painter*. The mark is a sort of fish-hook, in form of the letter C, and it is so intimately allied to the creeper, or grappling hook with three points, generally allowed to belong to Venice, that we are warranted (until further information is obtained) in placing it as a Venetian mark.

On a fountain in the Musée de Cluny, with masks and garlands of flowers, in relief, and painted with bouquets, we find this fish-hook introduced several times; and on a plate representing the Salutation is the same mark, with the date 1571, and another in the Berlin Museum bears the date 1622. The next time we meet with it is on a plate painted with six horses, belonging to M. Roger de Beauvoir, but in this instance it is accompanied by a name as well as the date,—L. Dionigi Marini, 1636, between two fish-hooks.

We now arrive at a description of maiolica of a totally different class to that we have been considering, and possessing so many peculiarities, that we are justified in assigning the pieces to one particular manufactory, the secret of producing it being lost on the death of the proprietor. The ware may be briefly described as follows:—It is very thin, and extremely light for the size, and is compact and as sonorous as if it were actually made of metal. The borders of the dishes are moulded into masks, flowers, festoons, fruit, &c., and the reliefs are thrown up from the back, like repoussé metal-work. On the back of these dishes may frequently be seen three long marks, where it rested in the kiln, and leaves, cursively traced, in colour.

The marks on the back consist of letters or monograms, such as A F, A R, G, J G, &c., the meaning of which we are unable to discover; these letters are frequently combined with a sort of anchor, called by the French *grappin*, and by the English *grapnel* or *creeper*.[1]

M. Jules Labarte (*Histoire des Arts Industriels au Moyen Age et à l'Époque de la Renaissance*) says, "A manufactory of maiolica at Venice in the seventeenth century produced some specimens inferior in point of art, but curious as records of keramic execution; these are dishes, the rims of which are generally loaded with fruits in relief, and the centres decorated with slight and very inferior painting. What renders this fayence singular is, that it is very thin, very light, and so sonorous as to be commonly mistaken for sheets of copper enamelled and *repoussé*. The Museum of Sèvres possesses very fine specimens. This manufacture was of short duration."

Signor Vicenzo Lazari attributed these pieces to an unknown manufacturer of the end of the seventeenth century, and M. Jacquemart is rather inclined to place them in the same century; but on due consideration we are still of opinion they were made by the Brothers Bertolini, the glass-makers of Murano.

The following account is extracted from Sir W. R. Drake's *Notes on Venetian Ceramics*, p. 25:—

"In 1753 (not 1758, as erroneously stated by Lazari) a manufactory of maiolica was set up in Murano by the Brothers Gianandrea and Pietro Bertolini, who, previous to that date, had carried on in that island a privileged manufacture of painted and gilt enamel, imitating porcelain. In their petition to the Senate the Bertolini stated that they proposed to establish a new manufactory of maiolica in Murano, having, after many costly experiments, at last obtained such perfection in their work, that, as to *whiteness, lightness, and design* (candidezza, leggerezza, e pittura), they had nothing to envy in any other manufacture of the State, and they therefore proposed to open a shop in Venice to facilitate their sale. The petitioners alleged that their intentions were interfered with by the privileges which had been granted to Antonibon of Nove, and Salmazzo

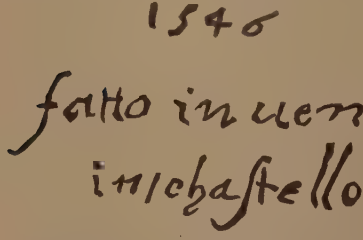
[1] Johnson defines a creeper as "in naval language a sort of grapnel, used for recovering things that may be cast overboard."

of Bassano, which exempting them from import and export duties, they were enabled to sell their maiolica at a lower price than the Bertolini could do, although the merits of their manufactures were in no way inferior."

A decree of the Senate of 14th April 1753 authorised them to open a shop in Venice, with exemption for ten years from import and export duties.

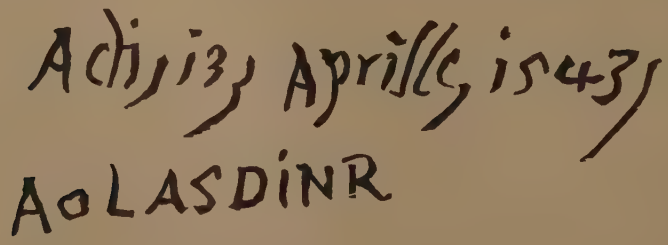
The Murano manufactory of maiolica did not succeed so well as the promoters anticipated, and it was probably discontinued about the year 1760. The concession was annulled by a decree of the 2nd April 1763.

The marks, therefore, of a double anchor or creeper we may safely assign to this firm. The letters A F, so frequently found (as well as the others), are at present unintelligible, but may be the initials of the painters, interwoven with the trade-mark. There is one mark in particular which seems to call for a remark, viz., the A F and a Maltese cross between two palm branches saltire, surmounted by a coronet. A similar Maltese cross on a shield is on the dish of M°. Ludovico of Venice, made in the sixteenth century, two centuries earlier; we may also call attention to the same letters followed by V E for Venice.



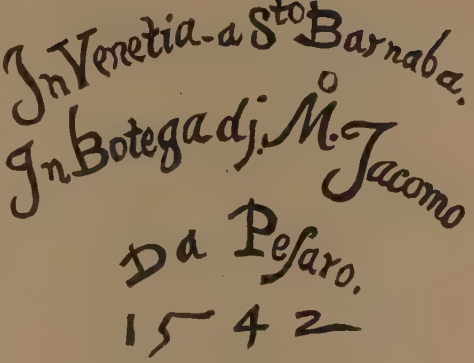
VENICE. On a maiolica dish; subject, The Destruction of Troy, after Raphael. Formerly in the Narford Collection (figured in Delange's *Recueil*, plate 80). Fountaine sale, £325, 10s.

VENICE. A large plateau, with sunk centre, having four medallions, bearing portrait heads of "SEMIRAMIS," "PORTIA," "ZENOBIA," "FULVIA,"

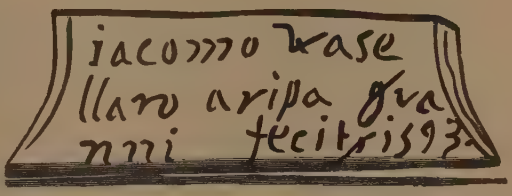


between which are arabesques, foliated border. Reverse with the date 13th April 1543, and a name as given above. In the Victoria and Albert Museum.

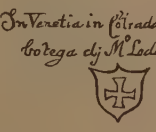
VENICE. On a dish 20 in. diameter, of pale grey ground, white ornamentation of lace-work, scrolls, &c., with four medallions of heads on the rim, inscribed LUCRETIA, OMERO, FAUSTINA, OVIDIO; in the centre are a fish and a mask, &c. This piece records the establishment of another Pesarese artist at Venice. Formerly in the possession of Mr. H. Durlacher.



VENICE. On a drug pot; pale blue ground, covered with leafage in a darker tint; on a central ribbon, "diafena nicol" in black letter, a shield of arms beneath; on a label behind is the inscription "Jacomo Vasellaro a ripa granni fecit 1593." Dr. Fortnum says this is a potter named Jacomo who worked on the Ripa Grande at Venice in 1593. This could hardly be that M°. Jacomo da Pesaro who was working fifty years before at St. Barnaba. In the Victoria and Albert Museum.

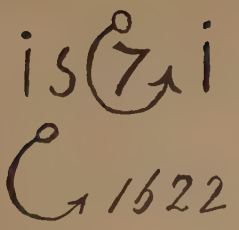


VENICE. On a plateau, circa 1540; light blue ground and arabesque border in blue; in centre an amorino carrying a vase of flowers. Victoria and Albert Museum. Another plate, supposed to be by the same artist, is in the Ashmolean Museum, Oxford (Fortnum Collection), dated 1540, painted with a mermaid, before alluded to.

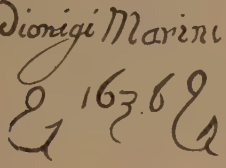


VENICE. This inscription is on the back of a dish; subject, Moses and Aaron entreating Pharaoh; with a rich border, and medallions of the first four months of the year. In the Brunswick Museum. This is probably the shop of Maestro Ludovico before named, and Domenigo, the painter attached to the establishment.

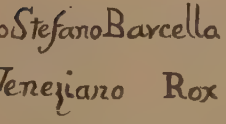
ZENER DOMENIGO
DA VENECIA
FECI IN LA BOTEGA
AL PONTE SITO DEL
ANDAR A SAN POLO.
1568.



VENICE. On a plate, painted with the Salutation of the Virgin. Uzielli Collection. Dr. Fortnum doubts the correctness of this date, but we copied it while in the possession of the late Mr. Uzielli, and no imperfection in the glaze then existed; it was clearly 1571, and not 1671, as he suggests. The latter mark is on a plate in the Berlin Museum.



VENICE. The mark of Dionisi Marinus, and the date 1636. On a plate painted with six horses; in the Collection of M. Roger de Beauvoir.



VENICE. The mark of Io. Stefano Barcella, a Venetian painter only. The last word is perhaps intended for *pinxit*, although not very clear.



VENICE. This mark represents a *creeper* or grapnel, with the letters A F, and perhaps C C, interlaced. On dishes, with landscapes in brown, blue, yellow, and green, and arabesque borders executed in relief, of the eighteenth century, by Bertolini. Some specimens in the Sèvres Museum with this mark; another in the British Museum.



VENICE. Marked in dark red, on a piece of faÿence formerly in the author's possession: a creeper with the letter R on the stem.



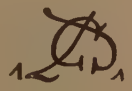
VENICE. This mark of a creeper is on a Venetian dish, eighteenth century, with shells and scrolls in relief on the border, outlined in brown and green; in the centre a landscape in brown, blue, yellow, and green; on the back are six leaves touched in brown. The same mark also occurs on a very fine dish painted with a classical subject. (*Ker. Gall.*, enlarged edition, fig. 67.)



VENICE. One of the fanciful marks of the Bertolini fabrique; in the centre of the flower are the letters A F in blue; it is on a fayence *plateau* of *octagonal* form previously in the Baron C. Davillier's Collection. It represents a pink (garofalo), and is perhaps a rebus of the painter's name, like that of Benvenuto Tisio (see *ante*, page 88).



VENICE. This mark is on a fayence plate of the eighteenth century, of the Bertolini fabrique, painted with a coat of arms, surrounded by amorini. The same device is on a plate in the British Museum; another of the same set having the double anchor or creeper.



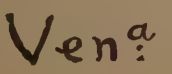
VENICE. This monogram of C. S. L. is a mark on Venetian maiolica, quoted by M. A. Jacquemart.



VENICE or FAENZA. Another variation of the letters A F, so frequently seen on Venetian fayence, followed by V E for Venice. It occurs on a moulded dish, painted in outline with Mercury and a border of flowers. M. Jacquemart attributes similar marks to Faenza (see page 93).



VENICE. On a plate, similar in character to the preceding; subject, Judith and Holofernes, with an embossed border of scrolls and masks. In the Collection of the late Mr. Belward Ray.



VENICE. Venezia. This mark is frequently seen on old Venetian pottery, as well as porcelain.



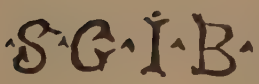
VENICE (?). This shield, from its similarity to that shown above as being identified with this city, is thus placed. It occurs on a plate, painted in blue and white, with a coat of arms at top; very much like the pottery of Savona; circa 1700. Dr. Fortnum thinks that this mark belongs to Savona, Turin, or Padua, and not to Venice.



VENICE. On a specimen, coloured blue, of Judith and Holofernes, and coat of arms above; another is in the Victoria and Albert Museum.



VENICE or BASSANO. On an earthenware dish, rudely painted with landscape, embossed border; formerly in Captain Langford's Collection. Eighteenth century. Dr. Fortnum ascribes this to Bassano.



VENICE. On a Venetian dish, rudely painted in blue, yellow, and green, with brown outlines, a gadroon border in relief of these three colours, and in centre a castle, hare, and bird in yellow; date about 1750.



VENICE. Tazza, of enamelled earthenware, embossed with grotesques and a spread eagle in greyish blue, on a dark blue ground, sixteenth century. Mr. George Salting's Collection in the Victoria and Albert Museum.

BASSANO.

The first pottery at Bassano, near Venice, was, according to V. Lazari, founded by a certain Simone Marinoni, in the suburb called the Marchesane, about 1540, but it does not appear that his productions were of a very artistic character, for Lazari speaks of a plate dated 1555, representing St. Anthony, St. Francis, and St. Bonaventura, which was badly painted, and failed both in the colours and in the glaze.

Towards the end of the sixteenth and the commencement of the seventeenth century, the same fabrique produced maiolica services, many of which have been preserved to our time; they bear the names of Bartolomeo and Antonio Terchi, two brothers from Rome, who appear to have travelled from one place to another, and painted or worked for a great number of establishments. The iron crown is not, however, the special attribute of Bassano; we find it on the maiolica of other towns. The manufacture appears to have ceased in the beginning of the seven-

teenth century, at least we have no record of its existence until a century afterwards.

Sir W. R. Drake (*Notes on Venetian Ceramics*) informs us that about 1728 a manufactory of *maiolica* and *latesini* (a term applied to the local maiolica) was carried on at Bassano by the Sisters Manardi, as appears from the petition of Giovanni Antonio Caffo, presented to the Senate in 1735, in which he states that he had been for many years engaged in their manufactory, and as the end of his time of service was about to expire, and he had a quantity of manufactured goods (of the value of more than 3000 ducats) on hand, besides many outstanding debts, he prayed he might be allowed to continue the manufactory, and to retain the workmen well skilled in the art, whom he had at very great cost obtained from foreign countries, and with that view permission should be granted to him to erect a furnace in the suburbs of Bassano for the manufacture of maiolica and latesini, similar not only to the manufactures of Lodi and Faenza, but also like those of Genoa, praying for exemption from duties, &c. Caffo's petition was remitted to the Board of Trade, who said that there was no necessity for requesting permission to erect a furnace for earthenware, as such a thing was never forbidden to any one, and referred to the proclamation of the 24th July 1728, which invited the erection of furnaces, so as to prevent the great injury to the State by the large amount of money which constantly went to Milan, to the Romagna, and to Genoa, for the purchase of earthenware. They also stated that the favour of exemption from inland dues had already been granted to Giovanni Battista Antonibon of Nove, and to the Sisters Manardi of Bassano, and advised that his petition be complied with. This report was adopted by the Senate on the 3rd October 1736.

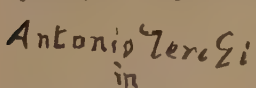
Previous to 1753 Giovanni Maria Salmazzo had established at Bassano a manufactory of maiolica, in competition with Antonibon's establishment at Nove. At that time it would appear Antonibon's was the only fabrique for making maiolica in the Venetian dominions ; this fact is alluded to in the report of the Board of Trade to the Senate of 17th August 1756. The State had refused an application made by Antonibon for an exclusive right to make earthenware, but a decree in his favour had been made, prohibiting workmen quitting his establishment from taking service in any other for two years. Salmazzo complained in his petition to the Senate that the Antonibons having ruined two competitors, had endeavoured to ruin him ; by bribing some of his workmen to "disobedience and mutiny," had compelled him to dismiss them, and they were immediately taken into Antonibon's service. The Board of Trade, after alluding to the high reputation which Antonibon's maiolica had gained, as also to the wealth he had acquired, advised the Senate to grant equal privileges to all, but declined to enter into the quarrels between them. The decree was made accordingly.

It is probable the *maiolica fina* of Salmazzo was continued for many years. We have seen many examples of this peculiar Italian fayence,

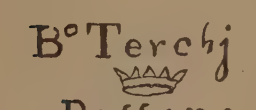
which cannot be attributed to any other locale; some of these bear the initials G. S., which may be attributed to Giovanni Salmazzo.



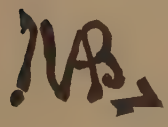
This mark of Giovanni Salmazzo, in gold, is on an *écuelle*, richly gilt and painted in medallions of figures in Italian landscapes, very much in the style of Nove fayence; in the possession of J. W. Crowe, Esq.



Bassano. A plate, representing Lot and his Daughters leaving the city of Sodom; the name of the artist is given as in the margin. Seventeenth century. (Louvre.) Also on a small saucer of the seventeenth century, painted with a view of the gates of Bassano.



Bassano. Bartolomeo Terchi. On the back of a maiolica vessel, with a landscape. Seventeenth century. In the Collection of M. Le Blanc.



Mark of Manardi, Bassano. (Fortnum.)

NOVE, near Bassano.

M. V. Lazari says that the fabrique in the village of Nove, near Bassano, which was established at the end of the seventeenth century, and advantageously known in Italy in the first years of the eighteenth century, was much more praised than that of Marinoni of Bassano. Of the fabrique of the Antonibons there are still preserved entire frames or panels of the finest and most ornamented maiolica, made in 1743–44.

The first notice we have, however, in the State records is in 1728. Sir W. R. Drake (*Notes on Venetian Ceramics*) has supplied us with the following information:—

In 1728 Giovanni Battista Antonibon established in the village of Nove, in the province of Bassano and near the town of that name, a manufactory of earthenware (*terraglie*), and on the 18th of April 1732 the Senate granted him the privilege of opening a shop in Venice for the sale of his manufactures for two years, which on the 2nd of June 1735 was extended for a further period of ten years. In 1741 the manufactory was in a prosperous state, and it was then carried on by Pasqual Antonibon, who finding that the shop he had in Venice was not sufficient for the sale of his goods, petitioned for leave to open another, which was granted on the 6th of July 1741. His father's name was still continued as proprietor, as shown in the piece referred to below.

The "Inquisitor alle arte," in his report to the Venetian Senate in 1766 concerning the Antonibons' manufactory of maiolica and earthenware, thus describes it: It consists of three large furnaces, one small

furnace, and two kilns (*furnasotti*, probably muffle-kilns); 120 workmen of various provinces are employed in it, and his trade extends to the territories of the Friuli, Verona, Mantua, Trent, the Romagna, the Tyrol, and other places. Persons from all parts flock to Nove to make purchases, and they have also two shops in Venice, which are provided with a great variety of specimens, always new, and whose whiteness (*candidezza*) doubtless exceeds that of any other foreign manufactory. He would yet have more extended his business, had not his attention and capital been harassed by his experiments in waxed cloth (*tele cerate*) and porcelain.

In 1762 Pasqual took his son Giovanni Battista into partnership, and they carried on their works for the manufacture of *maioliche fine* or fayence, and *terraglia* or *terre de pipe*, as well as porcelain, together until 6th of February 1781, when they joined in partnership with Signor Parolini, still continuing the fabrication "con sommo onore dell' arte," until the 6th of February 1802.

In February 1802 the Antonibons let the fabrique on lease to Giovanni Baroni, and it was carried on by him for about twenty years by the name of the "Fabbrica Baroni Nove," at first successfully, but it did not continue long in a prosperous condition, and by degrees it was allowed to go to decay, and in 1825 it was entirely abandoned by Baroni.

On the 1st May 1825, Giovanni Battista Antonibon again took possession of the works, and, in partnership with his son Francesco, resuscitated them, until their productions arrived at their former excellence in *maiolica fina*, *terraglia*, and porcelain. In 1835 they discontinued making porcelain, and confined their attention to fayence and *terraglia*, making principally copies of the best productions of other European fabriques. Rietti, a dealer at Venice, has the monopoly of the sale of everything made at Nove, and the firm is still called, as in the last century, "Pasqual Antonibon e figli, antica fabbrica, terraglie, maioliche fine, ed ordinaire in Nove, di Bassano."

Alluding to the manufacture of the eighteenth century, Sir W. R. Drake adds in a note, "Figures and groups, some of them of large size, were manufactured by Antonibon out of a fine pipeclay (*terraglia*), and are remarkable for their good modelling. Very fair imitations of this manufacture are now made in the neighbourhood of Venice, and there sold by the dealers as old specimens. The imitations lack the sharpness of modelling, and are considerably heavier than the originals."

Nove. The mark of Giovanni Battista Antonibon of Nove. On a fayence tureen of the middle of the eighteenth century, painted in blue, with masks, flowers, and scrolls; the shell-shaped handles and figure of Atlas on the cover are mottled purple. (*Ker. Gall.*, enlarged edition, fig. 69.) The star forms part of the ornament, which was adopted by him as a mark. In the Victoria and Albert Museum. The letters signify, without doubt, Giovanni



Battista Antonio Bon : the B cannot be intended for Bassano, as the name of Nove is placed above. Antonibon has also written his name at length as Antonio Bon on a piece of porcelain which belonged to the Baron Davillier, *postea*, where it is described with others in the same Collection.



Mark of Giovanni Batt.ª Antonibon. (Genolini.)



Mark of the G. Baroni fabrique. (Genolini.)

Della fabrica di Gio Battª Antonibon nelle nove di Decen 1755.

Nove. This mark of Antonibon's fabrique is on part of a fayence table service, painted in polychrome. *From the manufactory of Giovanni Battista Antonibon, the ninth of December* 1755.

Fabª Baroni Nove.

Nove, near Bassano. On a splendid presentation fayence vase, oviform, with square pierced handles and pierced neck, of *bleu du roi* ground with medallions painted in colours, of Alexander and the Family of Darius, and another classical subject after Le Brun ; small circular medallions between, of classical heads, two in each, elegant gilt scrolls and borders. This very effective vase, evidently a *chef d'œuvre* of the manufactory, is 2 ft. 5 in. high. The name is written on each side of the square pedestal ; date from 1802 to 1810 : by Giovanni Baroni, successor of Antonibon. It was purchased by a dealer at Venice and sent to Geneva, but not finding a customer, it was carried to Paris, where it was seen and secured by the late Mr. C. W. Reynolds.[1] (*Ker. Gall.*, enlarged edition, fig. 68.)

CANDIANA, 1620.

Candiana. The name of a manufactory, perhaps near Venice, where they enamelled earthenware with Turkish designs. There is one in the Sèvres Museum, signed as in the margin ; another is mentioned by Mr. J. C. Robinson, with the date 1637.

S. F. C.

Candiana was noted for its imitations of Turkish ware, with tulips, pinks, and other flowers ; usually of the first half of the seventeenth century. These letters are given by M. Jacquemart, found on a tazza of good form ; on a

[1] M. A. Jacquemart (*Histoire de la Céramique*, p. 584, Paris, 1873) has made a grand mistake in the reading of the inscription on the vase, which he says is "*Bracciano alle Nove*," repeated four times on the base, instead of "*Fabª Baroni Nove*," thereby creating an ideal potter. He continues, "Il resterait à savoir si Bracciano etait le Directeur de l'établissement ou le peintre." Such mistakes cause a great deal of confusion, and this is the more inexcusable as he quotes our account in the last edition, where it is correctly given, but prefers reasoning upon his own false reading.

bandelette or scroll is written MS. DEGA, which probably refers to the person for whom it was made.

CANDIANA (?). Paolo Crosa. This name is on a cylindrical vase, blue ground, with yellow scrolls and white medallions, with flowers in imitation of Turkish. Seventeenth century. Formerly in the possession of the Marquis d'Azeglio.

PA. CROSA.

This mark in blue is on a pair of hexagonal potiches, finely painted in blue *camaieu*, very much like Delft, formerly in Baron C. Davillier's Collection.



FLORENCE.

FLORENCE. Luca della Robbia, born A.D. 1400, commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He subsequently adopted the device of covering his bas-reliefs of terra-cotta with a thick stanniferous enamel or glaze, which rendered them impervious to the action of the elements, consequently extremely durable. His early relievos consisted of scrolls, masks, birds, and designs of the Renaissance taste, which are usually white on blue ground; he subsequently coloured the fruit and flowers in natural tints, but white and blue appear to have been his favourite colours. There is a set of the Twelve Months painted in pale blue in *chiaroscuro*, with husbandmen engaged in seasonable operations for each month, on separate enamelled terra-cotta medallions, 12½ in. diameter. These medallions are ascribed to Luca della Robbia (Gigli Campana Collection), and are now in the Victoria and Albert Museum. (Cf. *Ker. Gall.*, enlarged edition, fig. 71.)

There is a very fine altar-piece of the later half of the fifteenth century, the Adoration of the Magi, in high relief, coloured with portraits of celebrated artists of the time of Luca della Robbia. In the Victoria and Albert Museum; height 7 ft. 8 in. (*Ker. Gall.*, enlarged edition, fig. 72.)

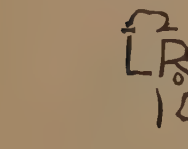
He died in 1481, and was succeeded by his nephew, Andrea della Robbia, born 1437, died 1528, who is known to have executed bas-reliefs in 1515. After his death, his four sons, Giovanni, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior to those of their ancestor, the inventor. Girolamo went to France, and was employed by Francis I. in decorating the Château de Madrid, in the Bois de Boulogne, called ironically by Philibert Delorme, the architect, the "Château de Fayence," and died there about the year 1567.

This château abounded with enamelled terra-cottas; unfortunately none of them are preserved to our time. When this beautiful villa was demolished in 1762, the terra-cottas were sold to a pavior, who made them into cement. With Girolamo, the last of the della Robbias, departed

also the secrets of the art. Sir J. C. Robinson (*Catalogue of the Soulages Collection*) says: "Generally speaking, the earlier works of Luca and those of Andrea after his (Luca's) death can be distinguished. The specimens which are only partially enamelled, *i.e.*, in which the nude details of the figures are left of the original colour or surface of the clay, appear to be of the earliest time, *i.e.*, the period of Luca himself. The pieces entirely covered with the white or white and blue enamels, were, however, doubtless after a time executed simultaneously. The former specimens are interesting as pointing to the origin of the ware. The flesh in these pieces was originally in every case painted of the natural colours in distemper, the draperies and accessories only being covered with the enamel glaze (in the then state of the keramic art it was impossible to produce flesh tints in enamel colours), and his invention consisted in applying the stanniferous enamel glaze to the terra-cotta sculpture, which had previously been executed in distemper." Luca della Robbia had many scholars and competitors; one of these pupils, Agostino da Duccio, has in his works a great analogy of style. There is a façade by this artist in the church of San Bernardino.



Florence. This mark is given by Dr. Graesse as on the back of a medallion of the Virgin and Child at the Museum of Sigmaringen, which is described in the Catalogue as Luca della Robbia; it is graved in the clay, but seems of very doubtful authenticity. The work is at least a century later, and has nothing of the character of Della Robbia.



Florence. Luca della Robbia (also from Dr. Graesse's book). This mark, graved in the moist clay before baking, is on a group of the Virgin and Child; formerly in Cardinal Fesch's Collection. [This mark and the preceding one are given with much misgiving. Dr. Fortnum considers both are "more than doubtful."]



Florence. Firenze. We are not acquainted with the early marks on the maiolica made here. It is said to have been mostly in relief, like the Luca della Robbia. Fine Fayence of the eighteenth century is found with the letter F, which has been assigned to this city; but it has the honour of being the first, under the Medici, to have successfully imitated the Oriental porcelain as early as 1580. The mark is a doubtful one.



Florence. A cock, the rebus mark of Cantigalli of Florence, who make excellent imitations of old maiolica.

For further reference to Florentine wares, see p. 49.

PADUA.



Vincenzo Lazari informs us, that in a street which still retains the name of *Bocaleri* (makers of vases), a few years since were discovered traces of ancient potters' kilns, and some maiolica triangular wall tiles of blue and white alternately, of the end of the fifteenth or beginning of sixteenth century, among which was a plaque, 20 in. in diameter, of the Virgin and Child between S. Roch and S. Lucia in slight relief, surrounded by angels and a coat of arms. It is taken from a cartoon by Nicolo Pizzolo, a painter of Padua, pupil of Squarcione; on the summit of the throne is written NICOLETI, the name he usually adopted. It is now preserved in the Museum of that city.

A plate with figures after Carpaccio of the fifteenth century (*sgraffito*) is in the possession of the Baron Schwiter at Paris, which, although unsigned, was sold to him as an authentic work of Nicoleto of Padua.

This city is spoken of by Piccolpasso as possessing manufactories of maiolica in his time (1540), and several examples are here given.

There are some plates in the Victoria and Albert Museum: one, of foliated scroll-work and flowers on blue ground, with a camel in the centre, circa 1530; Bernal Collection; cost £6. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, circa 1550; also from the Bernal Collection.

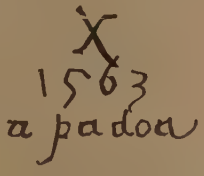
PADUA. On a maiolica plate; subject, Myrrha. Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 73.)

PADVA.
1548.

PADUA. On a plate; subject, Polyphemus and Galatea. Bernal Collection, now in the British Museum.

A. PADOA✠
1564.

PADUA. On the back of a plate, painted with Adam and Eve, in the late Mr. A. Barker's Collection. The Paduan signatures are usually accompanied by a cross.



CASTELLI.

CASTELLI is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the working in pottery, but it was one of the first to take advantage of the improvements of Luca della Robbia in the fifteenth century, and the maiolica of Castelli equalled, if it did not surpass, that of Pisa and Pesaro. Passeri quotes the testimony of a contemporary author to prove that both Pesaro and

Castelli were celebrated for the excellence and beauty of their manufactures of pottery. Antonio Beuter, a Spaniard, who wrote in 1540, says: "Corebæus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa or Pesaro, or of Castelli in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." It is on the site of the ancient city of Atrium, and coins, fragments of Greek pottery, and other remains have been frequently exhumed. The traditions of other ages, the fine models of Greek art discovered in the neighbourhood, the facility for making pottery—from having the requisite clay, water, and wood, as well as its proximity to the sea for traffic—have all contributed to the ceramic industry of Castelli. The manufacture of pottery and porcelain was able to keep in activity thirty-five manufactories, and to employ nearly all the population of the neighbourhood. No specimens of the maiolica of the fifteenth and sixteenth centuries can be now identified. Few of the manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the seventeenth century; Castelli alone appears to have stood its ground, and towards the end of the seventeenth century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica fabrique at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and brilliantly coloured, to which also was added the introduction of gilding the borders of the ware; sometimes the landscapes were also touched with gold. His sons and brothers continued to add lustre to his name, and many distinguished artists proceeded from his school, amongst whom may be noticed Gentile, Fuini, Capelleti, and Giustiniani. The manufacture was patronised by the King, Carlo Borbone, and his son Augusto, who emulating the Medici of Tuscany, raised the ceramic art of the kingdom of Naples to great celebrity.



CASTELLI (?). This mark is given by Passeri, on a piece of the eighteenth century, and was a crown used by Terchi. Dr. Fortnum thinks it may be Bassano.



CASTELLI. Naples. On an earthenware plate of the beginning of the eighteenth century, painted in blue, with cupids and flowers. Dr. Fortnum thinks it is more probably Savona.



CASTELLI (?). Naples. On a cup and saucer, rudely designed, of a countryman under an arcade.



CASTELLI. On a specimen in the Collection of Signor Raff de Minicis of Fermo.

CASTELLI. This name is signed on a pair of circular plaques, 10 in. diameter, painted with the Holy Family, and a female in a bath; formerly in the Collection of Dr. H. W. Diamond.

IOĀNESGRVĀ FECIT.

CASTELLI. On a plaque; subject, the Adoration of the Magi; formerly in Mr. Marryat's Collection. Another, in the Collection of Signor Bonghi of Naples, is dated 1718.

Dr. Franc. Ant°. Cav^r. Grue P.

CASTELLI. On a vase of the maiolica character; subject, Apollo and Marsyas; in Lord de Tabley's Collection.

Fra^s. Ant^s. Grue P. Napoli, 1722.

CASTELLI. On a plaque, painted with a landscape and a bridge; on the keystone is a shield of arms, and at the foot of the bridge, on a wall, this tablet of the painter's name and date. In the late Mr. H. A. Neck's Collection.



CASTELLI. This mark is on the companion plate, painted with a landscape, in the late Mr. H. A. Neck's Collection.

D.R Grue pinxit.

CASTELLI. Saverio Grue, a maiolica painter of the eighteenth century, of classical subjects and mottoes.

S. Grue.

CASTELLI. Saverio Grue Pinxit. These initials are on plaques, illustrating mottoes—as "Perseverantia fructus," in Lord Hastings' Collection; another "Virtutis vere liberalitas," in Mr. Attree's Collection.

S. G. P.

CASTELLI. In the cabinet of M. le Comte de Montbrun there are two plaques painted with children and landscapes.

S. Grue P. Napou. 1749.

CASTELLI. The monogram of Saverio Grue, on a plaque with military figures, inscribed "Fortitude et Innocent," in the Sèvres Museum; also on a plate mentioned by M. A. Darcel, dated 1753.

SG pt



CASTELLI. On a bowl and cover, painted with nude figures after Annibale Caracci; of the eighteenth century (Liborius died in 1776), in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 74.) This curious mark has the nondescript ornament at the beginning in a line with the name.

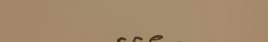


CASTELLI. The mark of Luigi or Liborius Grue, on some plates painted with landscapes and figures, heightened with gold; circa 1720.



CASTELLI. Gentili Pinxit. On a tile painted with a pastoral subject of the beginning of the eighteenth century. Signor Bonghi of Naples has a fine collection of examples of Bernardino Gentili or Gentile; one two feet high, representing the Martyrdom of St. Ursula, is richly coloured and heightened with gold. A plate, painted with a satyr surprising a nymph, and a border of cupids, &c., *en grisaille*, circa 1700, by Gentili, is in the Victoria and Albert Museum (No. 4345, 57). In the Museum Catalogue of 1868 this plate is so described, but Fortnum in his description in 1873, page 637, states that it is by L. Grue, and places its date seventy years later.

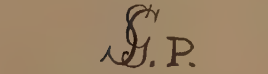
Another specimen, painted with the Crucifixion, is quoted by Jacquemart, bearing this inscription: "*Questo crocifisso del carmine lo fece Bernardino Gentile per sua divozione*, 1670." He died in 1683.



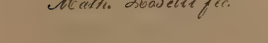
CASTELLI. This minute signature is on a plaque painted with a landscape; in the foreground, among the ruins, is S. John with a lamb. Formerly in Mr. H. A. Neck's Collection.



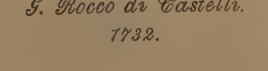
CASTELLI. On a plaque; subject, the Triumph of Amphitrite. Louvre Collection.



CASTELLI. Another mark of Saverio Grue, given by Jacquemart; died in 1806.



CASTELLI. On a large and fine square plaque in the Berlin Museum.

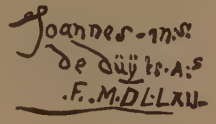


CASTELLI. On a round plaque, painted with the Baptism of Christ, in the Berlin Museum.

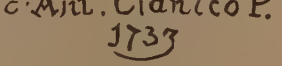
CASTELLI (?). This mark is from a fine dish brought to England by Signor A. Castellani, painted with a battle, vigorously sketched, and a border of scrolls. The signature of the artist, Carlo Coccorese, is on a stone in the foreground; the date, 1734, is on the border; the D being omitted as usual at that time. On the horse trappings, two crossed C's crowned. Dr. Fortnum ascribes this piece to Naples.



This signature occurs on a piece in the possession of Monsignore Cajani. It is cleverly painted in the style of the Castelli or the later Sienese pieces, with a group of male and female satyrs gathering grapes.



CASTELLI (?). This artist is of the school of Grue; signed on a plaque, painted with ruins in a landscape and a shepherdess leading a cow and sheep; in one corner is written the name *Luca Antonio Ciannico.*



PALERMO.

The Baron C. Davillier discovered this inscription on an albarello or drug vase, of good style, somewhat like the maiolica of Castel Durante.

FATTO IN
PALERMA
1606.

NAPLES.

Of the maiolica of the city of Naples we have no mention in the sixteenth century, nor have we met with any specimens of so early a date, although, as we have seen, Castelli in the kingdom of Naples is honourably mentioned, nay, even comparable to Athens, by Antonio Beuter, in 1540. M. A. Jacquemart says: "La confusion la plus absolue règne parmi les produits de l'ancien royaume de Naples," &c. He continues, "C'est encore à l'avenir qu'il faut laisser le soin d'éclairer ces questions. Quant à Naples, nous trouvons son nom sur des ouvrages *de la fin du seizième siècle*, empreints du style de l'epoque, et qu'il eût été facile de confondre avec les poteries du nord de l'Italie." He then describes three vases of colossal proportions, composed for decoration, only one of their sides being painted, caryatid handles, painted in blue *camaieu* with religious subjects; "la touche est hardie et spirituelle," &c.

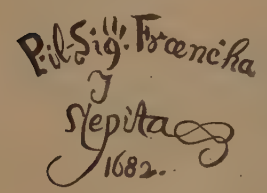
As, however, there seems to be a diversity of opinion on the matter of dates upon these vases, we must give the result of our reference to two

Parisian ceramic authorities, and form our own opinions of their respective merits as reliable sources of information.

The works from which we quote are *Les Merveilles de la Céramique*(*Renaissance Italienne*), par Albert Jacquemart, Paris, 1868, p. 252, and *Guide de l'Amateur des Faïences et Porcelaines*, par Auguste Demmin, Paris, 1868.

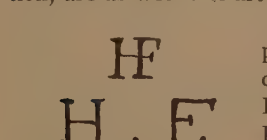


NAPLES. A lofty vase, painted with the Sermon on the Mount, inscribed, according to M. Demmin, "Fran. Brand, Napoli, Casa Nova," with the initials B. G. crowned, as in the margin. M. A. Jacquemart gives a similar mark on the same vase, but he reads it thus: "Franco Brand, Napoli, Gesu Novo." The second vase, painted with the Last Supper, M. Demmin describes as being inscribed "Paulus Franciscus Brandi, 1684." M. Jacquemart, on the other hand, reads it thus: "Paulus Francus Brandi, Pinx . . 68 ," and puts down the date as 1568.



The third and most important vase, the Miraculous Draught, causes the same difference of opinion. M. Demmin gives us a facsimile, which we reproduce in the margin. M. Jacquemart exclaims, "Un dernier vase positivement daté a été fait par un artiste du même atelier dont voici la signature, 'P. il Sig. Francho, Nepita, 1532.'"

We must, with this conflicting testimony before us, judge for ourselves, and looking at the style of the monograms, which assimilate with those of Savona, Venice, and others of the end of the seventeenth century, there can be little doubt these vases are of the same date, and clearly not of the sixteenth century; the description given shows the decadence of the art. There were four large vases of the same character in Mr. Barker's possession, which, although effective enough for the purpose of decoration, are as works of art below criticism.



NAPLES. These initials frequently occur on plates of a maiolica pattern of the eighteenth century, which M. Brongniart places as Neapolitan. Dr. Fortnum (see Catalogue of Maiolica, South Kensington Museum, p. 632) says, "Some pieces of the last century, painted with figures, landscapes, &c., in very pale colours, and marked at the back with the letters H. F. or HF combined, are of Austrian and not of Italian origin;" but as he gives no reason for the remark, we prefer the attribution of M. Brongniart as we now place them.



NAPLES. F. Del Vecchio; stamped on pieces of fayence in the Etruscan style, on a white and gold service of the eighteenth century.

NAPLES. Giustiniani. On vases, chiefly of Etruscan pattern; eighteenth century.



NAPLES. Giustiniani in Napoli. On Etruscan patterns, the mark impressed on the ware.



NAPLES. This mark is given by Brongniart as Neapolitan; it is on a maiolica plateau in the Sèvres Museum.



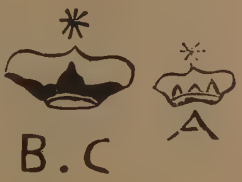
NAPLES. This mark is on a fayence jug, painted with flowers; eighteenth century.



NAPLES. M. Jacquemart refers all these with the enclosed crown to this city; those with the open crown to Bassano.



NAPLES. These two marks probably belong to the same artist, B. G., whose initials are quoted by Jacquemart as belonging to the sixteenth century; but there can, we think, be no doubt he has misread the inscriptions, and that they are actually of the end of the seventeenth century.



NAPLES. On a maiolica plate of the eighteenth century, with raised pattern on the border; subject in centre, a landscape, painted in blue.



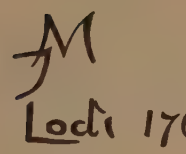
NAPLES. Makers of modern pottery in imitation of the ancient Etruscan ware like that of Giustiniani. Specimens in the Victoria and Albert Museum.

F. & G. Colonnese
Naples.

M. Jacquemart says that when Charles III., King of Naples, established a manufactory of porcelain at Capo di Monte, near Naples, in 1736, fayence was also occasionally made, and describes a magnificent piece, "*Une fontaine de Sacristie*," modelled with the Dove of the Holy Spirit, cherubs issuing from clouds, &c., painted in colours and richly gilt, bearing the N. crowned and the words "*Capo di Monte.*"

"*Mo^lo.*"

LODI.



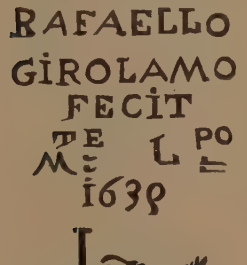
Lodi. A large fayence dish, rudely painted with a fish, lemons, apples, &c., bears this mark in blue. The Lodi manufactory, established early in the seventeenth century, ceased towards the end of the eighteenth century. There are some specimens also in the Nevers Museum.



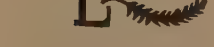
Lodi. These two monograms of A.M. occur on separate pieces of Lodi fayence, one painted with blue, yellow, and red decorations; another with a cottage and peasant. One peculiarity of this ware is that there are three cockspur marks, each of three points, underneath. A piece belonging to M. Osmont of Paris is signed Ferret Lodi; quoted by Jacquemart.

MONTELUPO.

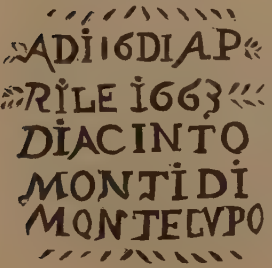
The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the seventeenth and eighteenth centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears, and other weapons, are usually attributed to Montelupo, near Florence, but they also produced chocolate brown vases of a more artistic character in the style of Avignon. The manufactory is still in existence.



Montelupo, near Florence. The annexed mark is on a fluted tazza, painted with three standing cavaliers. Montferrand Collection, now in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 77.)



Montelupo. So attributed by M. Jacquemart, but of doubtful attribution.



Montelupo. This curious inscription occurs on a fayence plateau with raised centre, painted with a coat of arms, from which radiate flutings filled in with grotesques, fleurs-de-lis, &c., in yellow, green, and blue. The reverse is dated 16th April 1663, Jacinto or Diacinto Monti of Montelupo. Victoria and Albert Museum.

MONTELUPO. This inscription occurs on a tazza of the decadence, painted in colours, with figures and foliage of ordinary and hard design, in the Sèvres Museum.

Dipinta Giovinale Tereni da Montelupo.

MONTELUPO. On a plateau, with raised centre and radiated flutings, like the preceding. Victoria and Albert Museum.

M
1627

ASCIANO.

ASCIANO, in Tuscany. On a plate, with coat of arms and blue and yellow leafage. (Fortnum.)

F. F. D.
FORTUNATUS PHILLIGELLUS P. ASCIANI 1578 DIES 30 AUGUSTI.

ASCIANO. On a ewer, with moulded, wavy surface, snake handles, and painted shield of arms. British Museum.

F. P.
ASCIANI DIE XII MAIJ 1600.

MONTE, in the neighbourhood of Caffaggiolo. On a maiolica dish of Urbino character, sixteenth century; subject, the Rape of Helen, after Raphael. It is in the Hôtel de Cluny, and it is stated in the Catalogue to be the production of Monte Feltro, but the reason is not given.



SAN MINIATELLO, NEAR FLORENCE.

This very curious and interesting inscription has been sent by a correspondent. It occurs on an Italian maiolica plate, thus translated: This small plate was made in the workshop of Bechone of Nano at San Miniatello by Agostino di Mo. on the 5th of June 1581.

SI·FECE·QVESTO·PIATELO:
IN·BOTTECHA·DI·BECHONE
DEL·NANO·IN·SAMINIATELO
CHVESTO·TAMTO·AGHOSTINO
DI·MO.A.DI·CINQE·DI·
GVGNIO·1581.

MILAN.

MILAN. On a set of fayence plates with creamy glaze; subjects, figures, animals, and insects. Eighteenth century. Formerly in the possession of the Marchese d'Azeglio.



Milano
F C

MILAN. On a dinner service; the tureen thus marked in red, painted with flowers in Oriental style, and coats of arms; the motto "Timidus ut Prudens;" eighteenth century; and on some pieces formerly in the possession of Lady Charlotte Schreiber. (*Ker. Gall.*, enlarged edition, figs. 79 and 80.) The initials are supposed to be those of "Felice Clerice," a name which occurs on a piece painted in the Chinese style, dated 1747.

Mib

MILAN. On two dishes and four plates, painted with Japanese patterns, of fine fayence. Eighteenth century. In the Museum of Sigmaringen.

F
Pasquale Rubati
Mil°.

MILAN. The name of this manufacturer appears at length on a jardinière in the Collection of M. Gasnault at Paris.



MILAN. This mark occurs on a fayence plate, purchased at Milan, from the Duke Litta's Collection, indicating *Fabrica Pasquale Rubati Milano;* formerly in the possession of Sir W. R. Drake.

F.
P. R.
Mil.no

MILAN. The next mark of the same fabrique is on a fayence plate, painted with Chinese flowers, formerly in the Marchese d'Azeglio's Collection. Eighteenth century.

Misa°

MILAN. This mark is on a fine plate decorated with bouquets of flowers, blue and orange predominating, in the Bordeaux Museum.

M^re Trecchi

MILAN. From the similarity of style and colouring, this signature, hitherto unexplained, is attributed by Jacquemart to Milan. It occurs on one piece of a fine service, decorated in lake colours, like the Dresden gilt borders.

G. R.

ST. CHRYSTOPHE, near Milan, Lombardy. Manufacturer, Giulio Richard. On modern earthenware services; also on some early imitations, stamped with Wedgwood's name, in the Sèvres Museum. This national manufacture of pottery is still carried on by Giulio Richard & Co.

TURIN.

From the royal archives of Turin, M. le Marquis Campori has extracted some notices of the payments of money for maiolica, in which the name of Orazio Fontana occurs more than once, and he is styled Chief Potter of the Duke of Savoy, and he thinks Orazio was actually in the service of Emmanuel Philibert, but which M. Jacquemart observes could not be the case, as from the year 1565 he had opened at Urbino a fabrique, which he carried on until his death in 1571, and considers it an honorary title, showing the great esteem in which he was held by the Prince, by placing him above the potters he had called together to inaugurate the manufacture of maiolica at Turin. However, one fact is clear, that Savoy possessed at least one maiolica manufactory in 1564.

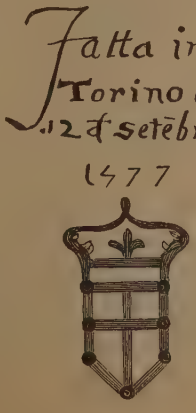
In the *Registre du Compte de la Trésorerie Générale* we read: "Item, two hundred scudi or crowns, of three lire each, paid to Maestro Orazio Fontana and to Maestro Antonio of Urbino, the price of certain earthenware vases brought to his Highness, as appears by his order, given at Nice the 6th January 1564."

"Item, the 15th August, paid to Antonio, potter, of Urbino, twenty crowns, of three lire each, to defray his expenses in accompanying the maiolica sent to his Highness in France."

"Item, 20th August 1564, two hundred crowns, of three lire each, paid to the very Reverend Signor Jerome della Rovere, Archbishop of Turin, on account of Maestro Orazio of Urbino, chief potter of his Highness, for two credences or cabinets of maiolica, which this master has delivered, as appears by a mandate given at Turin, the 23rd of April 1564."

Pungileoni mentions a certain Francesco Guagni who was in the Duke's service; he was a chemist, and endeavoured to discover the secret of porcelain at the Court of Savoy about 1577. The earliest specimen we have met with is the frutiera mentioned below. It was continued through the seventeenth and eighteenth centuries, although we have no particular information as to the names of the potters. In the eighteenth it was under royal patronage.

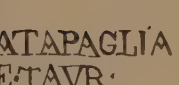
TURIN. On a fayence fruit dish with pierced sides of crossed bars, painted on the inside with a boy carrying two birds on a pole, marked underneath in blue; formerly in the Marchese d'Azeglio's Collection. (*Ker. Gall.*, enlarged edition, fig. 83.) In the Museo Civico, Turin.



TURIN. On a maiolica plateau, painted in blue on white, with horses, birds, and hares. Seventeenth century. Mark, a cross on a shield crowned, the arms of Turin. Formerly in the possession of the Marchese d'Azeglio; now in the Musèo Civico, Turin.



TURIN. Maiolica of the eighteenth century; flowers painted in colours on white. This mark was on the back of the rim of a large dish in the Marchese d'Azeglio's Collection; in the centre at back is a monogram of F.R.T. for Fabrica Reale Torino; all the marks are in blue.



TURIN. On a large maiolica dish of the beginning of the eighteenth century, painted with Susanna and the Elders, formerly in the Marchese d'Azeglio's Collection; now in the Museo Civico, Turin.



VINEUF (Turin). There was a manufactory of fayence here, as well as porcelain, under the direction of M. D. Gioanetti, established about 1750.



TURIN. A mark of a shield, crowned, of the end of the seventeenth or commencement of the eighteenth century; quoted by M. Jacquemart.



TURIN. This shield, without a crown, is in blue on the back of a plate, painted with a cherub's head; of the same period.



TURIN (?). This mark is impressed on a pair of vases, 21½ in. high, of very light and resonant ware, with rich maroon-coloured glaze. The mark is a shield, with a large T and small B above, surmounted by a sort of mural crown. In the possession of Mr. Jackson of Hull. It is, however, doubtful whether the ware is Italian.

Laforest en Savoye 1752.

LAFOREST, in Savoy. This mark is upon a finely painted specimen, quoted by M. Jacquemart, but nothing is known of the manufactory beyond this inscription and date.

Borgano.

On a service by Borgano about 1823. (Fortnum.)

Eredi Imoda.

Mark of Imoda.

Luigi Richard e C.

Mark of factory which made porcelain and fine earthenware in English fashion, 1846–63.

FERRARA.

From researches among the Ducal archives the Marquis Giuseppe Campori has discovered various allusions to the manufacture of pottery, reaching so far back as the end of the fifteenth century, which give us an insight into the history of the maiolica of Ferrara, its patrons and artists.

It seems that the art was imported into Ferrara by artists from Faenza. The first whose name is recorded is Fra Melchior, *Maestro di Lavori di Terra*, 1495. In 1501 payments were made to Maestro Biagio of Faenza (who had a shop in the Castel Nuovo), for various earthenware vessels and ornaments.

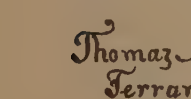
Alphonso I. became Duke of Ferrara in 1505, and being fond of chemistry, he had discovered the fine white enamel glaze (*bianco allattato*), and in the following year Biagio is mentioned as being in his service. From this date until 1522 nothing further is recorded in the archives; but from another source we learn that in consequence of his war with Pope Julius II., being pressed for money, he deposited, for the purpose of raising the required sum, all the jewels of his wife Lucrezia Borgia, as well as his plate, and used earthenware vessels, *which were the products of his industry.*

In 1522 Antonio of Faenza was appointed potter, at twelve lire per month, with food and lodging, and he was succeeded by Catto of Faenza in 1525, who died in 1528. Some distinguished painters, to whom Ferrara owes its reputation, are vaguely mentioned in the archives. In 1524 twelve soldi were given to a painter named Camillo, for painting vases for the potter. The brothers Dossi (Battista and Dosso) were employed by Duke Alphonso to decorate his palace with pictures and frescoes, and they occasionally designed subjects for the potters. In 1528 two lire were given to Dosso Dossi for two days' work in tracing designs, and his brother Battista received one lire for models of handles for vases. To them may be attributed the *grotesche* or arabesques and Raffaelesque designs which were painted about this time, with the arms of Gonzaga and Este, for Francis II., Marquis of Mantua, who in 1490 married Isabella, daughter of Hercules I., Duke of Ferrara, the sister of Alphonso, probably made by the before-named Biagio of Faenza.

We have hitherto only spoken of the Fabrique called the Castel Nuovo, under the patronage of Alphonso I., but M. Campori adduces another, under the protection of Sigismond d'Este, brother of the Duke of Ferrara, where, installed in the Palace of Schifanoia, were the potter Biagio Biasini of Faenza from 1515 to 1524, and three painters, El Frate, Grosso, and Zaffarino.

M. Campori is of opinion that porcelain was invented by some person unknown to Ferrara in the time of Alphonso I., and quotes a letter addressed to the Duke by his ambassador at Venice, but it only refers to an imperfect, over-baked "écuelle de *porcelaine contrefaite*" presented to him, which, to our view, means only an imitation of real porcelain. From 1534 to 1559, during the reign of Hercules II., the son and successor of Alphonso, maiolica was little encouraged, and there is only

one potter named in the archives, Petro Paolo Stanghi of Faenza. Alphonso II. gave a fresh impulse to ceramics. The two names most frequently met with are those of Camillo of Urbino, and of Battista, his brother, both painters on maiolica. M. Campori gives cogent reasons that this Camillo was not a member of the Fontana family, as supposed by Pungileoni and others; he was accidentally killed in 1567 by the bursting of a cannon. In the person of Camillo we have another aspirant to the honour of being the inventor of porcelain. Bernardo Canigiani, ambassador of the Grand Duke of Florence, writing to his Court, says, "Camillo of Urbino, vase-maker and painter, and in some degree chemist to his Excellence, is the veritable inventor of porcelain." But this (like many similar assertions) only refers to experiments, and no pieces of this Ferrara porcelain are known, while those of Florence are found in many collections. When Alphonso II. married Margherita di Gonzaga, it is reasonable to suppose he would employ his own potters and artists to complete the maiolica marriage service for his household, specimens of which are well known, bearing on a shield his emblem, expressive of his devoted attachment—a burning heap of wood, and the motto *Ardet Æ* or *Eternum*. There are several pieces of this service in the Soulages Collection; others in the Louvre, &c.



Ferrara. On a large dish, painted with the Triumph of Bacchus, in lake colours, of the beginning of the eighteenth century. Montferrand Collection, now in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 84.)

GENOA AND SAVONA.

We have scanty information of the early manufacture of maiolica at Genoa. It is spoken of by Piccolpasso in 1548 as a great mart for this ware, as well as Venice. He gives us the prices charged and the principal patterns, such as *foglie* or coloured leaves on white ground; *paesi*, landscapes; *rabesche*, arabesques, &c. Its early productions, like those of Venice, are confounded with others of the unsigned specimens, which are left solely to conjecture.



The marks formerly assigned to Genoa are now by general consent given to the Savona factories. The Savona ware is usually painted in a milky blue, and often with ornament in Chinese taste.

Savona. This mark in blue is underneath a fayence jug, painted with blue scrolls, leaves, and a bird, with double loop handles, of the beginning of the eighteenth century, mounted in silver. British Museum, from the Henderson Collection. The mark reduced. Dr. Fortnum (Catalogue South Kensington Museum) says this mark is intended for a trumpet with the banner of Savoy, and is Savonese, not Genoese. See also p. 146, the trumpet mark.

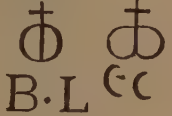
SAVONA. This is on a bottle, painted in blue, with birds and ornaments; formerly in Mr. C. W. Reynolds' Collection. This mark is usually very large, and is probably that of Levantino. A similar beacon is still to be seen in the harbour of Genoa. (*Ker. Gall.*, enlarged edition, fig. 85.)



SAVONA. Maiolica of the middle of the eighteenth century. This mark, of a beacon, is on a vase from the Bernal Collection. It was placed by Brongniart as a mark of the Savona manufactory, but some have thought it more properly belongs to that of Genoa.



SAVONA. These marks, of a crown, with signs and initials of the painters beneath, are on coarse fayence dishes, with lake designs, purchased at Genoa; formerly in the Collection of the Marchese d'Azeglio. Other pieces of the same service were in the possession of Dr. Diamond, marked with the beacon.



SAVONA. This mark of a fish, here greatly reduced in size, is on a bottle, painted in blue *camaieu* with branches and animals, in the possession of M. Demmin. Probably the mark of Pescetto.



Probably SAVONA. On an Italian maiolica dish of the eighteenth century, with border moulded in relief, scrolls, &c., painted in blue *camaieu* with small birds, animals, &c.; in the centre, a man on horseback. The mark is much reduced.



ALBISSOLA. The manufacture of maiolica or fayence was carried on at Albissola, a village situate on the sea, near the town of Savona. This place has always possessed fabriques of fayence, the "faïence de Savone" being well known throughout Italy and France in the seventeenth century. It was a native of Albissola, Domenique Conrade, who introduced the art into Nevers.

In the parish church of Albissola there is a picture, two mètres high, formed of plaques of fayence joined together, representing in polychrome the Nativity; it is inscribed "*Fatto in Arbissola* (sic) *del* 1576 *per mano di Agostino . . . Gerolamo Urbinato lo dipinse.*" The surname of the potter is obliterated and the words *Morto impenitente* substituted by the intolerance of the clergy. The painter's name is Girolamo of Urbino.



Mark of S. Rubatto of Savona. (Fortnum.)



A mark of Bartolomeo Guidobono. (Vignola.)



Savona. The Rev. Thomas Staniforth, of Storrs, Windermere, had two specimens with the letters G. A. G. and G. S., as in the margin,—perhaps the name of the artist, Gian. Antonio Guidobono of Castel Nuovo, a maiolica painter at Savona in the beginning of the seventeenth century. His sons, Bartolomeo and Domenico, succeeded him.



Savona. The principal mark seems to be a shield of arms of the town. The first is from Brongniart; the second on a vase in the late Mr. Uzielli's Collection.



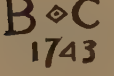
Savona. These letters are on a cartouche, in the centre of a perforated dish, coarsely painted with scrolls in blue, yellow, and brown, by Guidobono. Seventeenth century. In the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 86.) There was another important manufactory coeval with these, that of Gian Tomaso Torteroli, but we are not acquainted with his mark.



Savona. On a dish with blue figures on a white ground.

AGOSTINO RATTI
SAVONA. 1720.

Savona. This name occurs on some maiolica of the eighteenth century, in the Chamber of Arts, Berlin.



Savona. This mark in blue is on the bottom of a fayence bottle.

SAVONA. This mark has the initials of Girolamo Salomone, a celebrated artist, who flourished in 1650.



SAVONA. This mark, a pentagram, is attributed to Salomone or Siccardi of Savona.



SAVONA. On a dish in M. Edouard Pascal's Collection, Paris.



SAVONA. On a fayence dish painted with sculpture and children, surrounded by arabesques. Montferrand Collection, No. 232.



SAVONA. This shield is on the back of a plate, painted with a hare leaping, formerly in Mr. Willet's Collection.



SAVONA. A mark given by M. A. Jacquemart, probably that of Girolamo Salomone, with the sun placed above his initials; occasionally the sun alone is found as the mark of the factory. See below.



SAVONA. Another mark, which is also attributed to Girolamo Salomone, with the sun in its splendour above an S.



SAVONA. This mark is given by Jacquemart as an uncertain mark of Naples, but it is believed on good authority, from the quality and decoration, to belong to Savona; it is called there the "Falcon mark," and is attributed by Dr. Fortnum to "Falco" of Savona.



SAVONA. This is called the "Tower mark," and may safely be attributed to Savona, the ware on which it occurs being evidently Savonese. On a saucer painted with figures.





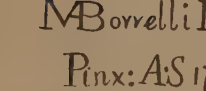
SAVONA. The "Anchor mark" occurs on a plate painted in brown, with a cottage and small Callot sort of figures.



SAVONA. On a blue and white circular dish of Italian maiolica, with a raised pattern of shells on the border; three figures in the centre, of warriors, round these are six small compartments, with landscapes, figures, and animals; diameter 21½ in. The mark in blue much reduced. Rev. J. Sadler Gale, Bristol.



SAVONA. On a large plate, painted in blue, with a faun, woman, and cupids; in the possession of Dr. Belliol of Paris.



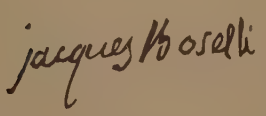
SAVONA. The name occurs on a cylindrical maiolica jar, painted on one side with a naval engagement, one of the ships on fire, and numerous boats and figures, yellow and blue colours predominating; signed at the right-hand corner. The name is repeated in large letters at the back: "Primum Opus M. Borrelli Mense Julij 1735." Formerly in the possession of the Marchese d'Azeglio.



SAVONA. The initials N. G. surmounted by a coronet. On a dish in M. Edouard Pascal's Collection, Paris.

Jacques Borelly, Savonne, 1779, 24 Septembre.

SAVONA. Jacques Borrelly of Marseilles appears to have emigrated to Savona; other specimens are signed with his name Italianised, as *Giacomo Borelly*. This inscription is on a large vase decorated in green *camaieu*.



SAVONA. This mark, in black, with the *s* well formed, leads us to infer that the name was Boselli and not Borelli. It is on a *seau* painted with arms, and Baron Davillier had some other pieces with the name so spelt, as well as a plateau or Marseille fayence signed Boselli.



SAVONA. This mark, in blue, is on a fayence jug, mounted with silver, painted with blue *camaieu* birds and scrolls, similar to the preceding. It appears in this instance to represent a trumpet with a short flag, not a beacon, and having a cross upon it. Dr. Diamond, the former owner of the piece,

referred it rather to Savona than Genoa, and Dr. Fortnum classes it as Chiodo. See also p. 142.

ESTE.
G.

Este, a town between Padua and Ferrara. Little is known of the fayence manufactories of Este and Modena, and their productions are rare. This mark is impressed on a fayence boat-shaped ewer and basin, shell pattern, with rococo scrolls and ornaments in relief, of cream-coloured ware, circa 1770, formerly in Lady C. Schreiber's Collection.

ROME.

There is no authentic account of maiolica being made at Rome until the year 1600, of which year we find the two pharmacy vases described below; there are, however, records of potters previous to this date. The style is of the Urbino grotesque decoration of the Fontana fabrique. These are in the Ashmolean Museum, Oxford (Fortnum Coll.), and Delange speaks of others with similar marks, which are probably the same, although there is a slight difference in the inscriptions on his "deux grands plats." There was a fabrique of white glazed earthenware established by a famous engraver, Giovanni Volpato from Venice, in 1790, and a large sum of money was expended, there being at one time no less than twenty experienced artists employed in modelling the ware. They could not, however, compete with other wares made in England and France. He died in 1803, and the fabrique was carried on for a short time by his son Giuseppe; at his death, a few years after, his widow married Francesco Tinucci, the chief modeller, who conducted the business until 1818; it was discontinued in 1831. The early pieces bear the name of G. Volpato Roma, impressed in the clay. The first two marks are on the front of a pair of vases, with snake handles, painted with grotesques on a white ground, in the Ashmolean Museum, Oxford (Fortnum Coll.).







The third mark is on a large circular dish in the possession of Mrs. Lockwood, long resident in Rome; the central medallion subject is the Temptation of Adam by Eve, and is surrounded by a border of grotesques in the Urbino style on white ground.

LORETO.

In the Santa Casa at Loreto are still preserved upwards of 300 maiolica vases, mostly with covers, painted with designs from Raffaelle, Giulio Romano, Michael Angelo, and others. They were made by order of Guidobaldo, Duke of Urbino: they represent scenes from the Old and New Testaments, Roman History, the Metamorphoses of Ovid, &c. They are not, as commonly said, by Raphael, but by Raffaelle Ciarla, a clever copyist on fayence of the works of the great masters. (*Valery*, vol. ii.) All these, which are arranged in two large rooms, came from the "Spezieria," or Medical Dispensary, attached to the Palace at Urbino.

The last Duke of Urbino, Francesco Maria II., in his dotage, had abdicated his duchy in favour of the Holy See, and dying in 1631, his heir, Ferdinand de' Medicis, removed the more ornamental pieces of maiolica to Florence. The vases from the Spezieria he presented to the shrine of Our Lady of Loreto, called the Santa Casa. This splendid collection of maiolica did not consist alone of vases for containing drugs, and it became the envy of more than one crowned head; the Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight; Queen Christina was heard to say, that of all the treasures of Santa Casa, she esteemed them the most; and Louis XIV. is said to have offered for the four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

CON·POL·DI·S·CASA. LORETO. "Con polvere di Santa Casa." (With the dust of the holy house.) This inscription is found upon small maiolica cups or bowls, beneath a representation of the Lady of Loreto and Infant Saviour, with a view of the sanctuary. These cups were made of clay, mixed with the dust shaken from the dress of the Virgin and walls of the sanctuary, and in this form preserved by the faithful. (*Ker. Gall.*, enlarged edition, fig. 88.) Occasionally some of the holy water from the shrine was sprinkled on the dust, thereby to impart a still greater sanctity. A cup in the Ashmolean Museum, Oxford (Fortnum Coll.), is inscribed "Con pol et aqua di S. Casa" (With dust and water of the holy house). Sig. Raffaelle thinks they were made at Castel Durante for the establishment at Loreto. The seal of the convent was placed underneath in red wax.[1]

[1] Sometimes these cups are painted only with the Virgin and Child and the Santa Casa, the inscription being omitted, but they are soon recognised by their peculiar type.

The labour of conveying the stones of which the Santa Casa was built to Loreto and its construction was believed to have been due to supernatural aid, and that angels, not mortals, were the masons engaged in the work. Pilgrims flocked from distant parts to visit the shrine of our Lady of Loreto, and to that reverence for it was due the presentation of the vases of the Spezieria.

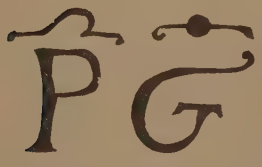
Sgraffiati or Incised Ware

CITTA DI CASTELLO, PAVIA, LA FRATTA, &c.

This method of decorating earthenware appears to have been adopted in Italy as early as the twelfth and thirteenth centuries, examples of a coarse description having been found among plates intended for mural decoration in towers of churches in Pisa and other Italian cities of that period. The process consisted in covering the "biscuit" with a slip or *engobe* of white marl or clay mixed with water of the consistency of cream, and when dry this covering, after a slight baking, was scratched through with a sharp tool so as to display the design in the red ground underneath the slip. It was then covered with translucent lead glaze and tinted with green or yellow by the application of metallic oxides and re-fired. The *sgraffiati* of Citta di Castello are generally enamelled in yellow, green, and brown. There are three specimens in the Musée de Cluny. In the Louvre is a large cup ornamented in relief, on a triangular foot formed by three lions and two figures, graved at the bottom. In the Victoria and Albert Museum is a plateau of brown glazed earthenware, with a shield of arms in relief in the centre, encircled with scroll foliage; of the seventeenth century. A plateau in the British Museum, of incised pattern, with figures in costume of the end of the fifteenth century; a man holding a shield and a woman playing on a viol, near her a shield with armorial bearings; from the Bernal Collection; £48, 2s. A plateau in the Victoria and Albert Museum, incised pattern of an amorino with griffins, within a rich arabesque border; on the reverse a stag; from the Bernal Collection; £40. Another plateau in the Victoria and Albert Museum has an incised group of a lady and two cavaliers in costume of the fifteenth century, and festoons of leaves; £40, 10s. A large bowl, also in the Victoria and Albert Museum, of this *sgraffiato* ware, is supported by three seated lions; and an inkstand, in Earl Spencer's Collection, is supported by three winged lions. A *sgraffiato* ware plate, with arabesques, and in the centre an escutcheon of arms of the city of Perugia, circa 1530, is in the Victoria and Albert Museum. See *Ker. Gall.*, enlarged edition, figs. 89, 90, and 91.

Sgraffiati or *sgraffiato* wares were not confined to Italy, although it reached a high state of perfection in that country, but was a method of

ornamenting pottery in France and England, and there is a fine specimen of French work of this kind in the Sèvres Museum, attributed to the fourteenth century. After the brown glazed ware had been introduced into England the *sgraffiato* method as described above came as a variation, and there are several specimens extant in our museums and private collections. In "Examples of Early English Pottery, Named and Dated," by J. E. Hodgkin, F.S.A., and Edith Hodgkin, several of these are described and illustrated. The earliest date mentioned is 1670, on a brown ware jug with an inscription; it is in the Norwich Museum. Another very curious specimen is a plate in the possession of Dr. Hugh Morris, with a rude device commemorating the birth of a double female child with the date (1680) across the middle of their bodies. Other specimens bear the following dates: 1692, 1697, 1703, 1705, 1708, 1711, 1726, 1730, 1736, 1740, 1752, 1755, 1764, 1766, 1770, 1779, 1781, 1791, and all bear names, mottoes, or legends inscribed.



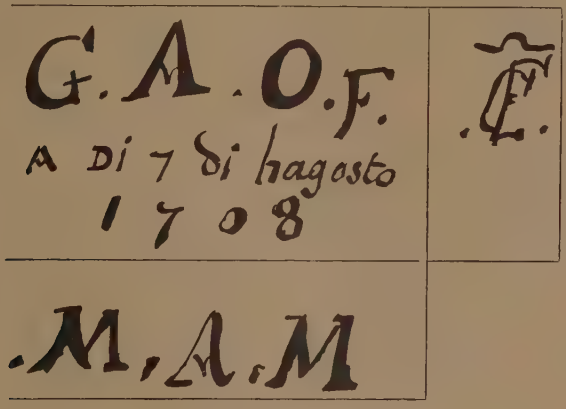
Citta di Castello. A plateau on a low foot of *sgraffiato* ware of quadrate interlaced ornament and mouldings, in cream colour on buff ground: in the centre a horse's head in purple colour; reverse plain with P. G. incised in the clay; about 1520. This is the only instance we know of a mark occurring on an early piece of this ware; the incision is in places filled in with the *engobe*, showing it is contemporary with the manufacture. In the Victoria and Albert Museum.

PRESBYTER ANTONIUS
MARIA CUTIUS PAPIENSIS
PROTHONOTARIUS
APOSTOLICVS FECIT
ANNO DOMINICÆ 1695.
PAPIÆ 1695.

Pavia. This inscription is found on a peculiar sort of earthenware, of a brown glaze, decorated on both sides with leaves, scrolls, &c., slightly raised, on a hatched ground; the letters are incuse Roman capitals; in addition, these pieces have usually mottoes and emblems. One which was in the author's possession had a pear in the centre, and the motto "Fractos reficiens, non reficiar fractus"; this was dated 1693. One in the Victoria and Albert Museum, with the portrait of an ecclesiastic, has the motto "Timete Dominum" and "Libera me, Domine, ab homine malo et a lingua injusta." Another, in the Dellesette Collection, had "Solamente e Ingannato chi troppo si Fida, 1695." Another, in the Victoria and Albert Museum, has in the centre the portrait of an ecclesiastic, surrounded by a similar inscription, but dated 1694. These are probably the work of an amateur, Presbyter Antonius Maria Cutius of Pavia, who appears to have executed numerous examples. All the large pieces have inscriptions, which include his name.

Pavia. Herr Jännike gives the following marks as those of the

Pavia fabrique, but it is very unusual to find specimens marked. These are marks of artists rather than those of any particular fabrique.



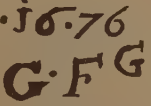
An inferior description of ware is still made at La Fratta: a modern basket-shaped pot, with bucket handle, in red glazed earthenware, recently made, is in the Victoria and Albert Museum.

UNCERTAIN MARKS.

M. le Marquis d'Azeglio possessed a fine covered vase with handles and foot, the subjects painted on it being historically interesting. On a medallion in front is a Pope censing the Holy Virgin; above and below are written the following legends: "CLEMENS XI. VIRG. SINE LABE CONCEPTÆ FESTUM CELEBRANDUM EDICIT." "NEC SOLIS INSTAR SOLA REGNAT ILLUSTRATQUE"; on the reverse a man is pouring oil upon a flaming altar, and this inscription, "CLEMENS XI. PONTIFEX CREATUR—OLEM SUPER LAPIDEM RECTUM." This piece is therefore commemorative of the fête of the Immaculate Conception founded by Pope Clement Albano, 1709–21.

ITALY. This name is impressed on a fayence plate of the end of the eighteenth century, printed with a flying figure, inscribed beneath "Ganimede." CARLO ALDROVANDI.

ITALY. On the front of a plate; subject, St. Peter upon the water, and four Apostles in a boat. Campana Collection, Louvre.



ITALY. On a plate painted with a shield of arms, blue outlines and yellow metallic lustre. M. A. Darcel classes it with the Italo-Moresques. Louvre.

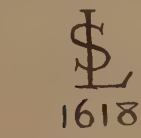




ITALY or SPAIN. This curious mark is on the back of a metallic lustre dish, 12½ in. diameter, border of scales and flowers in blue and yellow; I.H.S. in the centre.



ITALY. This mark, of an uncertain manufactory of the middle of the sixteenth century, is given by M. A. Jacquemart; it occurs on the back of a portable spice-box of rectangular form with a handle at the back: on each side of the handle is this ducal coronet, traversed by two palm branches and one of laurel, probably belonging to the Grand-Duke of Tuscany, Cosmo de' Medici, created 1569; it is decorated simply in pale blue and yellow. The piece is made for two burettes, OLIO and ACETO, with four receptacles for ZUCHER, SALES, PEPE, and SPEZIO—*oil, vinegar, sugar, salt, pepper,* and *spices.*



ITALY. This uncertain mark is on the reverse of a plate formerly in Mr. Falcke's Collection.



ITALY. On a fine maiolica plate of Urbino character; subject, Alexander at the tomb of Achilles. Melton Collection.



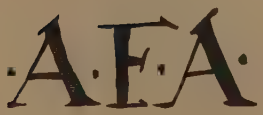
ITALY. On a maiolica bowl, painted with arabesques of the seventeenth century, in the Sèvres Museum.



ITALY. This large asterisk or star is frequently met with on maiolica plates of the sixteenth century. Perhaps Faenza.

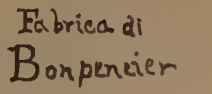


ITALY. On a small sunk-centre plate; painted with arms, and boys playing upon the bagpipes, vases, fruit, &c., on deep blue. Victoria and Albert Museum.

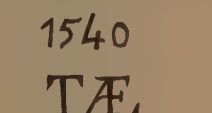


Uncertain. Fortnum Catalogue of the South Kensington Museum, Maiolica, p. 649.

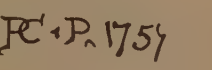
Uncertain. Given by Dr. Fortnum, Catalogue, p. 652, without description or reference.



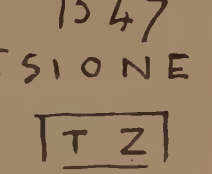
Uncertain. Given by Dr. Fortnum, Catalogue, p. 651, without any description or reference, dated 1540, with initials, probably those of the potter.



Uncertain. Given by Dr. Fortnum, Catalogue, p. 651, without description or reference.



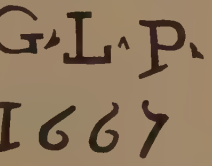
Uncertain. These marks are found on an Italian maiolica plateau, dated 1547, with the potter's initials; the word refers to the subject painted upon it. From Fortnum's Catalogue of the Victoria and Albert Museum, p. 651; without description or reference.



These initials and monogram of an unknown locality are on a plateau, apparently of the commencement of the seventeenth century, of Italian manufacture and decoration.



These initials are on a large plate in the British Museum, painted in dull blue *camaieu* with the decollation of St. John. It may perhaps be attributed to Urbino, a work of the later period.



A cup on a foot with fruit in relief.



Covered vases with ovolos in relief and twisted handles, polychrome decoration with rococo medallions and garlands of flowers.



Dishes and plates. Milan style, chrysanthemum pattern. Services of the same origin, famille rose style.

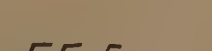
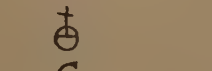


Plate of fine fayence decoration in blue, yellow, and pale green.





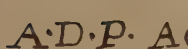
A vase and cover, having floreated stalks in relief in natural colours.



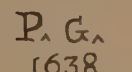
Large gourds, citron, yellow ground, with floreated branches in relief in natural colours.



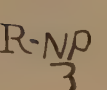
Pieces with reliefs, polychrome decoration, in which a brilliant green and red prevail. The colours and style indicate an Italian fabrique.



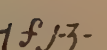
On a fountain decorated on the interior with bouquets, Moustiers style, and fishes swimming at the bottom; outside arabesque in polychrome.



Vases for drugs, blue ground with arabesques and brown trophies, medallions of arms.



A service of fine fayence, decorated in violet *camaieu* with bouquets, birds, and insects.



A cabaret of rocaille form with reliefs; decoration of bouquets of tulips in blue heightened with gold.



Cache-pots with mask handles, decorated in blue with ornaments and bouquets.

SPAIN.

The Moorish occupation of Spain, however deplorable from the racial and religious standpoint, was not without its artistic advantages. For the Arabs, if not in themselves industrially fertile, have a vast appreciation of the fine arts, and did more to disseminate the knowledge of them than any race in mediæval times. To realise the truth of this, it is only necessary to compare the beautiful Hispano-Moresco pottery, with its intricate ornament in pale blue and golden lustre on a background of creamy white tin-enamel, with the tiles found at Veramin in Persia. The technique of the work is in both cases the same, and the actual ornament is essentially akin, and it is patent at once that the art, and in all probability the artificers themselves, had emanated from the same Eastern school.

It was Señor J. F. Riaño (*Industrial Arts of Spain*, South Kensington Museum Handbook, 1879) who noted the first mention of this Spanish-Moorish ware in contemporary writings. He quotes the Arab geographer Edrisi, who visited Calatayud, in Aragon, about 1154 A.D., and wrote, "Here the gold-coloured pottery is made which is exported to all countries." This clearly refers to a lustred pottery, though the earliest speci-

mens in our possession were not made till the following century, viz., the Alhambra tiles, an example of which, decorated in golden lustre and blue on a tin-enamelled ground, is in the British Museum.[1] The art spread widely in the south and east of Spain, and Malaga and Manises were celebrated centres of the industry in the fourteenth century. Witness the words of Ibn Batutah quoted on page 156, and of Eximinez, who says, "But above all is the beauty of the gold pottery so splendidly painted at Manises." The researches of Señor Don G. J. de Osma[2] among the archives of Valencia have recently thrown further light on the early history of the ware, and among other things he has established the fact that Eximinez wrote as early as 1383, not a century later, as was previously supposed.

The importance of Malaga as a centre of the art is further indicated by the use of the expression *obra de Malaga*, as a general term for lustred ware. To quote one instance from Señor de Osma's notes. In 1434 an account is mentioned of a certain "Çaat Naxen Moro de Mislata" for a quantity "de obra de Maleca daurata." Mislata lies between Manises and Alacuas: the Moorish name of the potter is another point of interest. The Hispano-Moresco style continued in use long after the expulsion of the Moors from Spain; indeed it has never been entirely abandoned, and at the present day good imitations of the old wares are made. But there are marked differences between the earlier and later examples. In the early wares the lustre is pale and filmy, and the accompanying light blue colour holds a predominating place in the decorative scheme. As time went on the blue gradually gave place to the lustre, until the former almost disappeared in the sixteenth century. The lustre, too, became more brassy and metallic in appearance, and lost much of its charm. In the seventeenth century the art was in full decadence, and such examples as survive are coarse, and as a rule displeasing. Needless to say, the designs have a conspicuous Moorish flavour even when they enshrine Spanish coats of arms and Spanish inscriptions.

Further information on the subject in general will be found in *Histoire des Faïence Hispano-Moresques à Reflets Métalliques*, Paris, 1861, by Baron J. C. Davillier; *Maiolica*, by Dr. C. D. E. Fortnum, 1896; *Hispano-Moresque Ware of the Fifteenth Century*, by A. Van de Put, 1904; and *Manuel d'Art Musulman*, by Gaston Migeon, Paris, 1907.



Hispano-Moresco. A very fine vase in the Henderson Collection (British Museum) bears this mark of a cross within a circle. In the quarters are the abbreviations which may be thus interpreted, "Illustrissimo Signore Cardinal D'Este. In urbe Romano," being part of a service painted for the Cardinal.

[1] See also *Ker. Gall.*, enlarged edition, fig. 93.

[2] *Apuntes sobre ceramica morisca* por G. J. de Osma, Madrid, 1908.



Hispano-Moresco. These marks are on the backs of two small plates with sunk centres, painted in the centre with shields of arms, bearing a crowned eagle with open wings of blue, the rest of the surface diapered with leaves and interlaced tendrils of golden lustre. In the Fortnum Collection, Oxford.



Hispano-Moresco plate in the Campana Collection at the Louvre. Fifteenth century.



Hispano-Moresco. This mark is on the back of a small plate of metallic lustre with a sunk centre on which is the Sacred monogram, surrounded by floral ornaments in blue and lustred colours. In Mr. George Salting's Collection in the Victoria and Albert Museum.



Hispano-Moresco dish, covered with reddish gold lustre arabesques, circa 1480. In the centre is the annexed curious mark. Formerly in the possession of Lord Amherst of Hackney.

Hispano-Moresco (Malaga). One of the finest examples of Hispano-Moresco lustred ware is the beautiful two-handled vase, about 22 inches high, which our Government bought from the Soulages Collection, and which is now in the Pottery Gallery in the Victoria and Albert Museum; it is labelled as the production of Malaga, and there is a woodcut of it in Litchfield's *Pottery and Porcelain*. (See *Ker. Gall.*, enlarged edition, fig. 92.)

A vase almost precisely similar, but having the additional attraction of the arms of the Medici family, was in the Magniac Collection, which was sold at Christie's in 1892. Messrs. Durlacher Brothers gave £703, 10s. for this magnificent specimen, and it is now in the Collection of Mr. Du Cane Godman, F.R.S. The other collections of Hispano-Moresco pottery which were among the best known some years ago, those of M. Gavet and M. Pujol of Paris and M. Coloumbel of Asnières, have also been purchased by Messrs. Durlacher, and the finest pieces are now in the hands of English amateurs.

Malaga. In the account of the travels of Ibn Batutah, who visited Granada about 1350 (translated by Defremery, Paris, 1858), we read, "On fabrique à Malaga la belle poterie ou porcelaine dorée que l'on exporte dans les contrées les plus éloignées." This traveller speaks of Granada itself, but says nothing of any manufacture of pottery there, and we may therefore take it for granted that Malaga was the grand centre of the fabrication in the kingdom of Granada. It is therefore probable that the celebrated and well-known vase of the Alhambra, the finest specimen of Moorish fayence known, as well as the most ancient, was made here.

The history of this vase is worthy of note. We learn from the *Promenades dans Grenada*, by Dr. Echeverria, that three vases full of treasure were discovered in a garden at Adarves, which was put in order and tastefully laid out by the Marquis de Mondejar in the sixteenth century with the gold contained in the vases, and to perpetuate the remembrance of this treasure-trove they were arranged in the garden; but the vases, being exposed to public view unprotected, sustained considerable injury by being rubbed and handled, and eventually one got broken, and every traveller who visited the garden took a piece as a souvenir, until all of it was gone. In 1785 two were yet preserved intact, but about the year 1820 another disappeared altogether, and of the three only one is now extant; it measures 4 ft. 7 in. in height, and was seen by the editor in 1889, at the famous Alhambra Palace at Granada. The colours of the decoration are a pure blue, surrounded or heightened with a gold lustre on white ground.

Valencia. Saguntum (now Murviedro), near Valencia, was noted in the time of the Romans for its manufacture of jasper red pottery, and is described by Pliny.

Lucio Marineo Siculo in 1517 (*Memorable Things of Spain*) says: "In Spain, earthenware vessels are made of various forms, and although they are excellent in many parts of Spain, the most appreciated are those of Valencia, which are very well worked and well gilt, and at Murcia much excellent pottery is made of the same kind, and at Morviedro and Toledo much is made, which is very thick, with white, green, and yellow, with gilding, and is employed for daily use; the kind most esteemed is glazed with white."

The Senate of Venice issued a decree in 1455 that no earthenware works of any kind should be introduced into the dominions of the Seigniory, either within or without the Gulf of the Adriatic; but an exception was especially made in favour of the crucibles (*correzoli*) and the *maiolica of Valencia*, which it was declared might be freely introduced. (*Drake's Notes on Venetian Ceramics.*) There is a large bowl and cover in the South Kensington Museum, painted with scroll diaper in gold lustre and blue, the cover surmounted by a cupola-shaped ornament in gold lustre, probably of Valencia manufacture; cost £80.

Valencia has from time immemorial been celebrated for its *azulejos* or enamelled tiles. There are many houses of the fifteenth and sixteenth centuries still existing in the ancient cities of Spain, the rooms being lined up to about 5 or 6 feet with tiles in borders and patterns of elegant geometrical designs and scrolls; the celebrity of this manufacture is maintained even to the present day. In the Chapter House of the Cathedral at Saragossa is an elegant example of flooring, the tiles averaging about 8 inches square, decorated with scrolls and medallions of landscapes and flowers: it is inscribed "Real^{s} Fabricas de D^{a} Maria Salvadora Disdier, Brit f^{t} Año 1808." In 1788 Gournay mentions three fabriques of tiles at Valencia: Disdier, Cola, and Casanova. In the Sèvres Museum is a still later example, with landscapes and figures, with

this inscription: "De la Real Fabrica de Azulejos de Valencia Año 1836." Fayence of every description was extensively made in the seventeenth and eighteenth centuries. (*Ker. Gall.*, enlarged edition, figs. 96 and 97.)

Manises. Señor de Osma quotes an agreement dated 1404 naming two brothers, Mahomet Alcudo and Sahat Alcudo, Saracens, "Magistri operis terræ, habitantes en Manises." And many years later an English traveller named Talbot Dillon (*Travels through Spain*, London, 1780) says: "About two leagues from Valencia is a pretty village called Manises, composed of four streets. The inhabitants are mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use."





Manises. On a Spanish maiolica dish, ornamented with rich copper lustre approaching to ruby, in Oriental patterns on drab ground. In the centre a hand and date, here much reduced in size; on the back M° in large lustre letters and annulets round. Formerly in Mr. Reynolds' Collection. The same mark, M° on the back and 1611 in front, is on a similar plate.

The lustred ware made here was held in great request by the Pope, cardinals, and princes. It has continued, although in a state of dilapidation and decay, until the present day, and is characterised in the latter times by the copper red tones of the lustres. (*Ker. Gall.*, enlarged edition, fig. 99.)

Talavera la Reyna, near Toledo, was celebrated for fayence in the seventeenth and eighteenth centuries; in fact, the word *Talavera* was used to express all fayence, in the same manner as *fayence* in France and *delft* in England. (See *Ker. Gall.*, enlarged edition, fig. 104.)

Baretti, writing in 1760, says: "Talavera is a populous place and of much business; besides the silk there are several other manufactories; one in particular of earthenware is much esteemed throughout the country, and gives employment to some hundreds of people."

The fabrication of fayence at Talavera prospered down to the end of the last century; it is now fallen completely into decay, and only produces common earthenware. M. Charles Casati has written a *Note sur les Faïences de Talavera la Reyna*, but which adds little to our previous scanty knowledge; he states that he has met with a description of fayence in the vicinity of a different character to any other, the distinctive character being the light green tinge of the glaze; the designs are in bold outline, slightly coloured, bearing a certain analogy with the wares of Genoa and Savona, but less artistic. He also speaks of a ware similar to Delft which was produced here.

Talavera was one of the most important manufactories of pottery in Spain. In a MS. history of this place, dated 1560, quoted by M. Riaño, mention is made of "white, green, blue, and other coloured Talavera ware." In a report drawn up by order of Philip II. in 1576 it is stated

that Talavera produced fine white glazed earthenware, tiles, and other pottery, which supplied the country, part of Portugal, and India. In another MS. history of the year 1648 there are numerous details of the Talavera pottery, which "is as good as that of Pisa, and that a large number of *azulejos* were also made to adorn the fronts of altars, churches, gardens, alcoves, saloons, and bowers, and large and small specimens of all sorts. Two hundred workmen worked at eight different kilns; four other kilns were kept to make common earthenware. Red porous clay vases and drinking-cups were baked in two other kilns in a thousand different shapes, in imitation of birds and animals, and *brinquiños* for the use of ladies, so deliciously flavoured, that after drinking the water they contained, they eat the cup in which it was brought them." Madame D'Aulnois in her *Voyage d'Espagne* mentions the custom of ladies eating this fine porous clay. In another MS. history written about the same time it is said they made there "perfect imitations of Oriental china, and that this pottery was used all over Spain, and sent to India, France, Italy, Flanders, and other countries, and was esteemed everywhere for the perfection of the colouring and brilliancy of the glaze."

A specimen of the Talavera fayence of the later half of the eighteenth century is in the Sèvres Museum. It is a plate well-painted, with four subjects emblematical of the four divisions of the day; inscribed MANE. MERIDIES. VESPERA. NOX.; and in the centre "Soi de Juana Zamore A. 1786."

TOLEDO. In a MS. of 1648 the red earthen pottery (*bucaros*) of Toledo is spoken of. In Larruga's *Memorias Economicas*, written in 1787, he says that the manufacture of pottery continued in a brilliant state until 1720; that in 1731 they obtained certain privileges, and regained the importance they had partially lost, but at the end of the century the pottery made there was very inferior. M. Riaño quotes a letter dated 1422 from Saragossa by Donna Juana de Aragon to the Abbess of St. Domingo el Real de Toledo, in which she gives orders for "yellow, black, white, and green tiles, which were made at Toledo," and mention is made also of painted tiles made there. Marineo Siculo in his *Memorable Things of Spain* devotes a chapter to the pottery of Toledo made there in the sixteenth century. In the Victoria and Albert Museum is the brim of a well of Toledo pottery, with a bold Cufic inscription in green on white ground, one of the most ancient specimens existing of this ware.

ALCOY, in Valencia, fabricated great quantities of fayence. Laborde says the ware was transported into Catalonia, Aragon, Murcia, and Castile; he adds, the inhabitants of Madrid purchase large quantities, probably for domestic purposes. We do not know its characteristics.

ONDA, in Valencia, produced fayence for local use.

SEVILLE, in Andalusia, is cited by Laborde as possessing an important manufactory of fayence and long established. M. Jacquemart says he has met with ware which bears a great analogy with that of Savona, the predominating colours being orange and brown, in figures of good

style, ruins and garlands of flowers. The mark of an S surmounting a star of five points, which has been attributed to Salomone of Savona, or one very similar, he thinks belongs to Seville. Some pieces of this character, in the possession of M. Arosa, are painted with figures dancing the fandango, some bulls being led to the arena, and with the arms of the Cathedral of Seville and a view of the Tour de l'Or.



Seville. The Cartuja manufactory, M. Francesco de Aponte and Pickman & Co. Of recent manufacture, with a view of the Tour de l'Or and a lion, enclosed within a garter. On a specimen in the Harper Crewe Collection.



Seville. Two marks of Pickman & Co. On separate pieces, made early in the last century. In the Harper Crewe Collection.



Seville. There is a considerable manufacture at the present time at Seville, where they make *azulejos* or tiles of geometrical designs, the patterns being in slight relief, in exact reproduction of the original wall decorations at the Alhambra in Granada and the Alcazar in Seville. They also make decorative pottery of quaint forms but coarse quality. The Bull figures conspicuously as part of the decorations, and the colours are yellow, and green, and blue in artistic combination. The pottery bears no *fabrique* mark, but some pieces have the word "Sevilla" and a date. Specimens purchased by the editor at Seville in 1889 are now in General Pitt-Rivers' museum at Rusholme, Dorset.



This mark at the bottom of a cup painted with Spanish arms; on the inside of the saucer, date 1728. In the Harper Crewe Collection.

Alcora. There were some important pieces of fayence made at the Comte d'Aranda's manufactory (principally, perhaps, for presents) in the eighteenth century. Mr. Reynolds, the well-known collector, obtained from a palace in Spain twenty-four fayence plaques, with frames of rococo scrolls and masks in relief, the medallions and frames in one piece, some of large size. These were dispersed some years ago when the collection was sold. The paintings are very much in the style of Castelli ware, of mythological subjects, the Seasons, and Spanish costumes; one is inscribed, "Arquebuceros de Grassin. Infanteria." Another has on the back the word Peris, probably the name of a painter. (*Ker. Gall.*, enlarged edition, fig. 102.)

ALCORA. "Fabrica de Aranda." This mark is on a lofty fayence fountain and cover, white glaze with a circular medallion on each side of ruins, painted in colours, and delicate scroll borders, the top in form of an animal's head.



This mark is on a pair of earthenware plaques with embossed frames of the time of Louis XV., painted in blue, with cupids after Boucher. Formerly in the Baron C. Davillier's Collection.

FABRICA REAL DEALCORA
ANO 1735.

ALCORA. A Spanish fayence cup, painted with forget-me-nots, inscribed "DOMINICO SOY DE EL P^E. T^R. MARIANO RAIS," may be referred to this place.

A

In black, under a jug of Alcora fayence with a portrait, about 1750, and the inscription on a *banderolle*, "Soy de la Yll^e (ilustre) S^ra D^a Fernanda Condesa de Croix j'appartiens à l'illustre Sénora Dona Fernanda, Countesse de Croix." Formerly in Baron C. Davillier's Collection.

A L

A very fine fayence cup, representing the family of Darius before Alexander, after Le Brun, is thus marked underneath. This painter's name is also found on Moustiers ware. Formerly in the possession of M. le Baron C. Davillier. (See notice on Alcora Porcelain.)

ALCORA ESPAÑA
Soliva.

Herr Jännike gives the following marks of painters on Alcora fayence:

MOX *Mark of José de Zaragoza*	Soliva	Miguel	Vilaxca
F.o	Granzel	GROS	

TRIANA, near Seville. There were several fabriques here, one for the manufacture of the spires or ornaments of earthenware with which the edifices were crowned; another for *azulejos* or tiles, so much in use in Spain for walls and floors, and others for fayence. There is a very curious figure, in the costume of the eighteenth century, of a lady *en grande tenue*, forming a bottle; at the back is an inscription in Spanish; an authenticated specimen of Triana fayence. (*Ker. Gall.*, enlarged edition, fig. 100.)

VALLADOLID (Prov. of Leon). A correspondent in *Notes and Queries* (4th S. iv., Nov. 13, 1869) states that he has a Madonna in pottery, part of a *presipio*. It is very artistically moulded, drapery coloured and gilt, mantle fastened with a crystal. Inside, on the rim, is the word VEGA. He bought it at Seville as having been made at Valladolid, where many years ago a fabrique of pottery and porcelain existed.

The word VEGA refers to the person for whom it was made. A name

somewhat similar, M. S., Dega, occurs on a tazza which M. Jacquemart refers to Candiana.



Sargadelos. The Royal Manufactory of MM. De la Riva & Co., on ware of modern manufacture, in the Harper Crewe Collection.

Villa Felice, in Aragon. Laborde notices the fact of a manufactory of fayence whose products were well known in the vicinity.

Barcelona (Prov. of Catalonia). The Corporation of Potters existed in the thirteenth century. In 1314 a regulation was passed on the mark and stamp with which the masters were to seal their pieces, and the quality and other conditions which were to belong to them. From that time until the seventeenth century many other regulations have reached us relating to this corporation. Excellent lustred pottery was made at the end of the sixteenth century.

Pottery was made at Murcia, Morviedro, Zamora, Denia, Saragossa, Gerona, and many other towns of Spain. At Biar (Valencia) alone there existed fourteen manufactories of earthenware in the sixteenth century.

At Andujar, Ximenes Paton, writing in 1628, says: "The white unglazed earthenware of the towns of Andujar and Jaen is very remarkable for the curious manner in which they imitate different figures of animals, such as porcupines, fish, syrens, tortoises, &c." These models are continued at the present day.



Segovia. The annexed mark of an ancient Roman building existing in this place is found on Spanish pottery, but is probably of recent date. It is stamped in the paste on a white leaf-shaped plate belonging to Sig[a] Doña Emilia Riaño, of Madrid.



Puente de Arzobispo. Herr Jännike has given the accompanying mark as that of this fabrique.

PORTUGAL.

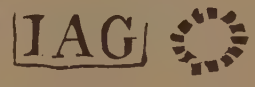
We have hitherto known but little of the fayence of Portugal, but the travels of M. Natalis Rondot and the Paris Exposition of 1867 have thrown some light upon the subject. There is no doubt that from the fifteenth or sixteenth century to the present time it has been extensively made, both in vessels for domestic use and in *azulejos* for the decoration of palaces and private houses.

Of the more modern period we know of many examples. In the hôtel of the Comte d'Almada au Raio are some *azulejos* commemorating the principal events of the revolution of 1640, which separated Portugal from Spain, battles, processions, &c.

The Church of St. Mamède at Evora is decorated with arabesque tiles, and the College of St. Jean l'Evangéliste has subjects on a large scale painted by Antonio d'Oliveira.

Lisbon. The principal fabrique here was the Manufacture Royale de Rato, which supplied a great variety of wares, some on white ground with arabesques in colours, others in the style of Rouen. At the Paris Exposition of 1867 there was a vase in form of a negro's head, dishes and vessels with vegetables, fish, &c., in relief, candlesticks with dolphin stems, and escutcheons of busts of "Maria I. and Pedro III., Portugalliæ Regibus."

Lisbon. This mark is found on an oval water-pot and cover, and on other specimens in the Sèvres Museum, presented in 1833. This pottery is made in the suburbs of Lisbon. There is also at Cintra a manufactory of pottery where statuettes are made; the glaze upon them is usually green, brown, or black.



Caldas, Portugal. Mafra, maker of modern imitations of Palissy ware; nineteenth century.



Porto. There were several manufactories here; they made, among other things, pharmacy bottles painted with arms, &c. A plate in the Paris Exposition, painted with flowers and a fountain in the centre, had a medallion inscribed, "Na Real Fabrica do Cavaquinho." The fabrique of St. Antoine of Porto was also represented there by a lion similar to the animals of Luneville and other pieces.

Porto (Oporto). Manufacture of M. Rocha Soares. Sometimes the mark is MIRAGAIA. PORTO., one word above the other, below a crown. The letters in the margin are on a teacup painted with landscapes in blue and violet in Oriental style. In the Sèvres Museum; date said to be about 1755.

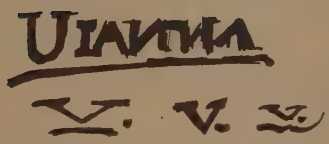




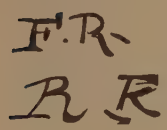
COIMBRA also produced fayence. An inkstand and tea service of black glaze of very delicate fabric were exhibited at the Paris Exposition. Dr. Graesse gives the mark in the margin as that of this fabrique.



FABRICA DE MASSARELLOS. Dr. Graesse gives these marks, and other variations of the same letter, as the mark of this fabrique, the date of which he gives as from 1738 to 1833.



VIANA DE CASTELLO. Dr. Graesse gives these as the marks of this fabrique.



RATO. *Fabrica real.* Dr. Graesse gives these marks and other variations of F. R. (*Fabrica Rato*), in combination as a monogram and in single letters, as occurring in yellow and violet on specimens of this fabrique.

MALTA.



This mark impressed is on two modern triangular stone jars with incuse patterns. In the Sèvres Museum, presented in 1844.

NOTE.—As we have arranged the manufactories geographically rather than chronologically, we have considered it desirable, for the sake of reference, to keep the fayence of the seventeenth and eighteenth centuries of Italy and Spain under the general headings MAIOLICA, the terms *maiolica* and *fayence* being synonymous, the former applicable especially to Italy and Spain, the latter to France and Germany, thus separating earthenware into two principal divisions—pottery and porcelain.

PERSIAN, SYRIAN, AND TURKISH FAYENCE

THE fayence of the Near East forms a large, interesting, and supremely beautiful group, embracing the wares of Egypt, Syria, Persia, Turkey, and Asia Minor from early mediæval times onward. Historical considerations, backed by the results of excavation, indicate that this branch of the ceramic art is the lineal descendant of the old Egyptian pottery, and that it spread East and North from Egypt into Asia, taking in its course the natural variations due to locality and racial influence.

There are, however, certain features common to the group as a whole. The body of the ware is usually white with a loose sandy texture, and varies from an opaque friable earthenware to a translucent semi-porcelain, in accordance with the amount of vitreous matter which enters into its composition. It is white enough to afford a satisfactory background for painted decoration (usually executed in blue and brown), but a finer and cleaner surface was frequently added by means of a dressing of white clay. Over all is a clear glassy glaze, faintly greenish in tint, and so fluescent as to run down the sides of the ware and form in deep pools in the hollows. Sometimes, too, the body was coated with opaque tin-enamel of creamy white tone. This occurs principally on the early wares of the tenth to the fourteenth century, and is commoner on tiles than on rounded vessels. The tin-enamel is chiefly decorated with lustre pigment with or without touches of pale blue, though lustred ornament is by no means confined to the tin-enamelled wares. Indeed, it was one of the outstanding features of the Near Eastern fayence up to the seventeenth century, and the lustre itself is usually a golden brown with reflections varying from golden to deep ruby red. But the decorative varieties of the ware are legion. To mention but a few, we find single-coloured glazes—turquoise, deep blue, celadon green, brown, black, and brownish-purple—many of them evidently imitating Chinese porcelain glazes; deep blue grounds with lustred ornament; blue or dull white grounds decorated in a dry red and white colour, transparent green, and

leaf-gold ; blue ornament on a white ground, often in Chinese taste ; pierced, moulded, and carved ornament, the pierced designs sometimes filled in with clear glaze ; black painting under a turquoise glaze ; and, finally, there is a large group with designs in brown and blue under a clear transparent glaze, which has been found principally in Egypt and Syria, though also in considerable quantity in Persia. This last is the ware which used to be miscalled Siculo-Arab, and now is known as Syro-Egyptian. The decoration, which is distinctively Eastern, consists of animals and birds (the hare and deer being common motives) surrounded by dense conventional foliage or arabesques. More rarely the heroes of Persian legend are represented on horse or foot, and ordinary personages, male and female, conventionally rendered with dumpy, rounded figures. Formal, geometrical designs and Arabic inscriptions are of common occurrence, and the intricacies of the decoration usually cover the entire surface of the ware with wonderfully rich effect. Where lustre was used over a tin-enamel the ornament was generally etched out of the lustred ground ; but on the ordinary glaze the designs were as a rule painted direct in the lustre pigment. One of the latest and most beautiful classes of lustred ware was made at the end of the sixteenth century, in the reign of Shah Abbas. It is a translucent semi-porcelain with dark-brown lustre, showing rich ruby *reflet* on a ground of pure white, deep blue, or buff-brown. The distribution of the industry was wide and general, and though but a small fraction of its extent is as yet revealed, history and recent excavations show that there were large centres of manufacture at Fostat and Cairo in Egypt ; Rakka and Damascus in Syria ; Rey, Veramin, Sultanabad, Ispahan, and Kashan in Persia. The remains at Rakka, near Aleppo, date from the days of Haroun al Raschid, and the city was destroyed, like Rey and Sultanabad, in the thirteenth century by the Mongol invaders. (See *Ker. Gall.*, enlarged edition, figs. 544 to 555.)

Gombroon Ware.—Gombroon, a port in the Persian Gulf, was a prominent trading station in the seventeenth century, and no doubt the fact that Persian wares were shipped from its harbour explains why "Gombroon ware" was at one time a general term for Persian pottery in England. The name has ceased to be general, but it has continued to be applied to a particular class of translucent Persian ware with pierced ornament filled in with clear glaze, like the "rice-grain" porcelain of China, and often with slight subsidiary decoration in blue and brown. Examples of this beautiful and delicate pottery as old as the tenth century exist, but they are extremely rare, and the better-known specimens date from the eighteenth and early nineteenth centuries.

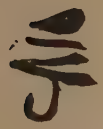
Marks are most unusual in the early Persian wares, and though the potsherds dug up at Fostat in Egypt revealed a number of potters' signatures in Arabic, they are mostly of sixteenth century date. The Persian and Syrian blue and white pottery, which avowedly copied the Chinese from the sixteenth century onward, not uncommonly bears marks resembling Chinese seals, and modern Persian ware is frequently marked.

Turkish fayence forms a distinctive and singularly beautiful branch of the Near Eastern wares. It is commonly called Rhodian ware, and though it was no doubt made in Rhodes among other places, it is found in all parts of the Empire of the Ottoman Turks. The body is of the same sandy texture as the Persian and Syrian pottery, and it is usually coated with a fine white surface clay. The ornament is painted in brilliant colours—chiefly blue, turquoise, green, and a peculiarly thick and upstanding red obtained from Armenian bol. Over all is a deep transparent glaze. The designs are of a boldness to match the brilliant colours; and though showing unmistakable Persian influence, they are distinguished by the naturalistic treatment of the flowers which form the favourite motives, such as the tulip, hyacinth, carnation, fritillary, cornflower, and lily. These flowers are thrown in bold sprays across the wares, or reserved in grounds of salmon pink, red, lavender, blue, green, or brown. Besides the floral motive, formal designs, diapers, animal, and very rarely human figures, coats of arms and ships sometimes occur, and the dishes are often bordered with a narrow band of cloud scrolls. The forms are chiefly of a useful nature, plates and dishes, covered bowls, jugs, tankard-shaped flower vases, ewers, sprinklers, lamps, and narghilis. Like the Persian pottery, the Turkish was used effectively in the form of tiles for the magnificent wall decoration of the mosques and public buildings. Large designs, made up in many sections, were used for this purpose, the whole closely resembling the carpets and textiles of contemporary workmanship. There must have been many centres of the manufacture of Turkish wares, but few are known as yet—viz. Nicæa, Kutahia, Demitoka, Rhodes, Lindus, and Damascus, and the various makes are not differentiated if we except those of Damascus and Kutahia. The Damascus ware is distinguished by the prevalence of a beautiful blue and the absence of the raised red; and the Damascus style inclined rather to the Persian and more conventional treatment of flowers. The Kutahian ware of the sixteenth century was closely akin to the Damascus, and many tiles, vases, and bowls painted in a lovely blue with Persian arabesques and rosette scrolls of rather Chinese appearance are assigned to this locality. In the Godman Collection there is an interesting jug with an Armenian inscription declaring it to be the work of Abraham of Kutahia in the sixteenth century. The best period of the Turkish pottery is that of the beautiful mosque lamp given by the late Dr. Fortnum to the British Museum and dated 1549. The ware seems to have rapidly degenerated, and to have been in full decline at the end of the following century, though the Anatolian factories in the neighbourhood of Kutahia were active until quite recently, and produced in the last two centuries quantities of not unpleasing domestic pottery, with thin white body and slight patterns of radiating leaf panels, scale diapers, &c., chiefly in blue, brown, and yellow. Good collections of the Near Eastern wares may be seen in the British and the Victoria and Albert Museums, and Mr. Godman has a wonderfully fine private collection at Horsham. Marks on Turkish wares, with the

exception of the late Anatolian productions, are exceedingly rare. (See *Ker. Gall.*, enlarged edition, plate opposite p. 446, and figs. 556 to 560.)



Signature of Hatim in brown lustre, inside a covered bowl with three loop handles and a spout, painted outside with brown lustre on a ground of intense blue; translucent Persian ware; late sixteenth century. British Museum.



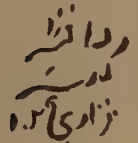
Mark on a saucer dish of similar ware painted in ruby lustre. British Museum.



Mark on a bowl of similar ware in the British Museum.



Arabic mark imitating a Chinese seal, on a saucer dish of similar ware. Seventeenth century. British Museum.



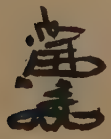
"The decorator of it, the poor Zarî, 1025" (*i.e.* 1616 A.D.). The year is that of the Hegira. On a blue and white Persian ewer in Chinese style. British Museum.



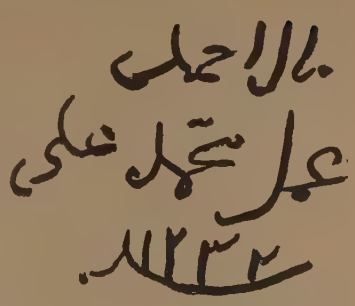
Imitation of a Chinese seal, on a low vase of Persian ware painted in blue in Chinese style, the designs outlined in black. About 1600. British Museum.



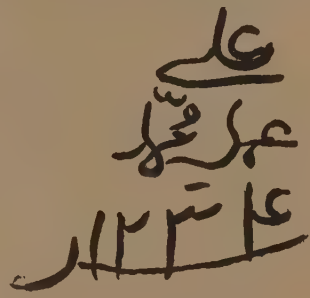
Mark on a Persian blue and white dish. Seventeenth century. British Museum.



Mark on a Persian blue and white dish in Chinese style. Eighteenth century. British Museum.



On a blue and white Persian dish in the British Museum. "Belonging to Ahmed. Made by Muhammed Ali, 1232" (*i.e.* 1816–17 A.D.).



On a "Gombroon" bowl, painted in blue, with passages of pierced or "rice-grain" ornament, in the British Museum. "Made by Muhammed Ali, 1234" (*i.e.* 1818–19 A.D.).



On a blue and white Persian saucer dish in the British Museum. Probably early nineteenth century. "Made by Muhammed ? Harbati."



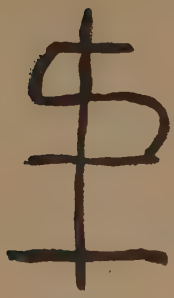
Mark on a blue and white Persian bottle. Nineteenth century. British Museum.



Mark on a nineteenth century Persian bowl painted in blue and liver-coloured slip under the glaze. British Museum.



This is given by Mr. Marryat (p. 318, 3rd edition of his work), an ornate Greek cross on pieces of Turkish ware in Mr. L. Huth's Collection, and is thought to be the cross of the Order of Jerusalem at Rhodes.



A curious mark resembling that found on Caffaggiolo maiolica. It occurs on a covered flower vase of Turkish ware of the sixteenth century in the British Museum.



Mark in brown on a jug of Anatolian ware painted in blue, yellow, and thick red. Seventeenth or eighteenth century. British Museum.



Marks on a covered bowl of similar ware. British Museum.



Mark on a jug of similar ware. British Museum.



Mark on a cup of Anatolian ware. Eighteenth century. British Museum.

FAYENCE

France

IN the *Archives de la Préfecture de la Nièvre* we find the following list of the manufactories of fayence established in the kingdom of France in the year 1790, which does not comprise the ordinary manufactures for common use, but only those of reputation, taken from a petition of the faïenciers of France to the National Assembly, stating their grievances in consequence of the injury done to their trade by the treaty of commerce between France and England, and the importation of English ware into France in immense quantities, also the increase in the price of lead and tin, which came principally from England. We have added within brackets the more recent divisions of departments, so far as the places can be identified.

Paris (Seine)	14	Varages (Var)	3	Bordeaux (Gironde)	8
Sçeaux (Seine)	1	Nismes (Gard)	2	Moyat	1
Bourg la Reine (Seine)	1	Saintes (Charente-Inférieure)	2	Rambervillier (Vosges)	1
Chantilly (Seine)	1	Toulouse (Haute-Garonne)	2	Epinal (Vosges)	2
Melun (Seine-et-Marne)	1	Limoges (Haute-Vienne)	1	St. Guyé	1
Montereau (Seine-et-Marne)	2	Dieu-le-fit (Drôme)	1	Toul (Meurthe)	1
Rouen (Seine-Inférieure)	16	St. Vallier (Drôme)	1	Dannière	1
Havre (Seine-Inférieure)	2	Marthe (Haute-Garonne)	2	Bechaume	1
Bourvalles	1	Rennes (Ille-et-Vilaine)	1	Bois Depausse (Marne)	1
Nevers (Nièvre)	12	Nantes (Loire-Inférieure)	1	Clemont } (Puy-de-Dôme)	5
Marseilles (Bouches-du-Rhône)	11	Quimper (Finistère)	2	Magonne }	
Lyon (Rhône)	3	Marinial (Haute-Garonne)	2	Montaigu (Vendée)	1
Tours (Indre-et-Loire)	1	Rénac (Ille-et-Vilaine)	1	Vaucouleur (Meuse)	1
St. Omer (Pas-de-Calais)	1	Mones (Haute-Garonne)	1	Verneuil (Eure)	1
Aire (Pas-de-Calais)	1	Bazas (Gironde)	1	Niderviller (Meurthe)	1
Lille (Nord)	2	Angoulême (Charente)	1	Haguenau (Bes-Rhin)	2
Valenciennes (Nord)	1	Bourg en Bresse (Aisne)	1	Thionville (Moselle)	1
Douay (Nord)	2	Roanne (Loire)	1	Ancy le Franc (Yonne)	1
Dijon (Côte-d'Or)	2	Poitiers (Vienne)	1	Mont Louis (Seine)	2
Macon (Saône-et-Loire)	1	La Rochelle (Charente-Inférieure)	1	Boulogne (Pas-de-Calais)	1
Orleans (Loiret)	2	Langres (Haute-Marne)	1	Laplume (Lot-et-Garonne)	1
Aprey (*sic*) (Haute-Marne)	1	Besançon (Doubs)	3	Montauban (Tarn-et-Garonne)	1
Grénoble (Isère)	2	St. Cenis (Aisne)	1	Hardes	1
Montpellier (Hérault)	2	Lunéville (Meurthe)	3	Bergerac (Dordogne)	2
Moustier (Basses-Alpes)	5	St. Clement (Meurthe)	1	Espedel (Basses Pyrénées)	1

SAINT-PORCHAIRE.

This is the latest title by which the beautiful fayence for many years known as "Henri Deux," and subsequently as "faïence d'Oiron," is to be henceforth called, if the views of M. Edmond Bonnaffé are generally accepted by collectors. The facts and deductions in his essay which was published in 1888 in the *Gazette des Beaux-Arts* appear to be correct, and he quotes from the official inventory taken after the death of François de la Tremouille at the Château of Thouars in 1542, wherein the following entry occurs: "Deux coppes de terre de Saint-Porchayre, et une grande boueste plate en carré de deux pieds de long, en laquelle a esté trouvé deux sallières de Saint-Porchayre." Again, thirty-five years later, in the inventory of some of the contents of the same château, taken after the death of the son of the above-named owner, the "deux sallières de Saint-Porchaire" are again mentioned.

Saint-Porchaire is situated a short distance from Bressieure (Deux Sèvres), in the same locality where all these fayences have been discovered. Pottery of some kind has been made in the district from time immemorial, and at the present day there still exist three fabriques of common fayence.

M. Bonnaffé has taken infinite pains to trace from the armorial bearings, which are part of the decoration of some of those coveted gems of the collector, the date of the earlier specimens, and he has divided them into earlier and later periods of design and manufacture, the latter pieces showing a deterioration from purity of design. As one of these bears the arms of the Vicomte de Beaumont, counsellor and chamberlain to Francis I., he contends that it must have been made previous to his death, which happened in 1528.[1]

As will be seen in the following notice, M. André Pottier, writing in 1839, knew of only 24 pieces, and subsequent writers gradually increased the number as fresh specimens were brought to light, until M. Delange in his *Recueil* described and illustrated 52 specimens, which with one more (in Russia) made a total of 53 when the previous edition of Chaffers was published. There are now extant 65 pieces, the latest discovery being a very remarkable ewer, found in 1887 at Bourges, at the house of a M. Rhodier, who had inherited it from his ancestors. It was purchased by M. Stein, the well-known Paris virtuoso, for about £3000, and remained in his possession until purchased by Mr. J. Pierpont Morgan. It is well reproduced in M. Bonnaffé's essay, and is a charming little piece, only 27 centimetres (or about 9 inches) high, with a tiny figure of the Virgin under the spout, and the bands of inlaid enamel decoration of a dark black-brown of the kind generally found on the rare fayence.

The prices which these precious little pieces command are almost fabulous, and there is much jealousy on the part of French collectors to keep those which are in France from leaving the country, and to recover

[1] The establishment of the *faïence atelier* has been generally considered to be about 1524.

those which are lost. Thus Mr. George Salting had to give £1500 for the tazza which M. Spitzer had bought at the Hamilton Palace sale, while the three specimens in the Fountaine Collection were all taken back to France when that sale took place in 1884, the candlestick which had cost Mr. Fountaine £1000 a century ago realising the enormous sum of £3675.

With these additional remarks on this celebrated fayence, the editor leaves the notice of Henri II., or Oiron, as Mr. Chaffers wrote it, because, save for M. Bonnaffé's later information and the fresh discovery of more specimens, his descriptions and statements apply to the ware, which, despite its new title, remains the same.

HENRI II. WARE.









Oiron (Deux Sèvres). 1520 to 1550. This elegant ware is of a distinct character and ornamentation to every other class of pottery. It is only by a recent discovery that we have been able to assign this manufacture to its original source. It was supposed by many that it was produced in France, and, from the devices and arms depicted thereon, that it was first ushered into existence under the fostering patronage of Francis I., and that it continued increasing in beauty and excellence during a portion of the reign of Henri II., until its extinction. In corroboration of this was adduced the circumstance that the emblems of these two princes alone are found upon it; a period, therefore, of about thirty years comprised the duration of this peculiar branch of manufacture. The marks in the margin are not those of the fabrique, but emblems found designed or painted on the ware.

It seems to have been the opinion of all the most able writers on the subject that it was made in Touraine. The first who promulgated it was M. André Pottier of Rouen, in Willemin's *Monuments Inédits*, &c., 1839. He says that of the *twenty-four* pieces then known, about one-half came from Touraine, and especially from *Thouars*. M. Brongniart, in *Traite des Arts Céramiques*, 1844, states that the majority of the *thirty-seven* pieces came from the south-west of France, from Saumur, Tours, and *Thouars*. M. Jules Labarte, in his Introduction to the De Bruge-Dumesnil Catalogue, 1847, also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, of the Museum of the Louvre, in an article in the *Gazette des Beaux-Arts*, 1860, confirms the statement of M. Brongniart, that in all ten or twelve pieces have come direct from Tours, and that the original place of their production was betwixt Tours,

Saumur, and *Thouars*. A pamphlet, in form of a letter addressed to M. Riocreux, Director of the Sèvres Museum, by M. Benjamin Fillon of Poitiers, recently appeared in Paris, promising a solution of the mystery which has hitherto enveloped the origin of this pottery. Our space will not allow us to insert the letter entire, but we extract a few of the leading points of discovery. It is headed "Les Faïences d'Oiron," and the writer says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars (Deux Sèvres), with clay from the immediate neighbourhood.

Two artists assisted in the work—a potter named François Charpentier, and Jean Bernard, librarian and secretary of Hélène de Hangest Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady in 1537, they both entered the service of Claude Gouffier, her son, Grand Ecuyer de France, who had inherited the tastes of his mother, and who, moreover, collected a vast number of works of art (a catalogue of which, with the prices realised after his decease by auction sale, is still preserved). The librarian had, whilst in the service of Hélène de Hangest, furnished designs for the ornamental binding of books and frontispieces, specimens of which are annexed to M. Fillon's letter, etched by Octave de Rochebrune.

It has been noticed by Le Comte de Ris, in the *Gazette des Beaux-Arts* (January 1860), that a great resemblance exists betwixt the interlaced ornaments of the Henri II. ware and the bookbindings of Grolier and Maioli. M. Fillon (by the aid of the monograms, ciphers, and arms which occur on this ware) has chronologically arranged them from the published drawings, and comes to the conclusion that the earliest pieces were executed under the direction of Hélène de Hangest herself, in the later part of the reign of Francis I.; afterwards by her son Claude Gouffier, and other hands, down to the accession of Charles IX. The arming of the Protestants put an end to a fabrication which could no longer maintain itself; for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, their relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons in a country menaced like Poitou with the horrors of a religious war. We will briefly notice the monograms and initials placed upon the fayence of Oiron, viz.: The sacred monogram; that of the Dauphin Henri; of Anne of Montmorency; of Claude Gouffier, "composed of an H, in memory of his mother, and a double C, which has been confounded with that of his master." Mr. Magniac's ewer has the letter G repeated several times round the body, which is the initial of Gouffier's name; and round the foot of the candlestick which belonged to Mr. Fountaine may be observed the letter H, repeated as a border, being the initial of his mother's name, Hélène de Hangest. The arms upon this pottery are those of the King; of the Dauphin; of Gilles de Laval, Seigneur de Bressieure; of the Constable Anne of Montmorency; of François de la Trémouille, Vicomte de Thouars; of another, unknown; and of William Gouffier. This last

occurs on a plate now in the Victoria and Albert Museum, which has in its centre an escutcheon, surrounded by fruit and cherubs' heads and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a Knight of Malta, that is to say, before he was raised to the episcopal chair of Beziers in 1547. The emblems are the salamander of Francis I. and the crescents of Henri II., which were never used by Diane de Poitiers, as is generally supposed. M. Fillon remarks that the cup which was shown to Bernard Palissy, and which he so much desired to imitate, was doubtless of the *faïence d'Oiron;* indeed, several of those pieces, with lizards, frogs, snakes, tortoises, &c., in relief, upon them, might have suggested his celebrated *figuline rustique.*

The distinguishing characteristics are, in the first place, the body or constituent part of this ware, which is very light and delicate, and of a pure white *terre de pipe*, of so fine a texture that it did not require, like the ordinary Italian fayence, any coating of opaque coloured glaze or enamel, but merely a thin transparent varnish. Its fabrication appears to have required great care and diligence, for it is supposed, from the examination of a fractured vase in the Museum at Sèvres, that the foundation was first moulded by the hand, not turned in a lathe, quite plain, and without the least relief or ornament, the rough surface hatched with cross lines, and a thin outer crust, or *engobe*, of the same clay laid completely over the whole vessel; the ornaments were then cut out of the field (in the same manner as the *champ lévé* enamels) and coloured pastes introduced; the superfluous clay was removed by a sharp chisel, and the surface tooled to a uniform smoothness, it being subsequently baked and varnished. On carefully examining these specimens, it will be seen that all the furrows in which the coloured pastes have been inserted are depressed to a slight degree, as though they had sunk in the furnace, thus differing essentially from the painted earthenware, which would rather produce a low relief. A section of the broken vase before referred to is a convincing proof that the coloured pastes were actually encrusted, the sharp angles presenting too regular an appearance to have been caused by the mere absorption of colouring matter applied externally with a brush.

Secondly, the decorations are what is usually termed "*Renaissance*," introduced by François I. in the commencement of the sixteenth century, and consist of interlaced scrolls and devices, tastefully arranged with great precision, partaking greatly of the early Moorish or Arabian character, the colours employed being usually yellow ochre and brown of different shades, with occasional touches of red, green, and yellow, on the raised figures. Independent of the beautiful encrustations, the vessel was also richly decorated with figures, marks, garlands, mouldings, &c., in high relief, modelled with great care, and harmonising well with the groundwork.

M. B. Fillon (*Art de Terre chez les Poitevins*) describes the pavement

in the chapel of the château at Oiron. It is of square tiles, fitting together so as to form one pavment; each tile bears a letter, a monogram, or an escutcheon; each of these letters is painted in violet-brown on blue arabesques, and so disposed as to form the device of Claude Gouffier, HIC TERMINUS HAERET. The monograms are of the same colours as the letters, and are those of Claude Gouffier and of Henri II. before he was King of France. The arms are those of Gouffier quartered with Montmorency and Hangest-Genlis. The composition of the paste of these tiles having been analysed by M. Salvetat, is found to be identical with that of the Henri II. ware.

Two examples of this curious ware, the beautiful candlestick which with five other examples is now in the Victoria and Albert Museum, and the biberon formerly belonging to Mr. Andrew Fountaine, are represented in the *Keramic Gallery*, enlarged edition, figs. 107, 108. The biberon in Mr. J. Pierpont Morgan's collection is illustrated in the same publication, fig. 105.

M. B. Fillon instances various other pieces of a later period than those referred to in the subjoined list, of a much coarser character, and tells us in whose possession they now are, being principally in the immediate neighbourhood of Oiron and Thouars.



HENRI II. WARE. This mark occurs on a plateau in the Victoria and Albert Museum. It is scratched in the clay, under the glaze, and is an original mark or symbol of some kind or other, whether of the maker or not it is impossible now to determine. It is the only mark hitherto discovered on the ware.

SAINT-PORCHAIRE.

The following tables of Saint-Porchaire specimens, or, as it was then termed, Henri Deux ware, are printed in the present edition exactly as they were compiled by Mr. Chaffers in 1891, because although, as the Editor's Notes which follow will show, they are now incorrect by reason of several specimens having changed hands, still the tables will be interesting as a reference.

In the previous edition of Chaffers the 53 specimens then known were located as follows: 26 in England, 26 in France, and 1 in Russia. There are now, according to M. Bonnaffé, 65 specimens in existence, of which 5 are in Russia, in the Imperial Collection, the one No. 53 having been purchased by the Czar from Prince Galitzin, and three specimens, Nos. 27, 28, 29, after having been purchased by M. Basilewski, were also passed into the Imperial Collection, and are now on view in the Musée de l'Hermitage. Of the remainder, there are now rather more in France than in England, and since Mr. Chaffers compiled his list the following changes in ownership are known by the Editor to have taken place. At the Magniac sale, No. 1, the ewer from Odiot was sold for about £1500, and is now in the collection of the Rothschilds. At the Fountaine sale in 1884, No. 9, the candlestick, realised £3675; and No. 10, the biberon, £1060, both specimens purchased by M. Dutuit of Rouen; No. 11, the salt-cellar, *mortier à cire*, as it was termed, was bought by M. Mannheim of Paris for £1575. At the Spitzer sale in Paris, 1893, No. 14, the tazza, which at the Duke of Hamilton's sale in 1882 had cost £1218, was secured for England by Mr. George Salting for £1500; No. 15, a salt-cellar,

was sold at the Hamilton Palace sale for £840 ; No. 16, the famous salt-cellar which has the salamander (Francis I. crest), which belonged to Mr. George Field, was sold at Christie's for about £500, and was in the possession of M. Stein of Paris until his death, when it was sold by auction in Paris (June 1899) and realised 49,000 francs, or, with the auctioneer's commission (which in France is payable by the purchaser), 50,000 francs or £2000. No. 20, the biberon, which belonged to Mr. Malcolm, was purchased by Messrs. Durlacher Bros., re-sold in Paris to M. Stein, and at the same sale brought £800, Mr. Fitzhenry being the purchaser in both cases. No. 47, the salt-cellar in Madame d'Yvon's Collection, was sold in 1892 at the Hôtel Druot for £1075, and is now in a Paris collection, probably that of one of the Rothschild family. Mr. J. Pierpont Morgan has purchased some of the above-named examples, which are on loan to the Victoria and Albert Museum.

The sums printed in the last column as "present values" by Mr. Chaffers have not been altered, but recent sales have shown that these figures are quite incorrect, and it is impossible to say how much one of these coveted specimens will bring in competition by wealthy collectors.

LIST OF SAINT-PORCHAIRE (HENRI II.) WARE.

COMPILED BY MR. CHAFFERS IN 1891.

In England.—26 Pieces.

	Description.	Owner.	Whence obtained.	Cost.	Estimated Value.
				£	£
1	Large ewer	H. Magniac, Esq.	Odiot Sale, 1842	96	1500
2	Large ewer	Sir Anthony de Rothschild [1]	Strawberry Hill Coll., 1842	20	1200
3	Large ewer	,, ,, ,,	De Monville Coll.	140	1200
4	Candlestick	,, ,, ,,	Préaux Sale, 1850	208	1000
5	Hanap	,, ,, ,,	De Bruge Sale, 1849	20	500
6	Tazza	,, ,, ,,	Préaux Sale, 1850	44	500
7	Cover of a cup	,, ,, ,,	Unknown	...	150
8	Bouquetière	,, ,, ,,	Bought of a Curé at Tours	48	800
9	Candlestick	Andrew Fountaine, Esq.	Purchased a century ago	...	1000
10	Biberon	,, ,, ,,	,, ,,	...	800
11	Salt-cellar	,, ,, ,,	,, ,,	...	500
12	Biberon	Baron Lionel de Rothschild	Bought of Madame Delaunay	...	800
13	Salt-cellar	,, ,, ,,	Strawberry Hill, 1842	21	300
14	Tazza	Duke of Hamilton	Préaux Sale, 1850, £52 ; Rattier, 1859	280	500
15	Salt-cellar	,, ,, ,,	Rattier Sale, 1859	80	300
16	Salt-cellar	George Field, Esq.	Unknown	...	300
17	Part of ewer	H. T. Hope, Esq.	De Bruge Sale, 1849	16	300
18	Small ewer	,, ,,	,, ,,	20	600
19	Small ewer	M. T. Smith, Esq.	Bought as Palissy	...	600
20	Biberon	J. Malcolm, Esq.	Pourtalès Sale, 1865	1100	1100
21	Salt-cellar	Victoria and Albert Museum	Soltykoff, 1861, to Napier	268	300
22	Tazza and cover	,, ,, ,,	Préaux S., 1850, £62; Soltykoff, 1861	450	500
23	Tazza	,, ,, ,,	Bought at Poitiers for 50s., Delange	180	180
24	Candlestick	,, ,, ,,	Lassayette, £400 ; De Norzy Sale	640	750
25	Salver	,, ,, ,,	Espoulart, 1857, for £140	180	400
26	Salt-cellar	,, ,, ,,	Addington Coll.	...	300

[1] The specimens named as belonging to Sir Anthony de Rothschild were at his death divided among members of the family, and the candlestick is now in the collection of Mr. Leopold de Rothschild.

LIST OF PORCHAIRE WARE—*Continued.*

In France.—26 Pieces.

	Description.	Owner.	Whence obtained.	Cost.	Estimated Value.
				£	£
27	Tazza	Le Duc d'Uzes	Unknown	...	500
28	Cover of a cup	,, ,,	,,	...	150
29	Pilgrim's bottle	,, ,,	,,	...	800
30	Tazza and cover	M. Hutteau d'Origny	,,	...	500
31	Tazza and cover	Musée de Cluny	Bought by M. Thoré, in 1798, for	20	500
32	Salt-cellar	Baron Alph. de Rothschild.	Unknown	...	300
33	Jug or canette	,, ,, ,,	Bought by Strauss for £600, sold for	800	1000
34	Small ewer	,, ,, ,,	Préaux Sale, 1850	44	500
35	Candlestick	Baron Gust. de Rothschild.	Unknown	...	1000
36	Hanap	,, ,, ,,	,,	...	500
37	Tazza	Baron Jas. de Rothschild	South of France, 1860	480	500
38	Biberon	Museum of the Louvre	Sauvageot, from Tours	...	800
39	Salt-cellar	,, ,, ,,	Sauvageot, from M. Lehrié, 1824	5	300
40	Salt-cellar	,, ,, ,,	Sauvageot, Troyes	...	300
41	Salt-cellar	,, ,, ,,	Sauvageot	...	300
42	Tazza	,, ,, ,,	Sauvageot, bought as Palissy	8	500
43	Salt-cellar	,, ,, ,,	Revoil Coll., 1828	...	300
44	Tazza	,, ,, ,,	,, ,, ,,	...	500
45	Tazza	Sèvres Museum	Unknown	...	500
46	Cover of a cup	,, ,,	,,	...	150
47	Salt-cellar	Madame d'Yvon	,,	...	300
48	Salt-cellar	Comte de Tusseau	,,	...	300
49	Salt-cellar	,, ,,	,,	...	300
50	Salt-cellar	,, ,,	,,	...	300
51	Cover of a tazza	M. B. Delessert	South of France, by Rutter	4	150
52	Biberon	Unknown	Unknown	...	...

In Russia.—1 Piece.

53	Biberon	Prince Galitzin	Préaux Sale, 1850	100	800

Total known:—In England..... 26
In France..... 26
In Russia..... 1
} 53 Pieces.

L. A. 1676.

Thouars or Oiron (Deux Sèvres). The manufactory of fayence at Thouars, hitherto little known, has recently acquired great importance by the attribution of the Henri II. ware by M. B. Fillon to which we have before alluded. The fabrique was continued for making less important objects for more than a century. M. Fillon speaks of two tiles, one bearing the salamander of François I., the other the crescent of Henri II., still preserved over the doorway of the manor-house, which came from the chapel of the Château of Thouars. There are two lozenge-shaped tiles in the Louvre (G. 706, 707), which also came from the same château, bearing the arms of Marie de la Tour d'Auvergne of a later date. They are dated 1676, and have on the back the initials of the artist, L. A.; they are 9½ in. by 8 in. There are also some specimens in the Sèvres Museum.

M. B. Fillon has given an emblematical figure found underneath a fayence vase, *l'oie de la plaine de Thouars*, which is probably and simply an allusion to the sovereignty of the Lords of Oiron.



Lyons, circa 1530. A document has recently been discovered in the Bibliothèque Impériale which reveals the existence of a manufactory of fayence here in the reign of François I., founded by an Italian artist of the name of Francesco of Pesaro. The charter alluded to contains a request from two other potters, Julien Gambyn and Domenge Tardessir, both natives of Faenza in Italy, to Henri II. It states, "Qu'ils ont la cognoissance et experience de faire les vaisselles de terre, façon de Venice." One of them, Julien Gambyn, had already practised his art at Lyons "soubs Jehan Francisque de Pesaro, tenant botique en icelle ville," and claims the privilege "et dresser train et mestier de la dite vaisselle, comme chose libre et de tout temps permise aux étrangers apportans en France moyen et pratique de quelque art ou mestier encores peu cogneu." Francesco of Pesaro opposes the application, and urges that "il a souffert de grandz frais durant vingt ans qu'il a exercé comme il fait de present." It goes on to say that, so far from having suffered, he has, by the monopoly so long enjoyed by him, greatly enriched himself. The two supplicants set forth their ability, and state that they are better cognisant of the art than Francesco himself. Henri II., by the advice of his Council, permits them to exercise the trade with the same liberty and facility as other artisans, and charges the Governor, M. D. Mandelot, to see that Francesco does not annoy them, under heavy penalties.

Another document, discovered among the "Actes Consulaires de la Ville de Lyon" (1556) informs us of the establishment of another manufactory "d'ouvrages et de vaisselle de terre," by a Genoese merchant named Sebastian Griffo, whereby certain privileges and immunities are granted him for two years, provided he resides continually in Lyons and brings thither workmen from Italy, because the said manufacture is new in the city and in the kingdom of France. He is desired to employ "des enfans de l'haulmosne" (charity children) to work in the said manufactory. Hence it will be seen that three manufactories of fayence were actually in operation simultaneously in the first half of the sixteenth century at Lyons. The products are unknown to us at the present day.

The foregoing extracts are taken from a pamphlet lately published by M. le Comte de la Ferrière-Percy, entitled *Une Fabrique de Faïence à Lyon sous le Règne de Henri II.*, and he suggests the probability of one of these being the source of the celebrated *faïence d'Henri II.;* but as regards the first two, alluded to as of the "façon de Venice," the expression does not certainly convey to us sufficient to identify the ware; and as to the third, from Genoa, in which *charity children* were to be employed,

we seem to be still further from solving the enigma as to its origin. However, the discovery of these documents opens a wide field for the researches of the historian of French fayence, and, we doubt not, will be made available in the pursuit.

The manufacture of fayence was continued, but we have very little information of its more recent owners. From the documents collected by M. Rolle, keeper of the records, we learn that on the 31st March 1733, Joseph Combe, originally of Moustiers, and manufacturer at Marseilles, obtained, in conjunction with Jacques Marie Ravier of Lyons, a privilege of ten years for carrying on "à la Guillotière une *manufacture royale* de faïence." The undertaking proving unsuccessful, a woman obtained a decree on the 22nd of April 1738; her name was Françoise Blateran, dame Lemasle, and she showed great courage and perseverance; so much so, that in 1748 it was renewed for another term of ten years.

On the 22nd of April 1766 another maker of fayence, le Sieur Patras, obtained a decree.





Lyon. Dr. Graesse gives these marks as those of the Lyons fayence; the former is probably that of le Sieur Patras.

In the list of potters who petitioned the National Assembly in 1790, we find three then existing there.

In 1800 there was a fabrique carried on by M. Merck, and in 1856 another by M. Chapeau Revol, specimens of which are in the Sèvres Museum.

Epernay. There was a manufactory here about 1650 to 1780. It is an enamelled fayence, something like that of Avignon; the colour is a chocolate brown. A large oval dish and cover, ornamented in relief, with Epernay in raised letters on the top, is in the Sèvres Museum. This fayence is frequently unmarked.

Beauvais (Saveignies) was celebrated for the manufacture of decorative pottery in the fourteenth century, frequently mounted in silver. In the inventory of Charles VI. (1309) we read of "Une godet de *terre de Beauvais*, garny d'argent"; and again, in the *Comptes Royaux de France* (1416), "Pour plusieurs voirres *godez de Beauvez*, et autres vaisselles à boire, xxxs." Hence the old French proverb, "On fait des godés à Beauvais et des poêles à Villedieu" (Leroux de Lincy, *Proverbes Français*). In 1500 Rabelais speaks of the "poteries azurées" of Beauvais. Palissy, speaking of the potter's clay, says, "There is a kind at Savigny, in Beauvoisis, which I think has not in France its like, for it endures a marvellous fire without being at all injured, and has this advantage also, that it allows itself to be shaped more slenderly and delicately than any

of the others ; and when it is extremely baked it takes a little vitricative polish (*polissement vitricatif*), which proceeds from its own substance, and that causes that the vessels made with the said earth hold water quite as well as glass vessels."

Estienne (Robert) also speaks of the pottery of Beauvais in his work *De Vasculis Libellis*, edition of 1543, p. 22: ". . . Quemadmodum vulgus Italorum maiorica vasa appellat, quæ in altera ex insulis Baleáribus fiunt, quam vulgus *maioricam* appellare solet, itidem et nos eadem ratione vasa Bellovaca dicemus *potz de Beauvays*."

There is a flat pilgrim's bottle in the Sèvres Museum with the arms of France ; on each side are the fleur-de-lis and "Charles Roy" in Gothic letters. It was found in the Somme, and was probably made here in the time of Charles VIII. There is also in the same collection (Sèvres) a plate of red earthenware, covered with white *engobe*, red and green mottled glaze, the design graved through ; in the centre a branch of three lilies, surrounded by square compartments, and on the border, inscribed in Gothic characters of the fifteenth century, these words, "Je suis planté pour raverdir, vive Truppet."

A plate of green enamel, with escutcheons of the arms of various provinces of France, between which are emblems of the Passion in relief, and a long inscription round in old black letter beginning "O vos omnes qui transitis per viam," &c., and ending with the date 1502, as in the margin. In the Soltykoff Collection, sold at the sale for £12. One of these escutcheons contains the arms of France ; another of France quartered with Brittany ; a third, France and Dauphiny ; and a fourth, that in the margin, containing two stars and a stake, part of the arms of Beauvais, and the name *Masse*, probably the name of the artist.

Faict en decembre
Mv^c II.

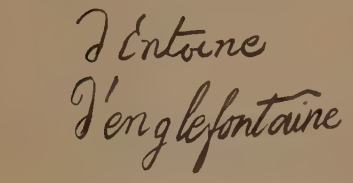


The archives of Beauvais furnish us with several instances of presents of the pottery of Saveignies being made to royalty when passing through the city. On the 17th October 1434, a vase of Saveignies was presented to the French King. In 1520, Francis I., journeying to Arras through Beauvais with his Queen, they gave her "des bougies et des vases de Saveignies," and in 1536 they presented him with a "buffet de Saveignies." In January 1689, a like present was offered to the Queen of England when she passed through Beauvais in her flight from London to Saint Germain.

Saveignies (Oise). There are several more recent manufactories of *grès*, which were in existence towards the end of the last century, mentioned by M. Brongniart, specimens of which are in the Sèvres Museum : M. Laffineur, 1806 ; M. Delamarre, 1806 ; Madame Veuve Patte, 1806 ; and M. Bertin, 1833. There were two other manufactories of fayence

carried on here by M. Gaudin and M. Michel towards the end of the last century. Specimens are in the Sèvres Museum, acquired in 1806.

Beauvais (Oise). At Pont d'Allonne, near Beauvais, a fabrique of stoneware, salt glaze, was founded about 1842 by Messrs. Joye & Dumontier, but they did not equal that of Voisinlieu. Messrs. Clerc & Taupin, the present proprietors, have produced some artistic stoneware in Ziégler's style.



Englefontaine. With the decorative pottery of Beauvais and Saveignies must be classed that of Englefontaine, of which there are some specimens in the Museum at Amiens. The forms of the jugs and vessels were not very graceful, and the mode of decoration a kind of *sgraffiato*, a lead glaze being employed. The mark is given by Herr Jännike in *Grundriss der Keramik*.

Avignon. This pottery is of a reddish brown, with a fine metalloid glaze, like bronze or tortoiseshell. The ewers and bottles are usually of elegant form, like those of Italy; they are sometimes perforated, sometimes with raised masks, &c., in yellow. The factory flourished from about 1650 to 1780; specimens are generally unmarked. There were potteries here early in the sixteenth century. M. P. Achard (archiviste of the department of Vaucluse) mentions several early potters whose names occur in the archives :—

Maitre Calle Monteroux, poterius, 1500, au puits des Tournes.
Maitre Veran Merlesius, potier, 1517, dans la paroisse St. Agricol.
Maitre Guilhermus David, poterius, 1519.
M. Petrus Bertet, 1539, Rue de la Pailhasserie.
M. Johannes Roqueti, potier, 1551, Portalis Matheronis.
M. Antoine Castan, potier, 1596, Rue St. Marc.
M. Louis Fauquet, potier, 1715, Rue St. Sebastien.
The Brothers Ruel and the Brothers Blanchard.
In 1694 M. Montclergeon, and earlier, M. Vauceton.

An earthenware *cruche*, brown glaze and ornaments in relief, seventeenth century, sold at the Bernal sale for £10, 10s., and a fine ewer in the Soltykoff sale brought £14. There are two good specimens in the Soulages Collection, Victoria and Albert Museum.

Lheraule (Canton of Songeons) in the sixteenth and seventeenth centuries was the seat of an ancient pottery, contemporary, it is stated, with that of Palissy, but the productions bear no comparison. They are, like the later productions of Saveignies, of clay covered with enamel, of green or marone colour, with ornaments in yellow, red, or white. The pieces, in forms of statuettes of saints, crucifixes, and bénitiers, are rudely fashioned.

Goincourt (Oise), 1795. Near this place, in the environs of Beauvais, a manufacture of enamelled fayence called "*L'Italienne*" was established

in 1795 by M. Michel. The statuettes and groups, virgins, saints, bishops, animals, &c., are frequently found in Picardy, but the manufacture has ceased many years.

Fayence of the end of the eighteenth century, a common description of ware painted with flowers, &c. The name stamped in the ware.

L'Italienne or L'ITALIENNE.

Saint-Paul (Oise). Fayence of the eighteenth and nineteenth centuries. Of ordinary quality, mostly designed with pricked paper (*à poncis*), bouquets, &c., in colours. Mark stamped in the clay.

S. PAUL.

Sarreguemines (Moselle). A manufactory of great importance, established about 1770 by Paul Utzchneider. This beautiful fayence is in imitation of porphyry, jasper, granite, and other hard marbles, sometimes cut and polished by the lathe, frequently with white raised figures on blue and other coloured grounds, very much in the style of Wedgwood, and red ware like the Japanese. There are many specimens in the Sèvres Museum. The name impressed on the ware.

Sarreguemines.

Sarreguemines. Messrs. Utzchneider & Co. still make fayence and porcelain of every description.



Saint-Samson (Oise). A manufactory for crucibles, &c., in whitish paste. Paris Exposition, 1834.

E. L. B.

Chatillon. The following notice occurs in the *Intelligenzblatt*, Leipzig, 1766:—"Since everybody has sent silver services to the Paris mint, the manufacturers have invented all sorts of fayence and imitations of porcelain. It would be useful to visit the different fabriques to know the best sorts, and provide a stock of the best models. At Chatillon-sur-Oise there is a fayence manufactory; the ware resists heat and becomes red-hot rather than break; all sorts of vessels for actual use are made here; it is transported by the Canal de Briare on the Seine to Paris."

Voisinlieu, near Beauvais (Oise). Established about 1839. Ziégler, a painter of considerable merit, having become unable on account of an injury to his sight to prosecute his profession, entered into partnership with a stoneware manufacturer, and by his devotion to the improvement of processes raised the quality of the productions, which became famous. The large vase known as *Vase des Apôtres*, with figures in relief of the twelve Apostles, is considered to be his *chef-d'œuvre*, and has been said to be one of the finest of modern productions in ceramic art. He used a salt glaze of a brown colour, and his forms and style were pure and his paste hard and of good quality. This establishment having passed into the hands of



M. Mansart, increased at first very much, but soon declined, and ceased altogether about 1856.

CREIL.

Creil (Oise). Established in the last century by some English potters, and continued by Le Beuf, Milliet & Co., and M. de St. Criq & Co. The paste is a sort of demi-porcelain and opaque cream-coloured ware, like that of Wedgwood.



The word Creil is impressed on the ware, and the initials, in cipher, of the agent, stencilled—Messrs. Stone, Coquerel et Le Gros, of Paris. There are in the Worcester Museum several plates with lightly printed views of the principal edifices of Paris. They are also sometimes painted with classical or allegorical figures in sepia.

Montereau (Seine-et-Marne). On the 15th March 1775 we find the letters patent of the establishment of this fabrique, from which we give the following extract: "Sur la requête présentée par les Sieurs Clark, Shaw & Co., natifs d'Angleterre, contenant qu'ils ont commencé à établir à Montereau une fabrique de faïence anglaise, que les essais qu'ils ont faits des terres à pipes, argiles et glaises qui se trouvent dans les environs de cette ville leur ont trés-bien réussi pour la fabrication de la faïence anglaise dite *queen's ware;* que ces terres sont de nature à faire cette espèce de fayence beaucoup plus parfaite même que celle d'Angleterre puis qu'on peut lui donnez le plus grand degré de blancheur; qu'en conséquence les suppliants se proposent de monter en grand leur manufacture et de former à cet effet des ouvriers et apprentifs du pays qu'ils dresseront à ce travail afin de fournier au public de cette sorte de faïence qui est d'une composition plus parfaite et plus durable que toutes celles du royaume et qu'ils établiront à meilleur compte que toute ce qui s'y est fabriqué jusqu'à present; que les suppliants, que ont tous femmes et enfants et qui, avec deux autres ouvriers qu'ils sont encore obligés de faire venir d'Angleterre, forment ensemble le nombre de dix sept personnes, n'ont pu se déplacer sans beaucoup de frais; que d'ailleurs une entreprise de cette espèce, dont le capital formera par la suite un objet considérable, devant leur occasionner des dépenses infinies . . . ainsi que les pertes qu'ils ont déjà eues et qu'il aura encore à essuyer avant qu'ils puissent être bien au fait de gouverner le feu de bois, attendu qu'on ne brûle en Angleterre que de charbon de terre, etc. . . ." They therefore demanded various privileges, which were accorded, with permission to establish the works. A second arrêt of 15th March 1775 conceded to them from the first of January of the said year an allowance of 1200 francs a year for ten years. This English ware had a very extensive sale, and its introduction was a great blow to the manufacture of French fayence; it soon spread itself through the south of France, and was made especially at Toulouse and Sarreguemines. In the list of faienciers who petitioned the National

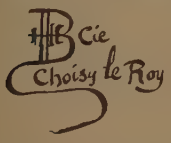
Assembly in 1790, two manufactories are alluded to at Montereau. It was afterwards carried on by M. de St. Criq about 1810, and subsequently by MM. Lebeuf and Thibaut, 1829, and specimens were marked with their initials, L. L. et T. Gratien Milliet was director about 1836. It was subsequently united to that at Creil.

Courbeton, near Montereau (Seine-et-Marne). A fabrique of *grès*, carried on by M. H. Mamet; specimens in the Sèvres Museum, acquired in 1839.

Menecy-Villeroy. We are inclined to include this as a fabrique of fayence from having seen specimens marked with D. V., the same as on porcelain, the mark painted as well as impressed. M. A. Jacquemart quotes the existence of a water-pot painted in blue in the Rouenais style, with arms in pale blue, and underneath the words "Pinte de Ville-Roy, 1735;" also a plate in blue with arabesques in the same style, signed D. V.

D V

Choisy. Demi-porcelain or opaque cream-coloured ware was made here, very similar to that produced at Creil, and decorated with transfer prints. Porcelain was also made here.



Choisy. Herr Jännike gives both these marks, the initials H. B. being those of H. Boulanger & Cie.

H B & Cie
CHOISY
LE ROI

St. Cloud, near Paris, 1690. This establishment was founded by Chicanneau père et fils, for the manufacture of fine fayence and porcelain, and in 1702 exclusive privileges were granted for twenty years to the heirs of Chicanneau, his son having the direction.

Abraham de Pradel in his Almanack of 1690 says, "Il y a *une* fayancerie à St. Cloud où l'on peut faire exécuter tels modèles que l'on veut," doubtless alluding to this establishment. In 1722 Henri Trou became director. This fayence is generally in blue *camaieu*, and similar to that of Rouen of the first period. The letter T which comes underneath the S[t]C is the initial of the director.

There are several pieces of fayence of this period preserved; one belonging to M. Fleury, a plate decorated in blue with elegant arabesques, and marked with Trou's initial, like that on the porcelain; another is in the Sèvres Museum, marked, and others without marks are also assigned to St. Cloud by the late M. Riocreux.

Before the discovery of the Moustiers manufacture, that ware was attributed to St. Cloud. In 1698 the fabrique was visited by Dr. Martin Lister, who gives an account of the porcelain made here, and in 1700 by the Duchess of Burgundy. The royal family took great interest in the works, and the Duke of Orleans, who had a laboratory of his own, suggested many improvements. There are specimens in the Sèvres Museum. (See also notice of St. Cloud Porcelain.)

$\frac{S^{t}C}{T}$

Paris (established about 1550). François Briot was a celebrated artist, modeller, goldsmith, and manufacturer of fayence. His works in gold and silver have disappeared with the other superb jewels described in the inventory of Henry II. in 1560, but some of his works are preserved to us in tin and in pottery. Briot was, although a goldsmith, what was termed a *potier d'estaigne*, and worked both in metal and in pottery; in fact, all the goldsmiths of the sixteenth century were necessarily acquainted with the potter's art of moulding in clay, for the purpose of reproducing their works in the richer metals. The two arts of the goldsmith and the potter were intimately connected together, the designs for important pieces of gold or silver plate being first modelled in terra-cotta or clay hardened by the fire. Those great artists, Luca della Robbia and Benvenuto Cellini, like most of the Italian artists, commenced their career by studying as goldsmiths, then, as their eminent talents developed themselves, they struck out into sculpture in marble or bronze. Andrea del Verrochio was a goldsmith, and in his studio or workshop was moulded the mind of Leonardo da Vinci. Pollajuolo, Ghirlandajo, and La Francia were at the same time goldsmiths and painters.

Benvenuto Cellini praises the extremely fine quality of the sand or extrait du rivage de l'Ile de la Sainte-Chapelle (la cité), which he says "a des propriétés que ne possédent point les autres sables." It was of this material that François Briot composed his fayence, some superb examples of which still remain to show his extraordinary talent. His enamelled earthenware vessels have been erroneously attributed to Bernard Palissy, but they are evidently a distinct manufacture, and were executed under the immediate superintendence of Briot himself in a rival establishment. The enamel of these pieces is more vitreous and transparent, the colours more brilliant and of a higher finish than any ever produced by Palissy, and resemble more nearly enamel or metal.

We are consequently compelled to differ from the opinion of M. Jacquemart, who says that "la pluralité des plats reproduits de Briot a tous les caractères des émaux et de la terre du potier des Tuilleries." A comparison of the salver of Sir E. M. Elton and others in this country with Palissy's productions will be a convincing proof of the difference of manufacture both in material and enamel.

The salver in the possession of Sir E. M. Elton, Bart., a circular earthenware dish, which is supposed to be the finest of its kind extant, enriched with very elaborate arabesque ornamentation in relief, is enamelled with the most brilliant colours; in the centre a figure of "Temperantia," surrounded by medallions of the four elements, terminal figures between, and round the border eight others impersonating the arts and sciences; diameter 16¼ in. In the Fountaine Collection at Narford was a ewer of enamelled earthenware to match this salver; the plateau is said to have been brought to England by an ancestor of the late possessor, who was a student at Padua, more than two hundred years ago.[1] M. Calixte de

[1] This beautiful ewer was sold by auction in the Fountaine sale, 1882, for £1365.

Tussau has a fine example of a plateau of similar design: at the feet of Temperantia is the monogram of François Briot, stamped with a separate mould, as shown in the margin. It may be observed that this stamp is not to be found on the salver of pewter as made originally by Briot, and which would have appeared if it had been moulded together with the rest of the relief, but the letters FB are evidently stamped in the clay afterwards. Another in the Soltykoff Collection, sold for £400 to the Baron Sellière, was also finely enamelled; the reverse, which was mottled in colour, had in the centre the letter F, the initial of François, engraved in the paste before it was fired. Another in the Soltykoff Collection, not so fine, sold for £200. There were also three smaller enamelled earthenware plates by Briot, representing the Earth and the Air personified, and the Judgment of Paris; the last was sold for about £70. In the celebrated Forman Collection at Dorking is an earthenware plateau of the same pattern, but of less highly finished execution than that previously described; it is probably the work of one of his successors.



Paris (Pont-aux-Choux, 1740). *The Manufacture Royale de Terre d'Angleterre* was established opposite the *porte* of Pont-aux-Choux, at the corner of the Rue St. Sebastien. It was directed in 1749 by Edme, who in August of the same year married Marie Claude Serrurier, daughter of a draper of Nevers.

Heringle, who established a manufactory at Lille in 1758, states in his request that he had worked for seven consecutive years at this establishment. We find it mentioned in *L'Almanach général des Marchands* of 1772 under the name of *Manufacture Royale des Terres de France, à l'imitation de celles d'Angleterre.* It was directed by M. Mignon, who undertook the manufacture of the choicest pieces to order, and forwarded them in the kingdom and abroad. It is mentioned in several other works of the period—*L'Indicateur Parisien* and in *Le Guide des Amateurs et des Étrangers par Thiery.* This pottery, which was also called *terre anglaise,* was probably an imitation of the cream-coloured or Queen's ware, so much in vogue at that time. However, the vases of this material were of considerable elegance, and were purchased by the King and the nobility, and esteemed worthy of being mounted in gilt bronze of the finest work. Many sculptors of great talent were engaged, especially Sigisbert Adam, the brother of Clodion. There is a glazed fayence bust of Louis XV. on a square pedestal of the *terre d'Angleterre,* made here about 1740, in the Sèvres Museum.

Paris (Seine). Fayence of the end of the eighteenth century, called *fabrique générale de faïence de la République.* This mark is stamped in the paste on a plate painted with revolutionary emblems and motto. Not knowing how to produce the red, the *bonnet rouge* is painted yellow. This Olivier is probably the same as the maker of the earthenware stove in the Sèvres Museum representing the Bastille.

OLIVIER
A PARIS.

PARIS. Fayence de Claude Révérend. This fayence, although exactly similar to that of Delft, is supposed to have been made in Paris by Révérend, who was for a long time established in Holland as a potter; and he obtained letters patent in 1664 to fabricate "fayence and imitation porcelain" in France. His fayence was called "*crucifères*." The pieces marked as in the margin are attributed to him, forming R A P (Révérend à Paris?), and they frequently bear French inscriptions. The decoration

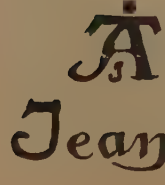


is polychrome and in blue, in imitation of the best pieces of Delft, with a firm white glaze and bright colours. There was a specimen in the Collection of the late Mr. C. W. Reynolds, and afterwards in the possession of his son, Captain Reynolds (marked in blue); and a splendid dish given to the Sèvres Museum by M. Sauvageot seems to have been specially made as a present to Colbert by Révérend to show his successful imitation of Oriental porcelain; it has in the centre the arms of Colbert. M. A. Jacquemart quotes a decree of the year 1664 granting to Claude Révérend the privilege of making fayence and imitating porcelain; the exact words are, "De faire la faïence et contrefaire la porcelaine aussi belle et plus que celle qui vient dès Indes Orientales," evidently one and the same thing; he goes on to say that this secret manufacture he had accomplished and brought to perfection in Holland, where the greater portion of his stock still remained, which he wished to transport into France. This is clearly a manufacture of fayence in imitation of porcelain, and not porcelain itself, as M. Jacquemart infers, which hypothesis is decidedly untenable. Claude Révérend does not say, "qu'il fait une porcelaine véritable, translucide et aussi belle que celle qui vient dès Indes Orientales," but "il contrefait une porcelaine aussi belle," &c., and not a word is said about its transparency or any other quality possessed by porcelain.

PARIS (Rue des Trois Couronnes). Established in 1833 by M. Pichenot for the manufacture of enamelled fayence, under the direction of a German named Loebnitz. In 1843 he patented his "*émail ingerçable*." His widow ceded the manufactory to Jules Loebnitz, son of the director. It was remarkable for the great size of its products. In the Sèvres Museum is a large cistern of one piece, enamelled inside and out; large tiles and vases, from the Exposition of 1844; the pieces are marked "Pichenot, 7 Rue des Trois Couronnes."



PARIS (7 Rue des Récollets). Ceramic painter. M. Hippolyte Pinart, painter of *faïence artistique*. He obtained a medal at the International Exhibition in 1862, where his talent was appreciated and his fayence found a ready sale.



PARIS (11 Rue de Sèvres). *Faïences artistiques*, A. Jean, manufacturer; imitations of maiolica, &c., established 1859. There were numerous specimens in the International Exhibition, 1862, for which he obtained a medal.

Paris (Avenue des Parcs aux Princes, Bois de Boulogne). The Brothers Deck were first induced to imitate the Persian wares by M. Adalbert de Beaumont, a traveller and artist who collected innumerable designs and copies of detail and general effect. Since that time he took a practical chemist into partnership, M. Collinot, and erected a kiln for the production of his "*cloisonné*" wares in Arabian and Persian style, and traces his designs on the ware with aquafortis filled in with coloured enamels on flower-pots, vases, tiles, dishes, &c.

Paris. Manufactory of *faïences d'art* by Théodore Deck, 1859, Magasin, 12 Rue Halévy. There were some specimens of his encrusted ware in the International Exhibition, 1862, which sold very freely to English amateurs, and he deservedly obtained a medal. This beautiful ware has coloured pastes inserted in patterns on the body of the ware, like the Henri II. ware, sometimes in Persian designs, and paintings of artistic subjects of great beauty and originality. Among the artists engaged at this fabrique may be noted Messrs. Anker, Ranvier, Legrain, Glück, Ehrman, Hirsch, Schubert and Benner, and Madame Escallier. There are several good representative specimens of Deck fayence in the Victoria and Albert Museum.



Paris (Rue de la Roquette, Faubourg St. Antoine), 1675. In a memorial of Jean Binet, *ouvrier en faïence brune et blanche*, at this manufactory, presented in 1753 (*Mémoires de Mannory*, Paris, 1764), we have an account of some other potters who preceded him. The first was François Dezon in 1675, a maker of earthenware, who carried on the works with his sons. Genest was the name of his successor in 1730, who for twenty years was "*fabricant de faïence*" in the same house. In 1750 Genest sold the concern to Jean Binet.

Paris (Rue de la Roquette). There is a medicine jar of the Rouen style in the Sèvres Museum, painted with arabesques and arms of the Orleans family; said to have been made by M. Digne in the middle of the eighteenth century. He was succeeded by M. Gauthier, who in 1830 sent some fayence services to the Museum.

Paris (Rue de la Roquette). Fabrique de M. Tourasse, 1823.

Paris (Rue de la Roquette). Fabrique de MM. Masson Frères, 1839. This fayence is praised by Brongniart on account of its brilliant blue enamel.

Paris (Vaugirard). M. Pull, formerly a soldier, then a naturalist, undertook in 1856 the manufacture of pottery in the style of B. Palissy, and produced some clever imitations. He has copied "La Nourrice" and "Le Joueur de Vielle," and also produced moulded plates from the white metal salvers of François Briot (which Palissy himself had copied); these are so highly finished and so brilliantly enamelled that several connoisseurs have been deceived by them: one was sold at a shop in Paris to a rich banker for 6000 francs (£240). M. Lasteyrie says of this artist "que ses produits sont tellement bien imités, qu'il est

PULL
OR
Pull

devenu le désespoir des collectioneurs du Palissy." His mark is sometimes in black enamel, sometimes in relief or incuse.

B. V.

Paris. M. Victor Barbizet. Established 1850. Enamelled earthenware in imitation of B. Palissy, produced in great variety and at a low price; occasionally marked incuse with the letters B. V.



Paris. M. E. Lessore, a painter on fayence, formerly employed at Sèvres, which he left in 1850, and established himself at 16 Rue de l'Empereur, aux Batignolles. In 1859 he left and came to England, and was attached principally to the Wedgwood manufactory, but also painted for other firms. A dish by him, executed at Mintons', in imitation of maiolica, is in the Victoria and Albert Museum; purchased for £30. Some other imitations of decorations of unsaleable biscuit figures by him, in the style of Italian ware, have deceived collectors, a practice which ought not to be countenanced by respectable potters, and is no less derogatory to the artist. Lessore returned to France and resided at Fontainebleau, where he executed commissions for Wedgwood and Minton. See also notice of Lessore under "Wedgwood."

Vve. DUMAS
66 *rue Fontaine-au-Roi.*

Paris. The potter Vogt, from Nuremberg, established himself at 66 Rue Fontaine au Roi about 1790, in the manufacture of stoves, &c. In 1834 he decorated tiles with encrusted or inlaid patterns of coloured clays covered with a plumbiferous glaze. Madame Veuve Dumas, his daughter, still continues making some beautiful pieces, many of which are marked with her name and address. M. Théodore Deck was formerly manager of this fabrique, and there learned the art of nielloed earthenware.

I. D.



Paris (Montrouge). M. Joseph Devers, an Italian by birth, formerly a painter, pupil of Ary Scheffer, commenced a fabrique of fayence here about 1847: terra-cotta vases and groups in the Della Robbia style, large medallions and all sorts of artistic pottery. In 1862 he received a medal from the International Exhibition for decorative pottery. There are specimens in the Victoria and Albert Museum, Nos. 23–64, 706–769.

Paris (Rue de Charenton, 1766). In the *Intelligenzblatt* of Leipzig of this year we read: "Rue Charenton, Faubourg St. Antoine, vis à vis l'ancienne manufacture de velours, se trouve actuellement une manufacture de faïences bronzés qui va au feu; on fait toutes sortes de vaisselle."

Paris (Rue Basfroy, près la Roquette, 1766.) In the *Intelligenzblatt* of Leipzig of this year we find the following: "Rue Basfroy, près la Roquette, on fabrique dans la manufacture de M. Roussel des faïences qui sont intérieurement blanches et extérieurement de couleur olive. On

elle faite toutes sortes de services complets. Cette faïence va au feu, est très légère et à meilleur compte que celle faite en terre de pipe Anglaise : la douzaine d'assiettes se vend de 3 à 5 livres."

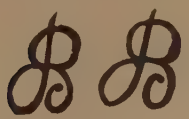
Paris. This talented artist has with great success turned his attention to painting on earthenware *au grand feu*. The subjects usually selected by M. Bouquet are landscapes and woodland scenery; these are painted on plaques of coarse earthenware, similar to what we call Stourbridge clay, capable of bearing an intense heat, and at one baking the whole process is completed. Considerable chemical knowledge is essential for this kind of decoration, as but few colours will stand the great heat of the kiln, and skilful manipulation is required in painting on the treacherous surface of the clay, which must be executed offhand, without any possibility of retouching. The plaque is then placed in the furnace, a monotonous and almost indistinguishable sketch; it is taken out a finished picture, rich in colour, artistic, and imperishable, not affected by the action of the atmosphere, and consequently suitable for exterior as well as interior decorations of houses and gardens. *M. Bouquet.*

Sèvres (Seine-et-Oise). This mark is impressed on the back of two fayence plates of light fabrique, very much like the demi-porcelain plates made at Creil; on them are also stencilled shields inscribed "Par brevet d'invention," surrounded by the words "Impression sous émail." The subjects are printed in brown, of Time and Cupid and "La Ceinture de Venus," &c.

Sèvres. There were several manufactories of fayence here. A large and fine vase (style Louis XIV.) by a potter named Lambert, of about 1790, is in the Sèvres Museum, but it has no mark. Another manufacturer was M. Levasseur, about the end of the last century, and M. Clavareau, 1806; specimens in the Sèvres Museum.

Avon (Seine-et-Marne), near Fontainebleau. M. A. Jacquemart has accounted for another manufactory of pottery at this place, and quotes from the journal of Hérouard, Doctor of the Dauphin (Louis XIII.). To this fabrique he refers the pieces marked B B, "La Nourrice," and small animals, as well as many others subsequent to Palissy. Hérouard says: "Le 24 Avril 1608, la Duchesse de Montpensier vient voir à Fontainebleau le petit Duc d'Orleans, second fils de Henry IV., et lui mène sa fille, agée d'environ trois ans. Le petit prince l'embrasse et lui donne une petite nourrice en potterie qu'il tenait." . . . "Le Mercredy, 8 Mai 1608, le Dauphin étant à Fontainebleau, la Princesse de Conti devait danser en ballet chez la reine, puis venir dans la chambre du Dauphin. On lui proposa de faire préparer une collation des petites pièces qu'il avait achetées à la poterie, il y consent. Après le ballet, qui est dansé à neuf heures du soir, le Dauphin mène Madame de Guise à sa collation, ils sont suivis de tous ceux qui avaient dansé le ballet, et de rire, et à faire des exclamations; c'etaient des petits chiens, des renards, des blére-aux, des bœufs, des vaches, des escurieux, des anges jouant de la musette,

de la flute, des vielleurs, des chiens couchés, des moutons, un assez grand chien au milieu de la table, et un dauphin au haut bout, un capucin au bas."



The two B's occur on works of secondary importance, as on a group of "La Samaritaine," two dogs and a snail, in the Sèvres Museum, and on "La Nourrice."



This mark, V A B. C, of an unknown potter, is found on a plate of agatised ware, representing the infant Bacchus, in the style of Palissy.

Clerici or Clerissy of Fontainebleau was also an imitator of Palissy in the first half of the seventeenth century. In March 1640 he had letters patent to found royal glassworks at Fontainebleau. M. Jacquemart thinks he must have been one of the principal artisans of the fabrique at Avon, patronised, as we have seen, by the Court.

At the Soltykoff sale in Paris in 1861 we remember to have seen two large dishes of enamelled fayence of the seventeenth century; they were of a bronze colour. In the centre was a shield of arms and the device "Sia laudato il santissimo sacramento," the letters in the inscription being reversed; the rest of the dish, including the border, was filled with rich arabesques, all in relief. It was of an unknown manufacture, somewhat similar to that of the Citta di Castello or La Fratta. The reverse of one of these dishes had the escutcheon of France and this inscription, "DU CHASTEAU DE FONTAINEBLEAU."



AVON LES FONTAINEBLEAU. Messrs. Godebski & Co., china manufacturers, of recent origin, and at No. 17 Rue Paradis-Poissonnière, Paris. This mark, used since 1874, registered as a trade-mark in London, 1876.

SAINTES, near Rochelle and other places. BERNARD PALISSY. This artist made a peculiar kind of ware, which has rendered his name celebrated over Europe. He was born at La Chapelle Biron, in Perigord, A.D. 1510; he was originally a painter on glass. In 1539 he married and established himself at Saintes. After many years of diligent research and patience under trying circumstances, including the reproaches of his wife—which might naturally be expected, for it is related he actually burned his tables and chairs to heat the furnace for his experiments in perfecting the pottery—he at length succeeded in discovering the enamel which decorates his ware. It is recorded of him that in his pleasant moments he used to say, in reference to his trade as a potter, that he had no property whatever except heaven and earth. His rustic pottery and other beautiful productions were soon appreciated, and he rose to opulence; he made large pieces, such as vases and statues, for Henri II. and his Court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken

under the protection of Catherine de' Medici, and settled in Paris, thus escaping the massacre of Saint-Bartholomew. In 1588, however, he was confined in the Bastille for his religious opinions, and lingered in those dungeons until his death, which happened in 1589. He had two nephews, Nicolas and Mathurin, who were associated with him in his ceramic productions, notably in the decoration of the grotto of the Tuilleries. His continuators were Jehan Chipault and Jehan Biot, in the sixteenth century, but they executed very inferior specimens. The natural objects found upon the Palissy ware are true in form and colour, being mostly modelled from nature; the shells are all copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris. We recognise one of Palissy's vases of the *figuline rustique* treasured up in the Collection of the Duke of Lorraine in 1633: "Un goublet antique de terre rustique."

A large round basin, representing Diana leaning on a stag, with dogs around her, after the celebrated relief in marble of Diane de Poitiers *en chasseresse*, by Jean Goujon, brought in the Soltykoff sale £292; another oval basin, with masks and flowers, £160; a pair of salt-cellars of two sirens, £80; and two statuettes of Mercury and a player on the bag-pipes, £103. A very fine circular dish, with a lizard in the centre and rich border, was sold in the Bernal sale to Baron Gustave de Rothschild for £162; it was bought in a broken state in Paris for twelve francs, and after being restored was sold to Mr. Bernal for £4. There are several fine specimens in the Soulages Collection and in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, figs. 113, 114, 115, 116.)

Saintes (Charente-Inférieure). This inscription is on a large hunting-bottle of white fayence, decorated in blue, with loops for suspension, painted with roses and tulips, and in the centre, within a wreath, on one side is the name Alexandre Beschet, and on the other the inscription in the margin, meaning the sign of the image of Notre Dame at Saintes, quoted by M. B. Fillon.

P.P
a Limage N.D.
a Saintes
1680

La Chapelle des Pots, near Saintes. It was here that Bernard Palissy learned the first elements of his trade; here also, after his death, an extensive manufacture of ware of a similar character was continued until the middle of the seventeenth century. A great variety of forms was produced, plates, dishes, bells in the shape of women with hooped petticoats, puzzle jugs, drinking-cups in form of the sabot, barrels, bénitiers, candlesticks, &c. Vast quantities of defective pieces and fragments of the ancient manufactory are dug up. At the present day common pottery is made here.

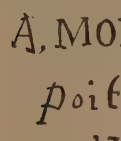
Brizambourg (Charente-Inférieure), near Saintes. There was another fabrique of fayence here (as appears from a document quoted at length

by M. B. Fillon, *Art de Terre chez les Poitevins*, of the year 1600), in which we find that Enoch Dupas, *maistre faïancier de Brizambourg et y demeurant*, claimed from *Reni Arnaud, escuyer, seigneur de la Garenne*, la somme de six vingt escus (120 crowns) prix et rayson de vaisselles impressées de ses armes, moderée par le jugement à celle de soixante et quinze escus (75 crowns).



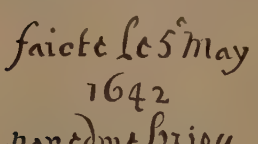
La Rochelle (Charente-Inférieure). Herr Jännike gives these initials as those of J. Briqueville, who established a small pottery here about 1743.

Montbernage (Faubourg de Poitiers). About 1776 a fabrique was founded by M. Pasquier, who was associated with Felix Faucon, son of a printer at Poitiers. In the Sèvres Museum there is a plate, painted in blue, which bears the mark of two F's and a falcon in a cartouche, which is considered to refer to Faucon. It is probable that the latter remained sole director at Montbernage, and his associate Pasquier established himself at Poitiers.



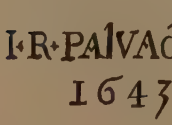
Poitiers (Vienne). A. Morreine was a modeller of figures in *terre de pipe;* his name is found traced with a point both before and after baking. This mark is on the figure of a monk praying.

Le Sieur Pasquier, *fabricant de faïence émaillée* at Poitiers, claimed in 1778 the protection of the Minister Bertin for the liberty to dig clay, which had been refused by the owners of the land.



St. Verain. In the neighbourhood of Nevers there was a fabrique of *grès*. M. Rénault of Luçon has an inkstand with this inscription; it is covered with a thick enamel of a fine blue colour. The mark is traced before firing underneath the piece: Made the 5th of May 1642, by Edme Briou, living at St. Verain.

Nantes (Loire-Inférieure). There was an ancient establishment for the manufacture of fayence of white enamel created by Jean Ferro, *gentilhomme verrier*, in 1588. Two other fayence-makers of the same town are mentioned in the archives of the Chamber of Nantes in 1654, named Charles Guermeur and Jacques Rolland. This ware was also white, sometimes with fleur-de-lis in relief, specimens of which are frequently met with in the neighbourhood.



M. B. Fillon gives this mark, which is on the back of a plate, painted in blue *camaieu*, with four medallions of a lion, a stag, a serpent, and a horse, and in the centre the Massacre of the Innocents, copied from a print by Mark

Antonio, after Raphael, which he attributes to Nantes, and says it is very similar to that made by Clerissy of Moustiers, painted by Gaspard Viry.

On the 7th of March 1752, a fabrique of fayence was founded by M. Leroy de Montillée and a company, which was successfully carried on for some years, but having passed into the hands of M. Delabre in consequence of heavy losses sustained by him, it was sold in 1771 to Sieurs Perret and Fourmy, under whose management it again became prosperous and superior to what it had been under their predecessors; its products were in such high estimation that in 1774 it obtained the title of *Manufacture Royale de Nantes*. The original *arrêt* is given at length by M. B. Fillon (*Art de Terre chez les Poitevins*), and it accords to Joseph Perret and Mathurin Fourmy royal patronage and liberty for the servants to wear royal livery.

Nevers (Nièvre). In the year 1590 the alchemist Gaston de Cleves dedicated a book to Louis of Gonzaga, Duke of Nevers; in the dedicatory epistle he extols this prince for having brought into his states expert artists and workmen in the arts of glassmaking, pottery, and enamel. The quotation from this scarce book is given by Marryat at same length: "Hinc vitrariæ figulinæ et encausticæ artis artifices egregii jusso tuo accersisti," &c. About this time the name of Scipio Gambyn is found in the parish registers as godfather in 1592; he is there described as "pothier." A relation of his, probably a son or a brother, Julien Gambyn of Faenza, obtained authority to establish a manufactory of fayence at Lyons, but the earliest evidence of one at Nevers is that founded by Domenique Conrade, a gentleman of Savona, a native of Albissola, where the fayence of Savona, well known in Italy, 1560 to 1600, was made; in 1578 he obtained letters of naturalisation from Henri III., and about this time founded his fabrique at Nevers.

In a brevet according privileges to Antoine Conrade at a later period, by Louis XIV. and his mother the Queen Regent, it is stated, "Estant bien informé de son industrie et grande expérience à faire toutes sortes de vaisseaux de faïence, quel science rare et particulière était reservé secrettement de pēre et fils en la maison Domenique de Conrade."

In July 1602, Domenique Conrade's name first appears on the parish registers with the simple qualification of "Maistre potier demeurant à Nevers." His brothers, Baptiste and Augustin, are frequently mentioned from 1602 to 1613, and were doubtless associated with him.

Antoine Conrade of the second generation appears as "Faïencier de la maison du roi" in 1644. Domenique Conrade of the third generation is styled in the registers of 1650–72 "Maistre faïencier ordinaire de S. M."

Up to 1632 no other potters are spoken of, but in that year Barthélémy Bourcier founded a second manufactory.

In 1652 appeared successively two other fabriques, one by Nicolas Estienne at the "Ecce Homo," and the other by Pierre Custode and Esmé Godin at the sign "de l'Autruche."

From 1632 Pierre Custode is designated "Maistre potier en vaisselle de faïence," and he probably came from Savona with the Conrades, working under their direction until 1652, when he himself became a director.

At the beginning of the eighteenth century, in consequence of the success of the Conrades and Custodes, several other manufactories were started, and in 1743, by *un arrêt de conseil*, the number was restricted to eleven. Upon earnest solicitation in 1760 a twelfth was permitted by royal ordinance, which was in consequence called "La Royale."

The twelve fabriques were as follows :—

1.—1608. Fabrique des Conrades, 12 Rue Saint-Genest, founded by Domenique Conrade ; successors, Garilland, Nicholas Hudes, and his widow Champroud.
2.—1652. Fabriques des Custodes, 11 Rue Saint-Genest, first called l'Autruche, founded by Pierre Custode and Esmé Godin, subsequently Enfert alone.
3.—1652. Fabrique l'Ecce Homo, 20 Rue Saint-Genest, founded by Nicolas Estienne, Louis Thonnelier de Mambret, and Jean Chevalier Lestang.
4.—1632. Fabrique, 4 Rue de la Tartre, founded by Barthélémy Bourcier, succeeded by Dumont Champesle and Pierre Moreau.
5.—1760. Fabrique de Bethléem, 6 Rue de la Tartre, Messrs. Prou, Jolly, Levesque & Serizier.
6.—1760. Fabrique Halle, 12 Rue de la Tartre.
7.—1749. Fabrique Boizeau Deville, 14 Rue de la Tartre.
8.—1761. Fabrique Ollivier, 26 Rue de la Tartre.
9.—1716. Fabrique Gounot ou Merceret, 1 Rue de la Cathédral.
10.—1725. Fabrique de Prysie de Chazelle ou de Bonnaire, Place Mossé.
11.—1750. Fabrique du Bout-de-Monde, 10 Rue du Croux, by Perrony.
12.—1760. Fabrique la Royale, 13 Rue du Singe, Gautheron and Mottret.

In 1790 these were all in active operation, but shortly after this time, in consequence of the French Revolution and the treaty of commerce between France and England, by which the English potters had the opportunity of pouring in their earthenware at so cheap a rate that the French could not compete with them ; added to this, the price of lead and tin, which came principally from England, was raised ; all these disadvantages came so quickly upon the fabriques of the south of France that a panic ensued. In 1797 we read that at Nevers six had absolutely suspended their works, and the other six were reduced to half their number of workmen. On a subsequent page will be found a statement of the principal manufactories of France, which was attached to a petition from the fayenciers to the National Assembly.

Nevers has always been famed for the sand used in the manufacture of fayence. We are told in the *Encyclopédie Méthodique*, Paris, 1783, that Lille in Flanders, Saint-Cenis (Sinceny), Lyons, Nantes, and Rouen all obtained their sand from Nevers.

The fayences of the first epoch have been frequently confounded with Italian maiolica, but a little study will soon show the great points of difference. In the Nevers ware the figures are always yellow, either clear or opaque, on blue ground ; the Italian figures are usually painted blue on yellow ground. At Nevers they never employed red or metallic

lustre, and the outlines are always traced in manganese violet, never in purple or black; for example, on a plate painted in polychrome, with the four tens of a pack of cards, the clubs and spades are violet, the hearts and diamonds yellow. A particular sign on the monochromes of Nevers is the decoration on the reverse.

During the second epoch the ground was a peculiar lapis-lazuli blue, like the Persian, called *bleu de Perse*, spotted or painted with white, the vases and jugs being occasionally ornamented with masks and twisted handles, a decoration which was also imitated at Delft by an artist signing A. P. W.

The Chinese patterns are in light blue *en camaieu* on white, sometimes intermixed with a sort of brown lilac.

Those of the other periods, in the style of Rouen and Moustiers and the Saxon style, are well known; some also of the latter time have verses and inscriptions of a popular character, and revolutionary sentences, such as the following:—

"Aimons nous tous comme frères, 1793."
"Ah! ça ira." "La Liberté, 1791."
"Au bon laboureur François Simonin, l'an 4 de la liberté."
"Le malheur nous réunit" (a noble and a priest shaking hands).
"Aux mânes de Mirabeau, la partie reconnaissante, 1790."
"Le serment civique." "Vivre libre ou mourir."
"Je jure de maintenir de tout mon pouvoir la constitution."
"Dansons la carmagnole, vive la carmagnole, 1793."
"Vive le roi citoyen!" "Le lis ramenent la paix."
"Bourrons les aristocrates." "Indivisibilité de la République."
"Guerre aux tyrans et paix aux chaumières."

[The above were in the collection of M. Champfleury.]

"La Nation, la loi." "Vive la Constitution."
"Mirabeau n'est plus" (written on a tomb).
"Fraternité, egalité ou la mort."
"Vive la joye, la paix est faite."

There is a large punch-bowl or saladier, dated Nevers, 14th February 1758, decorated in polychrome, which is particularly rich with verses; the subject is "L'Arbre d'Amour"—six women at the foot of a tree, upon which are perched nine men, and on the top a cupid, "le trompeur." In the collection of the late Mr. C. W. Reynolds, and afterwards in the possession of his son, Captain Reynolds.

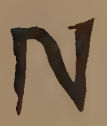
The classification of Nevers fayence by M. du Boroc de Segange is here given; each epoch comprehends three divisions—*polychrome*, *camaieu* (in monochrome), and *sculpture émaillée*:—

1st Epoch,	1600 to 1660.	Tradition italienne.
2nd Epoch,	1650 to 1750.	Goût chinois et japonais.
	1630 to 1700.	Goût persan.
	1640 to 1789.	Goût franco-nivernais.
3rd Epoch,	1700 to 1789.	Tradition de Rouen.
	1730 to 1789.	Tradition de Moustiers.
4th Epoch,	1770 to 1789.	Goût de Saxe.
5th Epoch,	1789.	Decadence de l'art.

M. du Broc de Segange, director of the Nevers Museum, in his book *La Faïence et les Faïenciers de Nevers*, Nevers, 1863, has thoroughly sifted all the available documents which could throw light on the early history of Nevers fayence. He has searched the parochial registers, and has thus been enabled to fix certain dates to the earliest specimens; he gives, in fact, a genealogical tree of every potter who has lived at Nevers, his date of birth, marriage, and decease. This work is illustrated with coloured engravings of the most celebrated specimens in the Nevers Museum, which collection already numbers more than five hundred pieces.

In the Musée de Cluny are two very fine ewers of the seventeenth century, with hunting and mythological subjects, Nos. 2147 and 2148; a ewer and basin, with the Triumph of Amphitrite, 2149 and 2150; also a very fine plate, 1235. At the Victoria and Albert Museum, a pilgrim's bottle of the first epoch, subject Apollo and Daphne, and a Bacchanalian scene, in polychrome on a blue ground, cost £15, 4s. 6d.; and another bottle, with *bleu de Perse* glaze, enriched with white enamel flowers, £9.

A pair of very large Nevers ware pilgrim's bottles, with flowers and foliage in white, on metal plinths 16½ inches high, in the Bernal Collection, was purchased by the Earl of Craven for £53, 6s.



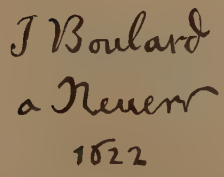
NEVERS. This mark occurs on a plate, painted in blue, Chinese style, in the Nevers Museum, of the end of the seventeenth or beginning of the eighteenth century. M. du Broc de Segange attributes it to Nicolas Viode.



NEVERS. These marks were attributed by Brongniart to Senlis, but M. du Broc de Segange has rectified the meaning, and states them to be the monogram of Jacques Seigne, a celebrated fayencier of the eighteenth century. A mug, in form of a crown, with border of the vine painted in blue, is in the Sèvres Museum, and another in that of Cluny.



NEVERS. This mark is on a compotier, blue and orange; given by M. Brongniart.

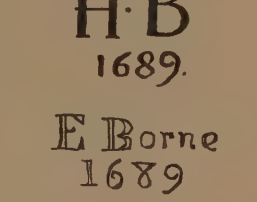


NEVERS. This name of J. Boulard is on a statuette of the Virgin and Child, of fayence, painted in colours; at the bottom, in front, is written F. SIMON LEFEBVRE, and on the back the potter's name, who was a contemporary of the Conrades. In the possession of M. B. Fillon.

NEVERS. Domenique Conrade, the third of the name; from 1650 to 1672. He is styled in the parish register "Maistre Faïencier Ordinaire de S. M. le Roi." This signature is on a plate in the Sèvres Museum, painted in blue figures, with birds, figures, stags, &c.; in the centre a man on horseback riding over a bridge.



NEVERS. The initials of Henri Borne, on the back of a figure of St. Henry, 21¼ inches high; the companion statuette of St. Étienne, dedicated to his wife, is inscribed "E. Borne, 1689."



NEVERS. Jehan Custode, of the first epoch, 1602 to 1660, who painted at the age of twelve. On pieces in the Collection of M. André Pottier.



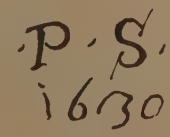
NEVERS. Jacques Bourdu, first epoch, 1602 to 1660. So attributed by M. du Broc de Segange.



NEVERS. Denis Lefebvre, 1636. So attributed by the same author, who has a specimen in his Collection. This mark is given by Jacquemart as occurring on a statue of the Virgin offering fruit to her Divine Son.



NEVERS. This mark is in white, in the centre of a *bleu de Perse* plate, painted with white scrolls and leaves. Franks Collection.



NEVERS. On a fayence jug, white ground, with small yellow and green flowers, blue-striped handle. Seventeenth century.





NEVERS. On a large plate, with ancient blue decoration and coarsely designed figures of a female draped figure, a countryman and his ass, a man on horseback, &c., is found this mark of three mullets (*trois molettes d'éperon*) or spur rowels, which are found on the shield of arms of the Conrades. The name of *Haly* is met with on plates painted in bouquets, having also olives, eggs, and fruit in relief, probably the work of Philippe Haly, son of the turner François Haly. The name of "F. Haly, 1734," is found on an equestrian figure of St. Hubert in the Museum at Varzy.

Claude Bigourat 1764.

NEVERS. Claude Bigourat and Jeanne Bigourat. Both occur on a bénitier, painted in blue *camaieu*, with their patron saints. Collection of M. du Broc de Segange.

F. R. 1734.

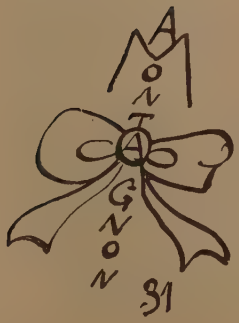
NEVERS. The signature of François Rodrigue (*dit* Duplessis) on a bénitier in blue *camaieu*, of the Virgin and Child. Collection of M. du Broc de Segange.



NEVERS. Borne. On a dish with the Four Seasons. (*Ker. Gall.*, enlarged edition, figs. 117, 120.)

HS

NEVERS. Until recently there was one manufactory of some commercial importance at Nevers, that of M. Montaignon, who succeeded M. H. Signoret (whose mark is in the margin), a manufacturer of pavements, encrusted tiles, garden ornaments, medallions, balustrades, flower-pots, bouquet-holders, decorated with deep blue on white ground, in the style of the old Nevers ware, and also of other polychromatic decoration.



M. MONTAIGNON. This manufacturer has adopted as his mark a rebus of his name, the tie (*taignon*) being coloured green and the letters in black; sometimes there is only "Mon" and the "tie."

MARZY, near Nevers (Nièvre). About the year 1850, M. Tite Henri Ristori, an Italian sculptor, founded a manufactory of fayence; the paste is almost of eggshell lightness and substance, and the vessels are very elegant in form and beautifully painted. At the Paris Exhibition the ware was much admired, and he obtained a first-class medal in 1856. In the Victoria and Albert Museum are ten pieces, bought at that time for £16 and £8; the others at less price.

T
Marzy (Nievre)
1855

ROUEN (Seine-Inférieure). There was an establishment for the manufacture of pottery at Rouen early in the sixteenth century, which was evidently in great prosperity in 1542. There are two remarkable pictures which decorated the walls of the conservatory of Orleans House, Twickenham, when it was the mansion of H.R.H. the Duc d'Aumale; they formerly formed part of the pavement of the Château d'Ecouen, bearing the arms of Montmorency. These pictures are formed of a number of tiles placed in juxtaposition, representing the stories of Marcus Curtius and Mutius Scævola, and on them is written "A Rouen, 1542"; they each measure 5 feet 3 inches high by 6 feet 4 inches long.

A ROUEN
1542.

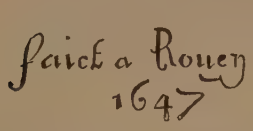
M. E. Gosselin (*Glanes Historiques Normandes: les Potiers, Briquetiers, Tuilliers et Emailleurs de Terre de Rouen, XVième et XVIième Siècles*, Rouen, 1869) quotes several documents, wherein is named a certain Masseot Abaquesne who is styled "emailleur en terre." Masseot or Masso was at that time a sort of nickname for Thomas. In one of these acts, dated May 1545, Masso Abaquesne, "emailleur en terre," treats with an apothecary of Rouen to supply him with enamelled earthen utensils necessary for the "estat d'apothicairerie"; the order is for 346 dozen pots of all sorts, and as the potter is interdicted from supplying any other person during the delivery and for six weeks after, it is probable the apothecary purchased them for sale.

The next important document is of March 1548. It is the receipt for "cent escus d'or soleil" remitted to "Masseot Abaquesne, emailleur en terre, demeurant en la paroisse Notre Dame de Sotteville-lez-Rouen, par un notaire royal, au compte de hault et puissant Seigneur Messire le Connestable, grand maistre de France, pour certain nombre de carreaux de terre emaillée que le dit Abaquesne s'estoit soumis et obligé à faire au dit Sieur Connestable." The receipt is signed by Masso Abaquesne, by his wife Marion Durand (a cross), and their son Laurent.

In 1564, Masso Abaquesne being dead, his widow, Marion Durand, treats in her own name with the Abbé of a monastery in Normandy "pour la fourniture de quatre milliers de carreaux émaillés de couleurs d'azur, blanc, jaulne et vert, bon, loyal et marchand; suivant un patron paraphé et signé au prix de trente-six livres le mille."

In 1543 there is an act of the placement of an apprentice with Masseot Abaquesne, "qualifié de bourgeois et de marchand, moyennant la

nourriture et le logement, en plus d'une somme de vingt quatre livres tournois." From this period until the middle of the seventeenth century no notices of the Rouen fayence have been discovered. The descriptions of pottery are very varied, and there were many establishments; among them we find a grant of privilege for fifty years, accorded to Nicolas Poirel, Sieur de Grandval, in 1646. The mark in the margin, "faict a Rouen, 1647," is attributed to him. It is on a circular plate in blue *camaieu;* in the centre is a female centaur, and a border of four octagonal medallions and flowers, in the Persian style (Collection Gouellain at Rouen). It is found also on a vase in the Collection of M. Pottier, of the same city. The fayence of Poirel de Grandval was in imitation of Delft, and he brought his workmen thence. Another grant of privilege was given to Edmé or Esmon Poterat of St. Sever, Sieur de St. Étienne, in 1673. According to a deed recently discovered by M. Pottier, he died in 1687, and was succeeded by his son, Louis Poterat, who had carried on a rival establishment at Rouen, and who was also one of the earliest makers of European porcelain.



Decrees were also granted to Le Vavasseur, Pavie, Malétra, Dionis Lecoq de Villeray, Picquet de la Houssiette, and de Barc de la Croizille. Gournay, in his *Almanach Général du Commerce,* mentions Belanger, Dubois, Flandrin Hugue, Valette, Dumont, Jourdain, La Houssiette, and Vavasseur; in the English style, M. Sturgeon. In none of these, however, do we find *Dieu* or *Gardin,* whose names appear on the ware.

The fabriques which have imitated more or less the Rouen style are Lille, Paris, Sinceny, Marans, Nantes, Moustiers, and Nevers, and they are in some instances very difficult to distinguish.

The following list of potters is taken from the notes of the late M. André Pottier, published by his executors.

RUE D'ELBEUF.

Edmé or Esmon Poterat, 1644: remplacé par M. de Villeray en 1722; puis Dionis en 1740.
Charles Thomas Antoïne Mouchard, 1749.
Pierre Dumont, 1774.
Guillaume Heugue, 1774, associé à sa mère en 1775.
Michel Antoine Guillaume Heugue.
Seraphine Heugue.
Hubert Le Tellier, 1781.
Louis Jean Baptiste Picquet de la Houssiette, 1788.
Pierre Charles Le Page, 1798.
Guillaume Tharel, 1798.
Anne Jeanne Le Boullenger.
Nicholas L'Homme.

RUE DU PRE.

Louis Poterat, Sieur de St. Etienne, 1675.
Madelaine de Laval, veuve de St. Etienne, 1710.

Jean Bertin, 1720; Veuve Huet Bertin, 1740.
Nicolas Fouquay, 1720; successeur Girard de Raincourt, 1742.
Guillaume François Heugue, 1720, se transporte Rue St. Julien.
Michel Mathieu Vallet, père et fils; Mathieu Vallet; Mathieu Amablè Vallet; Pierre Alphonse Vallet, 1756.
Jean Baptiste François Augustin Heugue, 1774.
Marie Adelaide Julie Heugue, 1788.
Pierre Paul Jourdain, 1788.
Claude Legrip, 1798.

RUE TOUS-VENTS.

Jean Guillibaud, 1720; Veuve Louë Guillibaud, 1740.
Jacques Nicolas Levavasseur, 1743; veuve, 1755.
Marie Thomas Philémon Levavasseur.
Amadée Lambert and Adrien Heugue.

RUE ST. SEVER

Cauchois, 1712; André Pottier, successeur.
Jacques Nicolas de la Mettarie, 1719.
Pierre Jacques de la Mettarie.
Pierre Paul Caussy, 1720.
Pierre Guillaume Abraham Heugue, 1722.
Faupoint, 1722; Carré, 1722.
Jean Baptiste Antoine Flandrin, 1740.
Pierre Mouchard, 1746; associé en 1757 à Debarc de la Croisille; Gabriel Sas, successeur.
Jean Baptiste François Heugue, 1774.
Charles Framboisier et Veuve Framboisier, 1774.
Jean Nicolas Bellenger fils; Louis Cornu.
Jacques Charles Noël Dubois; Charles Guillaume Dubois.
Jean Baptiste Dupray; Jean Mathieu Vallet.

RUE ST. JULIEN.

Pinon, 1722; Maugard or Maugras, 1722.
Guillaume François Heugue, 1740, venant Rue du Pré.
François Henri Heugue, François Philippe Heugue.
Nicolas Louis François Macarel, 1740.
Pierre Michel Macarel, 1749.
Nicolas Roch Macarel, 1774.
Pierre Nicolas Robert Macarel.
Nicolas Maletra, 1740; Veuve Maletra, 1749.
Robert Thomas Pavie, 1754, mort en 1777.
William Sturgeon, 1770.

This list is far from being complete; among others we may note: Gabriel Fossé, established in 1739, succeeded by his widow. Bréard, about 1720. A decree of 7th July 1781 authorises Messrs. Macnemara, William Sturgeon, Simon de Suzay and Letellier to establish a *manufacture royale*. Specimens were made in 1783, but the opposition of other manufacturers stopped the enterprise. The number of fabriques was limited to eighteen; some of these had three kilns, so that the quantity produced need not be wondered at. Pierre Chapelle, whose pieces are hereafter mentioned, were signed in 1725, and made at the fabrique of Madame de Villeray; these are perhaps the finest known; he died in 1760, at the age of seventy-five. He had a brother, a son, and a nephew, who also painted on fayence. Claude Borne, 1736 to 1757; and many others.

We are inclined to think there was really no special mark of this fabrique. There was no rival and no competitor which would make it necessary to have a distinctive sign. It is true the fleur-de-lis was occasionally used, but the pieces so marked form the exception, and the monograms so frequently found on the Rouen ware are probably those of painters.

At the commencement of the eighteenth century, especially during the epoch of a ceramic painter named Guillebaud, about 1730, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied, and possessed a special physiognomy; the subjects were landscapes and buildings, with figures, fantastic birds, dragons, and marine animals, in blue, yellow, green, and red, bordered with the square Chinese ornaments. M. Jules Greslou places this (*sans grand certitude*) as the mark of M. Guillebaud; it is on a *porte huilier*, covered in floral arabesques in red and blue, finely painted.



Brument 1699. A bowl, which has descended by inheritance to a family named Le Brument, of Rouen, has this signature; it is ornamented with designs of cartouches, scrolls, and leaves.

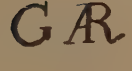
When Louis XIV. sent his silver plate to the Mint to assist in defraying the expenses of the war, he had a service made at Rouen, which bears the mark of the fleur-de-lis.



Another mark of a fleur-de-lis, quoted by M. Jacquemart.



Some pieces were made in the forms of birds and animals, such as were served at table, as pheasants, hares, ducks, &c. Mr. H. G. Bohn had one specimen, of a turkey, marked as in the margin, with two batons crossed beneath.



The mark of M. Guillebaud about 1730, decoration *à la corne*—Guillebaud à Rouen.

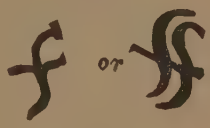
The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are in good taste, decorated in blue *camaieu* and in polychrome, some in the Nevers style, of white on blue ground, but of paler colour. It is the most artistic of all French

fayences, by reason of the national character of its decorations; the pieces were often of large size, as fountains, vases, &c. There are many fine specimens in the Museum at Sèvres, some painted with arabesques, and armorial escutcheons, and the Victoria and Albert Museum is very rich in fine specimens of this decorative fayence, several of which are illustrated in the useful little hand-book to "French Pottery" published by the Education Department. The collections of M. Leveel of Paris, recently purchased for the Museum of the Hôtel de Cluny, and that of M. Pottier of Rouen, are also noted for their specimens of "Rouen." The letters on the ware are very numerous; some of them are given in the margin. In the Collection of M. Edouard Pascal are the following:—D V: P P: B B: P D: M D: D: L D: L: A D: H V: D Z: G: F D, &c. A salad bowl in the same Collection has the name of "Nicolas Gardin, 1759."









The mark of Nicolas Gardin about 1760, on a plate painted with trophies of torch, arrows and quiver, called fayence *au carquois*, scrolls on the border. Two fine polychrome plates, 20 inches diameter, in the Dejean Collection, Paris, for which he paid £60, painted with Judith and Holofernes, and Christ and the Woman of Samaria, have the signature of the potter *Leluu*. This mark is on a large octagonal plate, painted in red and blue border of arabesques; in the centre a basket of flowers.





Rouen. On an earthenware tureen with a group of dead game in relief on the cover, but of inferior quality to the Rouen fayence generally; in the Victoria and Albert Museum. There is also a Rouen fayence ewer, painted with "St. Jeanne," and a landscape, dated 1737.

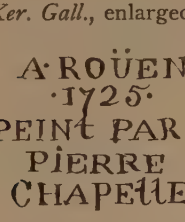


In the petition of the *faïenciers* to the National Assembly in 1790 there appear to have been sixteen fabriques of various kinds of fayence in active operation, being more than was allowed in any other city in France,—there being at Paris, 14; at Nevers, 12; at Marseilles, 11; Bordeaux, 6; Moustiers, 5.

There are some specimens of later Rouen fayence in the Sèvres Museum, from M. Letellier in 1809; M. de la Metterie in 1823, and M. Amadée Lambert in 1827; but we do not know when or by whom these establishments were founded.

There is a very fine specimen of Rouen ware of the beginning of the eighteenth century—a bust of Flora, on a long pedestal, the drapery and pedestal diapered with flowers and arabesques, height 7 feet 3 inches, pre-

sented by the late Duke of Hamilton to the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, figs. 121–129.)



This mark, within a wreath, is on a celestial globe with the constellations in colours, supported on a pedestal, cherubs' heads on the four angles, and between the four elements. The companion is the terrestrial globe, similar, but with the Four Seasons on the pedestal, and stand of four lions' heads and shoulders; about 4 feet high. These very fine spheres were exhibited in Paris at the Exposition of 1867, painted by Pierre Chapelle in the fabrique of Madame de Villeray, Faubourg St. Sever at Rouen, and they decorated the vestibule of the Château de Choisy-le-Roi.

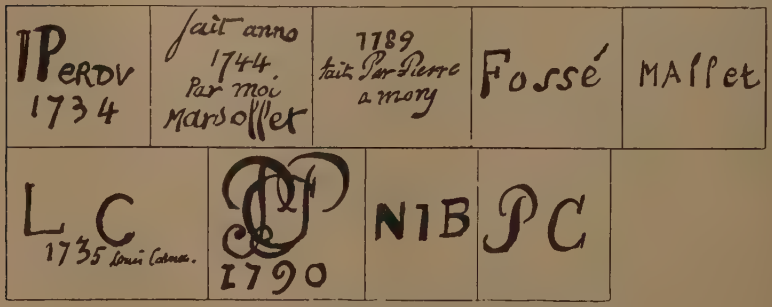
Collectors of Rouen, as of the other fayences of the French School, should be very wary of the imitations made in quantities in Paris, with which the market is flooded. Genuine specimens are rare, and are only offered for sale at the dispersion of some famous collection.

To the school of Rouen belong the fayence of Paris, St. Cloud, Sinceny, Quimper, and Lille.

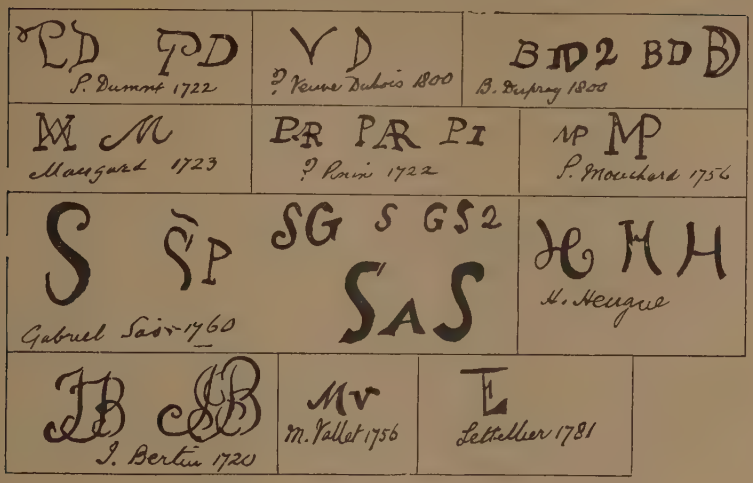
Herr Jännike gives the following signatures as occurring on specimens of Rouen fayence:—



Signature of Le Vavasseur in 1743. *Signatures of Guillebaud in* 1730. *Signatures of Claude Borne.*



Signature of N. J. Bellenger, 1800. *Initials of P. Caussy,* 1720.



NIDERVILLER (Meurthe). Established about 1760 by Jean Louis, Baron de Beyerlé. The pottery is in the German style, in consequence of German potters being employed, and is remarkable for the richness and delicacy of its decoration; it is most frequently painted with flowers in bouquets and garlands. The buildings were constructed after his own plans, and being a good chemist, he brought the wares to great perfection. He was associated with a German named Anstatt or Anstette, and no expense was spared to ensure success; the fine fayence figures and groups are well modelled. About 1780, four years before his death, the estate was purchased by General Count Custine, and carried on by him under the direction of M. Lanfray, principally in the manufacture of porcelain.

It is probable that Custine became proprietor before this date, for a plate with the date 1774 bears the mark of two C's crossed, and in front the same monogram surrounded by palm branches, with the motto "Fais ce que tu dois, advienne ce qui pourra," evidently made for his own use. In the Collection of M. Meusnier.

The following document, quoted by M. A. Jacquemart (*Merveilles, &c.*, part iii. p. 78), seems to disprove the assertion of its German origin, the names being rather of a French character.

Etat Exact de Tous les Exempts de la Subvention qui sont actuellement dans ce Lieu de Niderviller, leurs Noms et Surnoms, et cela pour l'Année 1759.

Le Sieur François Anstette, controlleur de la manufacture, gagne environ trente sols par jour.

Le Sieur Jean Baptiste Malnat, directeur de la même manufacture, a cinq cens livres par an de gage.

Michel Martin, peintre, gagne environ vingt sols par jour.

Pierre Anstette, peintre, gagne environ vingt-quatre sols par jour.

Joseph Secger, peintre, gagne environ vingt sols par jour.
Fréderic Adolph Tiebauld, garçon peintre, gagne environ vingt-quatre sols par jour.
Martin Schettler, garçon peintre, gagne environ quinze sols par jour.

Augustin Herman, garçon peintre,	„	„	vingt „ „
Daniel Koope, garçon peintre,	„	„	douze „ „
Michel Anstette, garçon peintre,	„	„	vingt-quatre sols par jour.
Jean Pierre Raquette,	„	„	dix-huit „ „
Nicolas Lutze, garçon peintre,	„	„	vingt „ „
Deroy, garçon mouleur,	„	„	vingt „ „
Charles Lemire, garçon sculteur,	„	„	vingt-quatre „ „
Jean Thalbotier, garçon peintre,	„	„	vingt „ „
Philip Arnold, garçon sculteur,	„	„	vingt „ „

Signed by the Mayor, Syndic, and échevin at Niderviller, 1759.

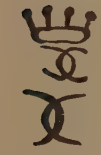
The sculptor Charles Sauvade *dit* Lemire, from the frabrique of Lunéville, was the author of those charming statuettes to which Niderviller owes so much of its reputation. This artist had, during more than twenty years, the artistic direction of the fabrique. At first he was employed in the manufacture of fayence, and modelled some of those graceful figures which Cyflé had brought into fashion; he also made them in porcelain. Lemire remained at Niderviller until 1806 or 1808.



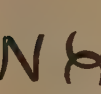
NIDERVILLER. The monogram of M. de Beyerlet of Niderviller or Niderville.



NIDERVILLER. General Custine succeeded Beyerlet. This mark was the first used under his direction.



NIDERVILLER. Another mark of General Custine, on fine fayence as well as on porcelain,—the two C's with or without a count's coronet: used about 1792; he was beheaded in 1793. The two C's are also found on the German porcelain of Ludwigsburg, but surmounted by an Imperial crown with a cross at its apex. There are several specimens in the Sèvres Museum; and on jugs of white fayence with coloured designs. (*Ker. Gall.*, enlarged edition, figs. 148, 149, 150.)



NIDERVILLER. On an oval fayence dish painted with flowers, rococo border of yellow, blue, and lake, green leaves; marked in blue *au grande feu*.

Herr Jännike gives these additional marks of Niderviller pottery:—



BESANÇON (Doubs). M. Bulliard, fabricant, sent some services in 1809 to the Sèvres Museum of ordinary white and brown fayence.

D'Annet (Château). Italian school; fine fayence. M. Brongniart gives this mark from an enamelled tile for pavements or walls, in the Sèvres Museum, from the Château d'Annet. Sixteenth century.



Lunéville (Meurthe). Established 1731. The most ancient fabrique of fayence was that established in one of the faubourgs at Willer by Jacques Chambrette towards the end of the reign of Leopold, to whom the Duke François III. accorded privileges by letters patent on the 10th of April and 14th June 1731. The proprietorship passed into the hands of Gabriel Chambrette, his son, and Charles Loyal, his son-in-law, as shown by the letters patent of the 17th of August 1758. These documents speak of them as being directors of the manufactory at Willer for making ordinary fayence and *terre de pipe*, and accord to it the title of the Royal Manufactory or *Manufacture Stanislas*. In 1778 it was sold to Messrs. Keller & Guérin; they make fayence of blue decorations like Nevers, and rose and green like that of old Strasbourg: it is still carried on by the grandson of M. Keller. Schneider was a celebrated potter who worked at Lunéville. Large figures of lions, dogs, and other animals, sometimes of the natural size; pierced fruit baskets, like the German, &c., were made here in the eighteenth century. The name of the town is frequently printed at length, as on two large dogs in the Musée de Cluny. In 1790 there were three fabriques in active operation (*Ker. Gall.*, enlarged edition, figs. 141–144.)

K. & G.
LUNEVILLE.

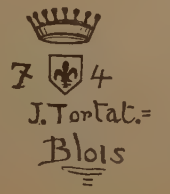
Blois. There was a manufactory of fayence here in the seventeenth and eighteenth centuries. M. Ulysse Besnard, director of the Blois Museum, informs us that it was of a superior quality, with pure white stanniferous glaze, decorated with enamel colours, equal to the most successful productions of Nevers and Rouen; some specimens are signed Lebarquet.

LEBARQUET.

This mark, of recent date, occurs on each of a pair of candlesticks, painted with scrolls, masks, mermen, &c., in purple, orange, and green, in the Victoria and Albert Museum; it is engraved in the *Keramic Gallery*, enlarged edition, fig. 110; the numerals refer to the date, 1866.



Blois. Maiolica, decorated with arabesques in the style of the sixteenth century, with a crown above a fleur-de-lis; well painted on yellow ground.



Nancy. On the 11th January 1774, the Sieur Nicolas Lelong was authorised to establish a fayence manufactory in the Faubourg de Saint-Pierre. This decree, dated 24th April 1774, was not the only one granted; for the *biscuit de Nancy* is frequently referred to.

Rambervillers (Vosges). This fayence manufactory is spoken of by Gournay, and is also in the list of 1791: "Ses faïences tiennent le feu, elles ont une blancheur et une beauté qui approchent de l'émail; on les orne de peintures fines." Carried on by M. Gerard.

Arbois (Jura), Franche-Comté. A manufactory of fayence existed here early in the eighteenth century. In the Sèvres Ceramic Museum there is a bowl with two flat handles, rudely painted with a cock, inscribed Joseph Laurent d'Arbois, 1746. The *Almanach de Gournay* in 1788 speaks of a fabrique here directed by a potter named Giroulet.

Bellevue, near Toul (Meurthe). A person named Lefrançois first established a manufacture of fayence here in 1758. On the 1st May 1771 he disposed of it to Charles Bayard and Francis Boyer, who by an *arrêt* of Council of 13th April 1773 were thereby authorised to carry it on; of which the following is an extract: "Sur la requête présentée au Roy, etc. . . . par Charles Bayard, ci-devant directeur de la manufacture royale de fayance et de terre de pipe à Lunéville et François Boyer, artists dans le genre de fayancerie, Sa Majesté a autorisée l'établissement formé à Bellevue, ban de Toul, géneralité de Metz, d'une manufacture de fayance et terre de pipe fine et commune, et leur a permis de continuer à y fabriquer, vendre, &c., pendant quinze ans," &c. Three months later another *arrêt* extended their privileges and permitted them to use the title of *Manufacture Royale de Bellevue*. Cyflé and other celebrated artists furnished some charming models; subsequently François Boyer was sole proprietor, and carried it on until 1806, when he was succeeded by M. Georges Aubry.

Toul (Meurthe). A manufacture, we are informed by the *Almanach de Gournay*, was carried on here in 1788 by MM. Bayard, père et fils. It is therefore probable that Charles Bayard quitted Bellevue about that time. The objects produced here in fayence and *terre de pipe* are therein much extolled: groups, figures, busts, vases painted and gilt, medallions, &c., after the designs of the great masters. Herr Jännike gives a capital T. with a line above it as the mark of this fabrique, and J. Aubry *aîné* as the name of the potter or painter.

Strasbourg (Bas-Rhin). The name of Hannong or Hanung has been associated with this important fabrique from its commencement to its close. The first potter of this name was a maker of stoves of green enamel, ornamented with subjects in relief, like those of Nuremberg. Towards 1709, Charles François Hannong created in the Rue du Foulon a manufactory of pipes; ten years later, a German fugitive, Jean-Henri Wackenfeld, came to Strasbourg and tried without success to found a porcelain manufactory. Charles Hannong, taking advantage of this circumstance, took Wackenfeld into his service in September

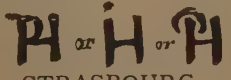
1721, and being well versed not only in the process of porcelain but also of fayence, this association proved successful in developing both.

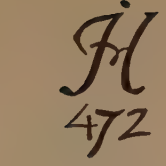
In 1724, the works not being sufficiently large for the increasing business, a second fabrique was taken at Haguenau in the same department. Charles Hannong being advanced in years, relinquished the two manufactories into the hands of his two sons, Paul Antoine and Balthasar, who had long been associated with him, on payment of a certain annuity, by an agreement dated 22nd September 1732. The old man died 19th April 1739, ætatis seventy. In 1737, Balthasar having dissolved partnership with his brother, took for his share the establishment at Haguenau, leaving Paul Antoine alone at Strasbourg. The latter continued perfecting his productions, which had a very extensive sale. In 1744 Paul had discovered the art of applying gold to his fine white enamel, and profited by the occasion of a visit of Louis XV. to Strasbourg to present to him the first specimens.

This prosperity was not destined to last long, for Paul Hannong's successful attempts to make porcelain aroused the jealousy of the Royal fabrique, and in February 1754 a decree was issued prohibiting the manufacture and sale of porcelain in France, and he was compelled to remove to Frankenthal in the Palatinate. Pierre Antoine, one of the sons of Paul, took the fayence works at Strasbourg, on the death of his father in 1760, and the eldest son, Joseph Adam, inherited those at Frankenthal. Paul Adam Hannong died at Strasbourg, 31st May 1760, in the sixtieth year of his age; he was twice married, and had fifteen children. The two sons here named were his successors in the fabriques of Strasbourg and Haguenau. Not being a man of business like his father, and entering into speculations, Pierre Antoine sold to Sèvres the secret of making hard porcelain, and abandoned the direction of his works to the Widow Löwenfinck, and subsequently ceded them to his brother Joseph; and when the decree of 1766 permitted the fabrication of porcelain decorated in blue or *camaieu*, he made that and fayence simultaneously. Eventually difficulties arose relating to the payment of dues to the Receiver-General of the Bishopric of Strasbourg for funds advanced to the potter, which caused his ruin. The Prince-Bishop seized and sold the works, after having imprisoned the debtor, and, notwithstanding his strenuous efforts to re-establish his credit and his reputation, the unfortunate Joseph Hannong was obliged to flee into Germany, where he died. Thus the kilns of Strasbourg ceased work altogether in 1780. (*Tainturier.*)

The notice of Vincennes fayence, which was also produced by the Hannongs, should be referred to in connection with these remarks.

The ware is generally decorated with flowers in red, rose-colour, and green; a clock-case, in the Leveel Collection, Paris, has the name of the town at length.





STRASBOURG. Joseph Hannong. This monogram is on a pair of fayence bottle-stands (*porthuiliers*) in Captain Langford's Collection.



STRASBOURG. Hannong. On the figure of a bagpiper, of coarse white ware, artistically modelled; the mark is in pale blue. In the possession of the Rev. R. Waldo Sibthorpe.



STRASBOURG. This mark in blue is found upon the early pottery. Hannong's father was a tobacco-pipe maker.

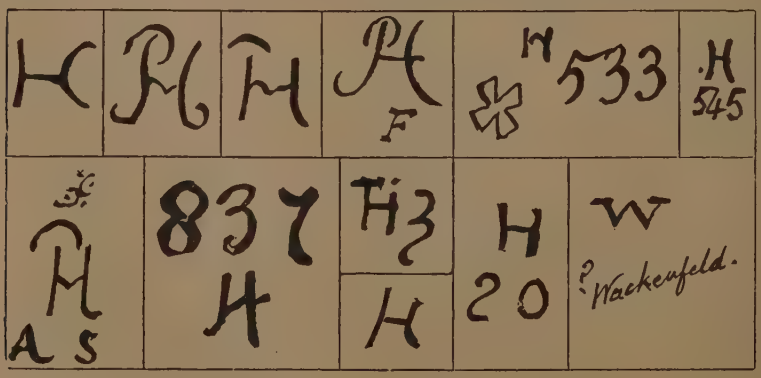
The marks of the Hannongs are frequently accompanied by a number, and sometimes a letter indicating the pattern, to enable the merchants to give their orders to the manufacturers without making any mistake; a plan also adopted at Delft in many fabriques.

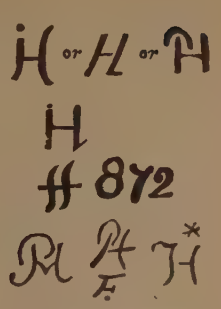


STRASBOURG. This monogram of Joseph Hannong is on a fine plate, with designs in blue, green, and yellow, somewhat similar to the fayence of Marseilles or Moustiers; marked in blue under the glaze.

There are some fine specimens of Strasbourg fayence in the Victoria and Albert Museum, notably a clock-case and bracket surmounted by a figure of Time, and a fountain representing Amphitrite on a shell drawn by a dolphin. These are illustrated in the useful little handbook of "French Pottery" published by the Education Department.

The following marks, chiefly initial letters or monograms of the different Hannongs, are given on the authority of Herr Jännike:—





Marks of Paul and Joseph Hannong.

The fayence of Strasbourg has been imitated in the South of France, especially at Marseilles. They are much alike, and frequently without marks, but may be known by this peculiarity: the fayence of Strasbourg has quite a plain surface where the colours have been laid on, whilst that of Marseilles has nearly always the colours in slight relief, and may be known by passing the hand over the decorated portions. German workmen were employed.

Haguenau. Established in 1724 by Charles Hannong, and continued by his son Balthasar in 1737. Paul Antoine Hannong subsequently had the works, and in 1752 he engaged the services of a certain H. E. V. Löwenfinck. On the death of Paul in 1760, the establishment became the property of Pierre Antoine Hannong, who took as a partner Xavier Hallez; it was eventually ceded to the Widow Anstett, and in 1786 the firm was Anstett fils, Barth & Vollet. It is now difficult, if not impossible, to separate the marks of Strasbourg and Haguenau, as the same marks were probably used at both factories.

Vaucouleurs (Meuse). This fabrique was founded by Sieur Girault de Berinqueville by an order of council, December 16, 1738. The products were a very fine and well-worked fayence, richly decorated in the Chinese style of Strasbourg, with rock-work and flowers. There were some *pot-pourri* vases at the Paris Exposition, surmounted by flowers in relief and handles formed of groups of flowers. This fabrique is mentioned in the list of fayenciers in 1790 (p. 171).

Montigny (Meuse), near Vaucouleurs. Two fabriques are alluded to in the letters patent of January 1743, which were registered in 1745, Mansuy-Pierrot and François Cartier, quoted at length in M. Jacquemart's *Merveilles*, &c., part iii. p. 88. Neither the marks nor the products are known.

Les Islettes (Meuse). This establishment, probably of still earlier date, was in 1737 under the direction of a M. Bernard, at which time Joseph Le Cerf, a painter of renown, decorated the ware; he afterwards went to Sinceny. We are not able to identify its earlier products. At the Paris Exposition some pretty specimens of recent work were exhibited by M. Maze Sencier.

Moustiers (Basses-Alpes), Midi. Fine fayence, 1686 to 1800. We

have no record of the origin of this important fabrique ; but a manuscript read before the Academy of Marseilles in 1792, now preserved in the library of that city, gives us an insight to its history. It informs us that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, and knowing the importance of that already existing in Provence, the Comte d'Arenda, then Minister (1775 to 1784), engaged workmen from Moustiers and Marseilles to go to Denia, where, having expended a great deal of money in re-establishing the pottery and in making experiments to improve the colours, especially the blue, hitherto only known in France, it proved unsuccessful and was abandoned. One of the artists, of the name of Olery, returned to Moustiers and established himself there, where Clerissy had already made beautiful fayence, and was making a rapid fortune. With the knowledge he had acquired in the employment of colours and by introducing new forms, he soon surpassed Clerissy; but not being prudent, economical, or rich, his secrets became known, and he sank into mediocrity.

It is only within a few years that the fayence of Moustiers has become known to amateurs, and M. Brongniart makes no mention of it in his Treatise on Pottery published in 1844. It had been indiscriminately attributed to Rouen or Marseilles, and by some even to St. Cloud, but the researches of M. Riocreux of Sèvres, Messrs. Jacquemart and Le Blant, Dr. Bondil of Moustiers, M. Davillier, and others, have thrown considerable light upon its early history. According to M. Davillier, in the archives of Moustiers the name of Pierre Clerissy occurs in 1677 and 1685 without any mention of his profession, but in the year 1686 is found the baptism of Anne, daughter of Pierre Clerissy, "maitre fayansier." This is the earliest record of a manufactory here. In subsequent registers he is called "marchand faiencier," and on the 25th of August 1728 his death is recorded at the age of seventy-six. About the year 1686, therefore, at the age of thirty-four he probably founded this manufactory, which he directed for forty-two years. A second Pierre Clerissy, son or nephew of the first, born in 1704, having made a large fortune in the same business, was in 1743 ennobled by Louis XIV., under the title of Baron or Comte de Trévans. He associated himself with Joseph Fouqué, to whom the fabrique was eventually ceded between the years 1740 and 1750, and it has been continued uninterruptedly by members of the same family until 1850.

In the same archives for the year 1727, a certain Pol or Paul Roux is mentioned as "maitre faïencier" of this town ; and in the year 1745 is the entry of the death of Marie, daughter of Joseph Olery, "maitre fabriquant en fayence."

We have, therefore, evidence of at least three manufactories of fayence existing in 1745. From the middle of the eighteenth century other fabricants, prompted by the prosperity of Clerissy, Olery, and Roux, came to establish themselves at Moustiers. In 1756 we are informed there

were seven or eight, and in 1789, according to Dr. Bondil, these were increased to eleven: their names were Achard, Berbiguier et Féraud, Bondil père et fils, Combon et Antelmy, Ferrat frères, Fouqué père et fils, Guichard, Laugier et Chaix, Mille, Pelloquin et Berge, Yccard et Féraud.

M. l'Abbé Féraud, in a letter to M. Davillier, mentions also the Brothers Thion as possessing a very fine fabrique, and he adds that the Fouqués were the last who attempted to revive the manufacture of painted fayence. M. Fouqué, a descendant of the above, speaks also of another faïencier named Barbaroux.

The products of the Moustiers fabricants may be divided into three periods:—

1st Epoch. Towards the end of the seventeenth century; the subjects are hunting scenes, after Tempesta, Frans Floris, &c., painted in blue *en camaieu*, escutcheons of arms, champêtre scenes, and figures in the costume of Louis XIV., mythological and biblical subjects, with arabesque borders of the same colour. The outlines are sometimes lightly indicated in violet of manganese. These early specimens of Pierre Clerissy have no marks or signatures.

2nd Epoch. From the commencement of the eighteenth century to about 1745. The specimens of this period are better known to amateurs, and not so rare; they are also decorated in blue *camaieu* in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, amongst which are cupids, satyrs, and nymphs, terminal figures, garlands of flowers, masks, &c., and canopies resting upon consoles or brackets, from which hang drapery, bordered or framed with foliage, and hatched spaces, mythological personages, vases of flowers, fountains, and other designs being frequently introduced: the centre subjects are classical or champêtre figures in costume of the time, sometimes coats-of-arms. Some of the fayence of this period is painted in cobalt blue in the Chinese style, which M. le Baron Davillier attributes to Pol Roux, and refers to a similar plate in the Sèvres Collection bearing the arms of *le grand Colbert*. The former he assigns to Clerissy. None of these bear the mark of the potter, but a few have the initials of the decorator.

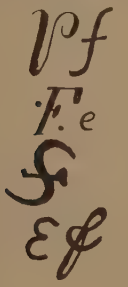
3rd Epoch. From 1745 to 1789 the fayence is mostly painted in polychrome; some specimens are found in blue *camaieu*, but they are exceptions, and seldom in the Bérain style of arabesques; the colours are blue (which prevails), brown, yellow, green, and violet; on some, which are rarely met with, a red is introduced which sinks into the enamel in a furrow. The decorations on this ware are garlands of flowers, fruit, and foliage, finely painted, sometimes with mythological subjects, medallions enclosing cupids, busts of gods and goddesses, warriors, &c.

Other patterns of this period consist of grotesque figures or caricatures, sometimes in green and yellow, and sometimes *en grisaille* in the style of Callot; men with asses' ears playing upon their noses, which are shaped like trumpets; apes dressed in extravagant costume, riding upon

impossible animals, chimeræ, &c. These are by Joseph Olery, and may be easily recognised, as they nearly always bear his trade mark, an O traversed by an L, the first two letters of his name, frequently accompanied by the initials of the decorator.

The population in 1789 was more than 3000, but at the present day it does not amount to above 1300, and there are only two manufactories of ordinary white fayence, that of M. Féraud and of Messrs. Jauffret & Mouton.

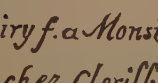
The outlines of the designs were transferred to the surface of the ware before it was painted, by means of paper patterns pricked with a fine needle and powdered with charcoal, so that the subject could be reproduced as often as required. Many of these pricked paper patterns are in the Sèvres Museum, and M. le Baron Davillier had about eighty more, some dated 1752 to 1756 (their authenticity is proved by the paper mark), the subjects too being of the same character as on the ware just described.



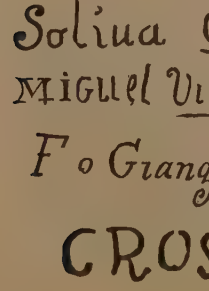
Moustiers. These marks are found separately upon the blue *camaieu* pieces; possibly the F may be intended for Fouqué, successor to Clerissy. A great many other letters are found upon this ware, but as we cannot tell with any degree of certainty whether they denote the potter's or painter's names, it is useless to reproduce them.



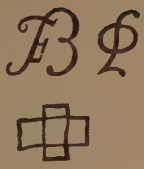
Moustiers. Another mark given by M. le Baron Davillier.



Moustiers. This is one of the earliest marks known, painted by Gaspard Viry for Pierre Clerissy. His name frequently occurs in the minutes about the year 1698, where he is styled *painter;* it occurs on a dish painted in blue, with a boar-hunt after Tempesta, with arabesque border, formerly in the possession of M. le Baron C. Davillier. The name of Jean Baptiste Viry, "peintre faillancier," also occurs on the register.



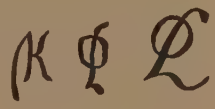
Moustiers. These names of painters, apparently Spanish, occur on some pieces painted in polychrome in the possession of M. Le Veel, M. E. Pascal, and other collectors. M. Davillier held that they formed part of a service which, according to tradition, was made for Madame de Pompadour about 1745, "au chiffre de dix mille livres," by Pierre Clerissy.



MOUSTIERS. (Olery.) Other specimens in which blue predominates, accompanied by other colours, as brown, yellow, green, and violet.



MOUSTIERS. The mark of Olery, being the first and last letters of his name. There is a basin, made on the occasion of the battle of Fontenoy in 1746, richly decorated in polychrome, with flowers, cupids, &c.; Victory in the centre, holding two flags; on one is written, "Ludovicum sequitur," on the other "Cum Ludovico delectatio," and a scroll held by cupids, with "Victoria." (Davillier Coll.)



MOUSTIERS. (Olery.) The first two marks are on a piece painted in blue *camaieu;* the other is sometimes found alone.



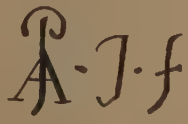
MOUSTIERS. (Olery.) With painter's initials, on a specimen in the Sèvres Museum.



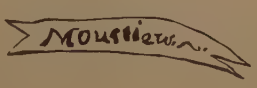
MOUSTIERS. (Olery.) On a piece painted in blue *camaieu;* accompanied by painter's marks.



MOUSTIERS. (Olery.) On a very fine dish, painted in polychrome with a classical subject and elegant borders.



MOUSTIERS. Uncertain marks, probably subsequent to Olery. The monogram P.A. is the name of the potter, perhaps Achard; the other letters refer to the painter.



MOUSTIERS. This mark, with the name of the town on a flag, is on the interior of a plate representing a view of Moustiers. (Baron C. Davillier's Collection.)

ferrat moustiers

Moustiers. Ferrat is the name of a manufacturer of this place about 1760, on an oval dish with flowers in polychrome, in the Sèvres Museum. Ferrat Frères are mentioned by Dr. Bondil as potters still carrying on business in 1789.



Moustiers. The name of Pierre Fournier de Moustiers, 1775, in a circle, occurs on the body of a gourd-shaped vessel, painted in polychrome, with garlands of flowers, intended probably for the name of the person for whom it was made.



Moustiers. On a polychrome plate dated 1778, when the decoration was in its decadence.



Moustiers. The initials perhaps of Guichard the potter. It is on a vessel with a handle and spout, called in Provence *gargouline*, painted with flowers; the mark is pounced in the manner before described, applied by means of paper pricked with a needle.

Thion à Moustiers.

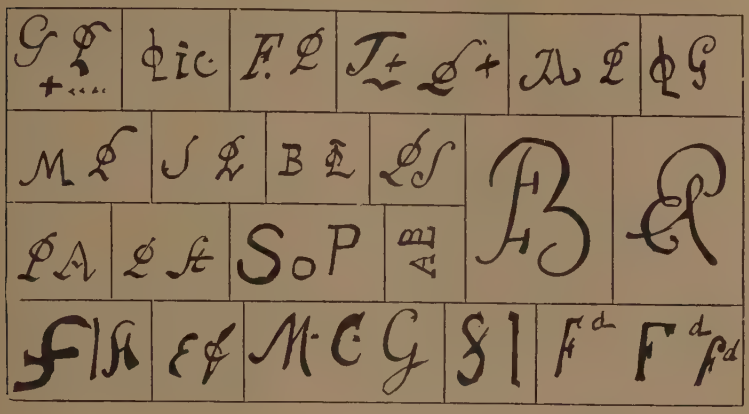
Moustiers. A potter of the name of Thion is mentioned by M. l'Abbé Féraud as having a fine manufactory here. This mark is on a tureen of the eighteenth century, painted in colours; in the possession of M. St. Leon, Paris.

Antoine Guichard, de Moustiers, 1763, le 10 X^br

Moustiers. A jug inscribed "Vive la paix, 1763." In the collection of M. Champfleury. Guichard still carried on business in 1789.

There are several very good examples of Moustiers fayence, in the shape of some plateaus, a barber's basin, plates, &c., in the Victoria and Albert Museum, and some of these are described and illustrated in the useful little handbook on "French Pottery" published by the Education Department. (*Ker. Gall.*, enlarged edition, figs. 132–136.)

These marks are also given by Herr Jännike as occurring on Moustiers fayence; many are the initials of some of the artists mentioned above:—



The signature of Féraud.

Moulins (Allier). This mark occurs on an octagonal plate of the eighteenth century, painted with figures, flowers, and birds in the Chinese style of the Rouen school, styled *à la corne*. In the Sèvres Museum. There are some pieces of white fayence and stoneware of more recent date from the manufactory of M. Massieu, 1809, in the same museum.

a moulins

Moulins. There exists in the museum of this place a statue of St. Roch, much in the Nevers style; behind it is written the name of the modeller, *Chollet*, and underneath that of the painter, *Mogain;* on the pedestal are his initials and the date (*Jacquemart*).

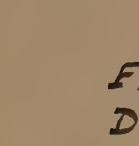
chollet ferit
de moulain
1742
eltienne mogain
1741 EM.

Poupres (Midi). There is a village near Moustiers of this name. This mark is found on the bottom of a fayence jug, painted with figures and flowers in purple and blue, *circa* 1750. Sèvres Museum.

poupre
a japonne



Marans, near La Rochelle (Charente-Inférieure). The fayence manufactory at L'Ile d'Elle being closed, another was established at Marans about 1740 by M. Jean Pierre Roussencq from Bordeaux, but they continued to draw the clay from the same place. There is a fountain in the Sèvres Museum in the style of Rouen, painted with arabesques and designs in blue, red, and yellow, with the monogram of Roussencq, 1754. A vase of this fabrique is in M. Mathieu Meusnier's Collection; it is 3 ft. high, ornamented with garlands and acanthus leaves in relief. Some of the pieces are simply marked with M, as in the margin. Roussencq died on the 17th of May 1756; the manufactory was then removed from Marans to La Rochelle.



Montauban (Tarn-et-Garonne). In the list of fayenciers in France in 1790 (see p. 171) we find one manufactory cited. Herr Jännike gives a mark with a date 1778, the initials being those of D. Lestrade, and also a script M—"*M.*"

Ardus (Tarn-et-Garonne). There existed a manufactory of fayence at Ardus, near Montauban, under the direction of a family named La Pierre. The ware produced was very coarse, in the style of Moustiers and Marseilles. M. Forestie, of Montauban, has published a work on the fayence of Montauban and Ardus; he has a large collection of the ware of the district, among which are two plates signed "D'Ardus, 1739."



Herr Jännike gives these two marks as the signatures of La Pierre and Quinquiry of this fabrique.



La Tour d'Aigues (Avignon). This fabrique was, according to M. A. Jacquemart (*Merveilles*, part iii. p. 155), created by the Baron de la Tour d'Aigues, M. de Bruni, in his own château. We do not know the date, except that it was previous to 1773, for in that year he applied for permission to join the fabrication of porcelain to that of fayence. A very curious piece made here is in the possession of M. Péchin, decorated in green *camaieu* with finely designed landscape and figures, inscribed underneath "*Fait à la Tour d'Aigues.*"

M. Ed. Pascal has also a charming oil and vinegar cruet-stand with arabesques in the style of Moustiers; it bears the mark of a tower, which we also find on a dish painted with flowers and bouquets in violet *camaieu*, and on another interesting piece belonging to M. Jules Ganonge of Nîmes:

it is an oblong dish, representing bubbling water in relief; in the centre is inserted a piece in form of a duck; the mark of *the tower* is in the middle of the dish, and inside is the date 1770. M. Bonnet of Apt has another specimen from this fabrique, presented by one of the Baron de Bruni's family. It was abandoned in 1793.

Dieu-le-Fit (Drôme). A manufactory of glazed earthenware towards the end of the last century; the name occurs in the list of fayenciers who petitioned the National Assembly in 1790. In 1834 it belonged to M. Vignal, who sent specimens to the Exposition in Paris in that year; also in 1847. Sèvres Museum.

St. Clement (Meurthe). Established about 1750. There are some specimens in the Sèvres Museum, and others of later date, 1819 and 1823. In 1834, M. Cosson, the manufacturer, sent some fayence services to the Paris Exposition. There was an extensive manufactory here in the last century, co-existent with those of Niderviller and Lunéville, of a sort of pipeclay called *biscuit*, closely imitating china. In the *Chronique des Arts et de la Curiosité* was published in 1865 a list of the moulds which still exist at St. Clement—the Belisarius, the Shoemaker, the Paris Street-Criers, the Pleasant Lesson, the Leda, Venus and Adonis, &c. &c.

Apt (Vaucluse), twelve leagues from Avignon. About the middle of the eighteenth century the fabrication of fayence commenced here, principally in imitation of jasper and brocatelle marble; it acquired considerable reputation. The manufacture of M. Bonnet was established about 1780, and is spoken of as imitating marbles; it is still carried on by his successor, producing vases of yellow clay with ornaments in relief. A vase made by M. Moulin in 1780 is in the Sèvres Museum, with ornaments in relief and festoons of various coloured pastes; in the same museum are some specimens by Veuve Arnoux in 1802. In 1806 the fabricants of Apt sent to the Exposition of National Industry at Paris specimens of their marbled ware. M. Reyraud was a potter there in 1830, and pieces marked R have been attributed to him. There is in the Victoria and Albert Museum (No. 378—1869) a jug and cover of Apt ware in imitation of marble veined in brown and yellow, which bears the impressed mark of the Widow Arnoux. (*Ker. Gall.*, enlarged edition, fig. 109.)



Goult. There was a small fabrique for fayence established at this place, which is not far from Apt, by M. de Doni, the *seigneur* of Goult. It existed from 1740 until about 1805, and its productions were similar in character to those of Moustiers. The marks as in the margin are given by Herr Jännike in his latest edition of *Grundriss der Keramik*.



Val-sous-Meudon (Seine-et-Oise). There was a manufactory of fayence here in the beginning of the eighteenth century, which existed

Claude Pelisie, 1726.

M. Sansont, 1738.

in 1818, but only produced latterly a common description of ware. A saladier or punch-bowl, belonging to M. Marne (formerly Mayor of this place), was made for his grandfather, who was locksmith to the King; it is painted in blue with a representation of a locksmith's shop and a man at the forge, inscribed "Claude Pelisie." Another plate in M. Michel Pascal's Collection is inscribed "M. Sansont, 1738." M. Lamasse of Meudon also has a specimen decorated in blue, similar to the Rouen ware.



Val-sous-Meudon. Manufactory of Messrs. Metenhoff & Mourot; stamped on plates, &c.

A specimen marked with the letter P and numeral 3 has been attributed by Dr. Graesse to the fabrique.

Arras (Pas-de-Calais). There are some specimens of glazed earthenware in the Sèvres Museum, produced by M. Fourneaux previous to 1809, but we do not know the date of its establishment.

Desvre (Pas-de-Calais). A manufactory of pottery was established in the sixteenth century by Cæsar Boulonne at *Colombert*, a village near Boulogne. It was subsequently transferred to *Desvre*, and carried on by Dupré Poulaine up to 1732. The earliest specimens we have seen are painted in blue. One, formerly in Mr. C. W. Reynolds' Collection, has a portrait of a Bishop with mitre and crozier inscribed "S. Nicolas P.P.N."; this is of the middle of the seventeenth century. Later pieces are painted with Chinese subjects, flowers and birds, in a coarse manner, the backs of the plates being brown, figures of pup-dogs, birds, &c.; a bird in the same collection has in front the initials D.P. for Dupré Poulaine (as in the margin); another has the name of the place, the colours employed on the polychrome pieces being claret of various shades, blue, yellow, and green. Mr. Reynolds obtained his specimens from the descendants of the family at Desvre. In 1764 Jean François Sta established a manufactory of fayence of a very common description, being an attempted imitation of that of Rouen. There were several other towns in the vicinity where fayence was made, but we have no reliable information respecting them.

Desvre.



Bethune (Pas-de-Calais). There is a specimen of fayence in the Sèvres Museum, acquired from the proprietor, M. Croizier, in 1809.

St. Omer (Pas-de-Calais). After attempting to found at Dunkerque a fayence manufactory, but which at the request of Dorez of Lille was

abandoned, the Sieur Saladin obtained authorisation to establish one at St. Omer. The terms of the *arrêt* are as follow; "Our well-beloved Louis Saladin, tradesman of Dunkerque, has informed us that he possesses the secret of making fayence as fine and good as that of Holland, and stoneware equal to that of England, and being informed that there is not in the vicinity any such establishment, he proposes to carry one on at St. Omer, it being fit for such an enterprise, from its canal and its proximity to the sea. We therefore permit Sieur Louis Saladin to establish in the town of St. Omer, or at the faubourg of the *Haut-pont*, a manufacture for twenty years, to the exclusion of all others within three leagues of the spot. Granted the 9th January 1751." In the Musée de Cluny there is a finely executed soup-tureen, in form of an open cabbage, and the button at top was a snail, coloured after nature; it was signed as in the margin. There was a manufactory still remaining in 1791 at the time of the petition against the English treaty of commerce.

Saint-Omer
1 59.

Havre (Seine-Inférieure). There were two manufactories of fayence here in 1790, as appears from the petition to the National Assembly, and there are some specimens in the Sèvres Museum forwarded by the proprietors, viz., M. Delavigne in 1809 and M. Ledoux Wood in 1837.

Sainte-Foy. This fabrique is noticed by M. A. Jacquemart (*Merveilles, &c.*, p. 35), but he hesitates where to place it, being of opinion rather that it was near Dieppe. The inscription in the margin is on a gourd-shaped vase, painted with flowers and figures in the costume of the time of Louis XV.

"Fait par moi Laroze fils, a Sainte-Foy."

Aulnay (Savoy). There was a fabrique of fayence here towards the end of the last century conducted by M. G. Muller; some pieces were sent to the Sèvres Museum in 1809.

Forges-les-Eaux (Seine-Inférieure). There was a manufactory here towards the end of the last century of English stoneware, which originated, according to Dr. Warmont (*Faïence de Sinceny*, p. 40), with some pupils from the establishment at Douai, worked by the Brothers Leigh from England. There are some specimens in the Sèvres Museum contributed by the following proprietors: M. Mutel & Co. in 1823, M. Ledoux Wood in 1823, and Messrs. Destrées & Damman in 1849.

Douai (Nord). Established 1782. Two brothers of the name of Leigh, from England, were engaged by M. George Bris of Douai to superintend the manufacture of English stoneware and fayence; vast buildings were erected expressly and kilns constructed to carry on the pottery on a large scale in the Rue des Carmes (now a Normal School). This manufactory, of which the products are much sought after by amateurs on account of their elegant forms, was the first of the kind established in

France; it was directed by Messrs. Houzé de l'Aulnoit & Co., who afterwards ceded it to a M. Halsfort. In 1788 Gournay mentions him as director, and M. Jacquemart tells us that it was to the competition of his stonewares and "cailloutages" that the potters of Saint-Amand attributed the decline of their manufactories. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Montereau, Chantilly, Forges, and other places in France.

In the petition to the National Assembly in 1790 there were two potteries here, and a recent manufactory was conducted by Messrs. Vincent, Nachet & Co., of which specimens were sent to the Sèvres Museum in 1832.

Angoulême (Charente). It was not actually in Angoulême, but, according to M. Jacquemart, in the Faubourg de l'Houveau, where the manufactory was situated, under the direction, in 1784, of *Veuve Sazerac, Desrocher & fils*. The Museum at Limoges possesses a curious lion holding a shield of the arms of France; round the base is placed, in Roman capitals, A Angoulême de la Fabrique de Madame V. S. D. et F. 28 Aout; behind the shield is the date 1784. It was still at work in 1791, and was subsequently owned by M. Durandeau.

A manufactory of enamelled fayence by M. Glaumont is noticed in 1843. Sèvres Museum.

Vendeuvre (Aube). A manufactory of earthenware, carried on by M. le Baron Pavée de Vendeuvre; there is a specimen in the Sèvres Museum, acquired in 1826.

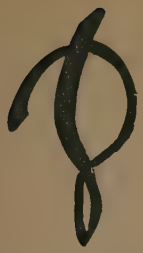
Maubeuge (Nord). There was a manufactory of fayence here in 1809, the proprietor being M. Delannot; a specimen is in the Sèvres Museum.

Hesdin (Pas-de-Calais). There was a fabrique of fayence here in the beginning of this century, carried on by M. Pled; a specimen is in the Sèvres Museum, acquired in 1809.

Beaumont-le-Chartif (Eure-et-Loire). A manufactory of fayence, by M. Lejeune, in 1827.

Valenciennes. About 1735, François Louis Dorez, son of Barthélémy, fayence-maker at Lille, founded in the town of Valenciennes a ceramic fabrique, which he directed until his death, which happened in 1739. It was continued successfully by his widow for a few years longer. In 1742 Charles Joseph Bernard succeeded, but his incapacity compromised the affair, and in 1743 Claude Dorez, another son of Barthélémy, displaced him, and carried it on till 1748. Dr. Lejeal experiences some difficulty in distinguishing the works of Louis and Claude Dorez, but proposes, as the mark of the former, the cipher in the margin; an italic D is also attributed to one of the two; they occur on pieces of the Rouennaise character. There is such a close analogy between the fayence of Dorez, of Lille and Valenciennes, and that of Delft, Brussels, and Tournay, that it is difficult to determine their products.





Herr Jännike gives these marks as those of Valenciennes pottery during the directorship of Dorez.



From 1755 to 1757 another fabrique was started by Picard, which was also well encouraged. The last fayence-maker of Valenciennes was M. Becar, 1772–79.

St. Amand-les-Eaux (Nord), near Valenciennes. This manufactory was founded about the year 1750, or a little earlier; the first notice we have of it is in that year. (See *Houdoy*, p. 61.)

In the *Calendrier du Gouvernement de Flandre, de Hainault et de Cambrésis* for the year 1775 we find: "Il y a à St. Amand deux belles manufactures de faïence qui égalent celles de Rouen, et une manufacture de porcelaine (le Sieur Fauquez fils, manufacturier)." In 1778 the Inspector of Manufactures reports the satisfactory state of the fayence fabrique of St. Amand. In the *Calendrier* for 1780 we read: "Il existe à St. Amand une belle manufacture de faïence, qui égale celle de Rouen, et qui est conduite par M. Fauquez fils."

In 1775 Fauquez married a sister of Lamoninary of Valenciennes; he occupied himself especially with the gilding of his ware; and his neighbours said he melted all his louis-d'ors and nearly ruined himself by his experiments.

On the 24th May 1785 M. Fauquez obtained permission to establish a porcelain manufactory at Valenciennes, but he continued to carry on the fayence manufactory at St. Amand simultaneously. In the Revolution of 1789 he emigrated, and his goods were confiscated.

In the year X. he attempted to revive the fabrique; and in the *Annonces* of the 15th April 1807 we read: "On prévient le public que la manufacture établie à St. Amand est remise en activité, on y fabrique de la faïence blanche, de la brune façon de Rouen," &c.

Fauquez went to reside at Tournay, where he died.

Three painters are named who were attached to this fabrique—Bastenaire-Daudenart, Desmuralle, a flower-painter; but the most skilful was Louis Alexandre Gaudry, born at Tournay, died at St. Amand in 1820; he was a landscape-painter, and some pieces are marked with his signature or initial, J. or G. Joseph Sternig, a relation of Fauquez, was one of the artists who worked at St. Amand and at Valenciennes.

M. le Dr. Lejeal (*Note sur une Marque de Faïence Contestée*) mentions a plate of fayence, beautifully painted with flowers, which belonged for eighty years to the same family, given by Fauquez himself. Bastenaire-Daudenart the painter acknowledged it to be the finest piece ever pro-

duced there. This piece bears the mysterious mark given below, which has hitherto caused so much discussion. (*Ker. Gall.*, enlarged edition, fig. 152.)

St. Amand (Nord). Dr. Lejeal, for the reason before named, so attributes this mark, which he says is an imitation of that of Sèvres, and may be deciphered thus: the two F's interlaced and the two L's are the initials of Fauquez, and perhaps Lamoninary, his wife. This mark was thought by M. Houdoy to be Feburier of Lille, reading it like Dr. Lejeal as F. L. M. Riocreux, who considered specimens bearing this mark as belonging to the Department du Nord, suggested Picardy, Aire, or Aprey.



St. Amand. Another mark of this fabrique, in which the F's are more distinctly traced, and the letters at the side corroborate the opinion of Dr. Lejeal as the initials of the place.



St. Amand. Another mark, approaching nearer to that of Sèvres.

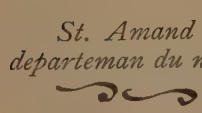


St. Amand. Another variety, so attributed by Jacquemart.



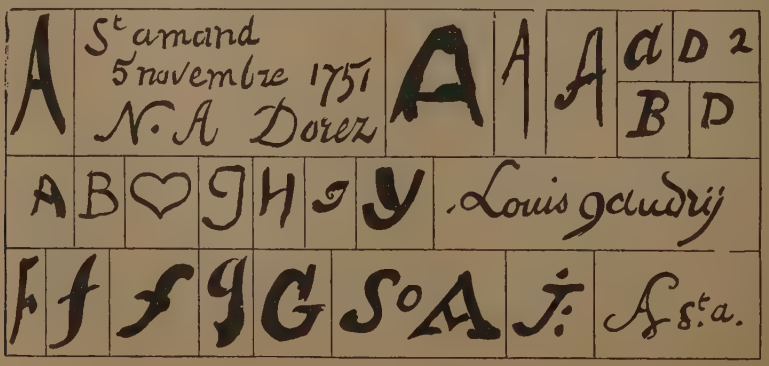
St. Amand. Another variety of the mark, with the initials of the name of the fabrique and makers.

This mark is also given by M. Ris-Paquot as found (in black) on St. Amand fayence.



Herr Jännike gives this mark in cursive letters.

The following additional marks of St. Amand are given from Herr Jännike's large German work, *Grundriss der Keramik* :—



Dangu, near Gisors (Eure). From the documents brought to light by M. André Pottier we find that a fayence manufactory existed here, belonging to M. le Baron Dangu, who on the 11th July 1753 let it to Domenique Pelevé, a potter and painter, Adrian Levesque, modeller, and Jacques Vivien of Rouen. In default of payment of rent a seizure was made on the 24th January 1755, and in April 1757 the stock was sold publicly at the fabrique for the benefit of the Baron de Dangu and other creditors. Whether Pelevé or Pellevé continued it, or whether it passed into other hands, we do not know, but it was subsequently carried on; the fayence was in the style of Rouen and Sinceny. M. Gasnault has a pitcher inscribed "Jacques Vaillaux," and under the handle is written "Dangu, 1759."

Aire. This town possessed a fayence manufactory, which was in activity from 1730 to 1755, founded by Sieur Prudhomme, but we know very little about it, except that it was still in existence in 1790, being mentioned among those who petitioned the National Assembly against the treaty of commerce between France and England. Gournay tells us that in 1788 it was the property of M. Dumez, who still retained it in 1791.

Liangourt (Oise). A manufactory of fayence, established under the patronage of M. le Duc de Rochefoucauld; a specimen in the Sèvres Museum, acquired in 1806.

Milhac de Montron (Dordogne). A manufactory of fayence, by M. Delanoue, in 1834; there is a specimen in the Sèvres Museum.

Fourneaux, near Melun. A manufactory of fayence: proprietor, M. Gabry, 1834.

Longwy (Moselle). A manufactory of fayence: proprietor, M. Huart de Northomb, 1839.

Rouy, near Sinceny (Aisne), Picardy. A manufactory of fayence was established, 1790, by M. de Flavigny, Seigneur d'Amigny Rouy, who perished on the scaffold in 1793. It was sold by his widow to Joseph Bertin, who in 1804 was succeeded by his son Théodore: he enlarged the works, and this was the epoch of its greatest prosperity. It employed five turners, five painters, three modellers, and a score of workmen. Being worked by the same workmen, and of the same clay, it much resembles the Sinceny fayence. Some few pieces have the name at length, as drinking-cups, &c. It was bought by the proprietors of Sinceny, and demolished in 1834.

Rouy.

D'Ognes or Chauny (Aisne), near Sinceny. There was, according to M. Jacquemart, a fabrique here established by M. Lecomte about 1737, which existed until 1774, in which year the works were destroyed by fire. The productions were similar to the fayence of Sinceny, and specimens marked C. H. have been attributed to this fabrique. Another factory, established about 1770 by M. de Fosselière, lasted only a short time, and little is known of its products. There is a flower-vase, painted in

blue *camaieu* in the Chinese style, in the Sèvres Museum, presented by a descendant of one of the persons connected with the works.

Sinceny (Aisne), Picardy, formerly written St. Cenis, situated in the valley of the Oise, near Chauny. Established in 1733 by Jean Baptiste de Fayard, Gouverneur de Chauny et Seigneur de Sinceny. Dr. A. Warmont (*Recherches Historiques sur les Faïences de Sinceny, &c.*, Paris, 1864) divides the products of this manufactory into three periods:

1. Rouennaise, 1734–75.
2. Faïence au feu de réverbère, 1775–89.
3. Décadence de l'art, 1789–1864.

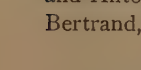
In 1737 letters patent were granted to M. de Sinceny, for the establishment of a manufacture of fayence at Sinceny, which sets forth that, having found in his park the various sorts of clay suitable for the purpose, and experiments having been made by himself and other potters, which had perfectly succeeded, and there being an almost inexhaustible supply of material; which fayence had already a great sale, and means of transport by the river Oise to Paris, Chauny, Moyen, Compiègne, &c., proposes to send it into the provinces of Picardy, Haynault, Champagne, and Burgundy, in which places there is not one manufactory of fayence, and having a good supply of wood for the kilns; permission was granted. The first director was Pierre Pellevé. In a recent South Kensington handbook on French Pottery, by Paul Gasnault and Edward Garnier, the date of Pierre Pellevé's directorate is given as about 1713. Two specimens of Sinceny fayence are in the Victoria and Albert Museum.



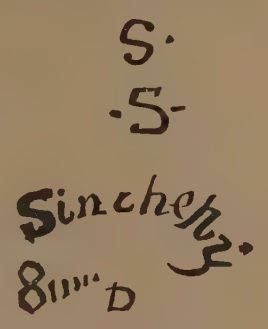
This mark, with the name of the director, Pellevé, is on a fayence jardinière in the collection of M. Pascal of Paris.



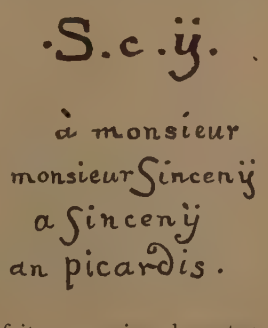
Among the painters were Pierre Jeannot (who placed his mark in the parish register as in the margin), Philippe Vincent, Coignard and his brother Antoine, Leopold Maleriat (who in 1780 was director), Alexandre Daussy, Julien Leloup, Pierre and Antoine Chapelle, Joseph Bedeaux, André Joseph le Comte, Pierre Bertrand, Frans. Joseph Ghail, and Joseph Lecerf. Bertrand's initials (as in the margin) are on a cup, in the Rouen style, in the Sèvres Museum; and that of Le Cerf, on a basket of the second period, painted in blue *camaieu*, inscribed "L. J. L. C. Pinxit 1776." The earliest pieces were painted in blue; the next in blue touched with red or green and yellow, and decorated with *lambrequins* (mantlings) *à la corne* (cornucopiæ), birds and butterflies, and Chinese figures, which,



from their frequent repetition in the same outlines, were doubtless stencilled by means of charcoal powder and pricked papers. Two early pieces, one dated 1734, and the other signed in blue with the S and two dots, like the first in the margin, are quoted by M. Warmont; the second mark, also blue, is on an *écuelle* in the Sèvres Museum; the third, which from its orthography is supposed to be about 1745, is in blue on an inkstand of white fayence. M. Warmont mentions large cider jugs of this period, small drinking-cups in the form of Bacchus astride a barrel, and a hand-warmer to hold hot water in the form of a book, on the back of which is written, "Liber Ludovici. Guilbert, 1758." Some statuettes and figures were also produced about 1760 by a modeller named Richard; a statuette of St. Nicholas, and a group of three children, made for the Chapel of the Brotherhood of Faïenciers at Sinceny; small figures of soldiers on horse and foot for children to play with; a gardener, sweep, &c., of about the end of the eighteenth century.



About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours more varied and brighter, in more exact imitation of the porcelain of Japan. This was accomplished by what is called *au feu de réverbère*, in contradistinction to the old process, *au grand feu*, the latter being only one baking, while in the other the ware was placed a second time in the kiln, and the pigments not exposed to so great a heat, allowing the employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship, and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services, decorated in polychrome with branches of roses, sometimes in green *camaieu;* delicate wicker-baskets; watch-stands, &c., painted with Chinese figures, rococo and other ornaments. The mark *S. c. ÿ.* was used at this period; and an inkstand, painted with yellow roses, bears the inscription at length, as given herewith. M. Chambon was director about this time. M. Bosc d'Antic, in a paper read before the Academy at Dijon (vide *Encyclopedie Méthodique*, Paris, 1783), says: "The fayence of St. Cenis, in Picardy, was formerly much sought after on account of its excellent quality, which has lately deteriorated, but now begins to re-establish its former reputation." From 1789 the fayence *au feu de réverbère* was discontinued, on account of its expensive character and the introduction of English ware at a lower price; but still both descriptions were occasionally made. The greater proportion of the

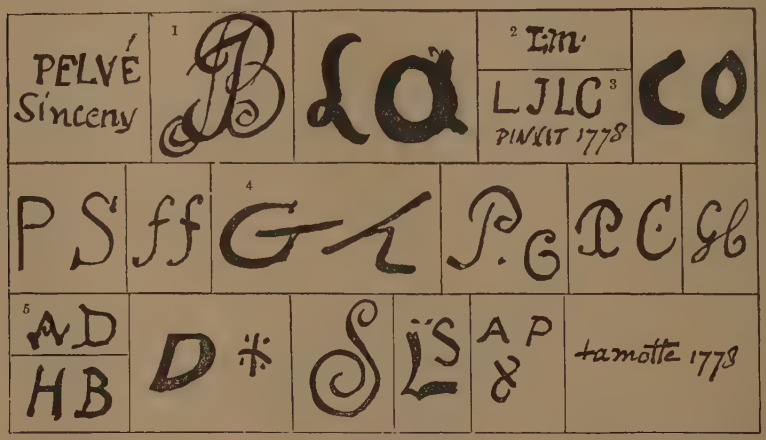


products of the Sinceny works were white fayence, with little or no decoration. The original manufactory, founded by M. de Fayard, was purchased in 1864 by M. Bruyère. (*Ker. Gall.*, enlarged edition, fig. 140.)

A manufactory was created at Bosquet-lez-Sinceny in 1824 MM. Lecomte and Dantier, for making fayence; some of their products are marked "L. et D.;" and another at Sinceny by MM. Mandois (father and son), who marked their wares with the name at length, "*Mandois.*"

A recent manufactory of porcelain also exists here, carried on by MM. Moulin, father and son, the former an experienced fayence-maker and the latter a pupil of Sèvres. It is not extensive, but the articles produced are of excellent quality.

The following additional marks are given by Herr Jännike in his latest edition of *Grundriss der Keramik*, and some of them are the initials and marks of the artists mentioned above.



1 Monogram of Jos. Bedeau. 2 Initials of M. Meléria. 3 Initials of J. Lecerf.
4 Mark of Ghaïl. 5 Initials of A. Daussy.

Bordeaux (Gironde), 1720. We have very little information about the manufactories of fayence which were established in this city, although it must have been one of its chief trades. In a document among the archives of Lille soliciting royal patronage for the celebrated manufactory of fayence of Jacques Feburier, he instances the *Manufacture Royale de Bordeaux*, founded by Jacques Hustin, which was in operation in 1729. There is a *seau* painted in polychrome with festoons and masks, in the Sèvres Museum, inscribed Cartus. Burdig. (Cartusia Burdigalensis), the Chartreuse or Convent of Bordeaux, which is in the style of the Rouen pottery, made apparently about 1740 or 1750. In the list of manufacturers in France in 1790 (p. 171) we find that no less than eight fabriques

of fayence or porcelain were then existing at Bordeaux. A later manufactory established in 1829 by M. de St. Amand, associated with Messrs. Lahens and Rateau, which lasted a short time; it was re-established by M. D. Johnston, an Englishman, who marked his ware with the name of the town in full; he also made English porcelain.



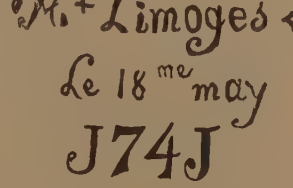
Bordeaux. A fabrique of pottery was carried on here by M. Boyer in 1830, and another by Madame Veuve Letourneau about the same time.

Limoges (Haute-Vienne). By a decree of the 8th of October 1737, Le Sieur Massié was authorised to establish at this town a fabrique of fayence; subsequently, on the discovery of kaolin at St. Yrieix, Massié associated himself with M. Fourneira and the brothers Grellet, and on December 30, 1773, another decree was obtained, authorising them to join the production of porcelain to that of fayence.

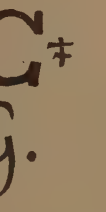
Limoges. J. Pouyat, manufacturer of modern earthenware services; some specimens are in the Sèvres Museum.



Limoges. On a dish in the Moustiers style (allegorical subject), Limoges Museum; time of Sieur Massié.



Tavernes (Var), near Varages. A fabrique of fayence was established here about 1760 by M. Gaze, which ceased in 1780. One of his descendants has presented a specimen to the Sèvres Museum; it is a plate painted with bouquets of flowers in blue, something like the common ware of Varages; the mark is G, as in the margin.



Martres (Haute-Garonne), Languedoc. A manufacture of common fayence in imitation of Moustiers; a piece, painted with flowers in blue, yellow, green, and violet, and signed as in the margin on one side, inscribed Marie Thérèze Conte, on the other, is in the possession of M. Pujol of Toulouse.

faite à Martres,
18 *Septembre,*
1775.

Montpelier (Hérault), 1710. In a book published in this town in 1758 we are informed that there existed in the faubourgs "des manufactures d'un très belle fayence." This is confirmed by a document in the archives of Lille, in which Jacques Féburier, a fayencier, solicits royal patronage; he instances the *Manufacture Royale de Montpelier*, founded by Jacques Ollivier, as being at that time in operation, namely,

in 1729. In 1718 M Ollivier made an application to the Minister to be permitted to receive from abroad lead and tin for the use of his fabrique, which was granted, and he was allowed to introduce 200 quintals of lead, and fifty quintals of tin.

We also learn that in 1750 M. André Philip, from Marseilles, was established at Montpelier, and that he was succeeded by his sons Antoine and Valentine in the manufactory, which ceased in 1828. One of his grandchildren, Madame Gervais, perfectly remembers the royal arms over the door; she has presented to the Sèvres Museum some specimens of the ware, which are in imitation of the polychrome fayences of Moustiers and Marseilles.

Mr. Parkes in his *Chemical Essays* says, "There is also a considerable establishment for the manufacture of porcelain at Montpelier, a descriptive account of which, together with the process of making the peculiar glaze which was employed there, was published in the *Annales de Chimie*, tom. ii. p. 73." On referring to the paper, however, we find that it only relates to some experiments made by M. Chaptal on the clays of the neighbourhood to find suitable materials in the construction of a laboratory, and that he succeeded in making a sort of porcelain biscuit capable of resisting the fumes of hot acids, which appears to be similar to that previously discovered by Wedgwood, and a cheap sort of salt glaze; but there does not appear to have been a manufactory of porcelain at Montpelier.



Montpelier. A manufactory of stoneware by Le Vouland. Crucibles, &c., were sent to the Paris Exposition in 1834.

Marignac (Haute-Garonne). M. de Lafüe, *Seigneur du lieu*, established in 1737 a manufactory of fayence which was regularly authorised by the Council in March 1740, and continued at work for fourteen years, when it was given up from the difficulty of finding faithful workmen. In 1758 a M. Pons obtained privileges, and the manufacture was carried on by others until 1791, as shown in the list of fayenciers of that date (p. 171).

Samadet (Landes), situated near St. Séver. This fabrique was worked in 1732 by virtue of a privilege accorded to M. l'Abbé de Roquépine, and was very successful, having been renewed twenty years afterwards. M. Jacquemart has discovered some authentic specimens of the Samadet fayence in the possession of M. Labeyrie; the ware is similar to that of Moustiers and Marseilles; the fabrication was continued to recent times. The Abbé de Rocquépine was succeeded by M. Dizes, who played an important part in the French Revolution and under the Empire. The Marquis de Poudens was the last proprietor.

Varages (Var), six leagues from Moustiers, 1730 to 1800. There was a manufacture of fayence early in the eighteenth century, founded by M. Bertrand before 1740, whose descendants still occupy the same

premises, known as the "Fabrique de St. Jean," from having been built on the site of a church of that name. The following five fabriques were established at Varages in the last century, but ceased about the end of it:—

1. Bayol, dit Pin; at a later period Grégoire Richeline.
2. Faber; later Bayol.
3. Clerissy, who was succeeded by Grosdidier.
4. Montagnac.
5. Laurent; later Guigou.

This fayence is coarsely painted in the same style as that of Moustiers, the outlines being frequently traced in black; also in the style of Strasbourg and Marseilles, in which the green, rose, and yellow prevail. There are still four manufactories here, making ordinary white fayence.

VARAGES. The mark of the fabrique was in the last century a cross traced in black, blue, or red, and the only one used; hence the ware was called "Faïence à la croix" at the famous fair of Beaucaire, where it was annually for sale.



VARAGES (?). On a French fayence plate, painted with a landscape and figures after Wouverman, crimson and green flower border, about 1770. Victoria and Albert Museum. The mark is in red. (*Ker. Gall.*, enlarged edition, fig. 137.)



VARAGES. Some specimens of fayence are in the Sèvres Museum, made by M. Brouchier in 1837.

VARAGES. Style of Moustiers; so attributed by Marryat.



MARSEILLES (Bouches-du-Rhône). The manufacture of fayence must have been in activity early in the seventeenth century in the South of France, especially in Marseilles, for in several of the laboratories are still seen the drug vases made at that time, and the Hospital of Narbonne is entirely furnished with them. M. le Baron Davillier possessed a plate which proves the existence of a pottery at Marseilles in the year 1697; it is inscribed "A. Clerissy à St. Jean du Dezert à Marseille, 1697," which is the name of a *quartier* adjoining the city. This is the earliest authenticated piece known with name and date.

M. A. Mortreuil, in his *Notice sur les Anciennes Industries Marseillaise* (not knowing the piece just alluded to), says, "Le plus ancien faïencier dont le nom soit connu à Marseille est un nommé Jean Delaresse, établi dès 1709. À cette époque la fabrication de la faïence ne devait pas avoir un grand développement; puisque cette même année deux barques venues de l'étranger, sans designation spéciale de provenance, importaient à Marseille huit mille douzaines de pièces de faïence. Mais un peu après le milieu de XVIII siècle, on comptait douze fabriques de poterie en activité, dont neuf de faïence émaillée." In the *Guide Marseillaise* we read their

names were: Agnel et Sauze, près la porte de Rome; Antoine Bonnefoy, près la porte d'Aubagne; Boyer, à la Joliette; Fauchier, hors la porte d'Aix; V^ve^ Fesquet, hors la porte Paradis; V^ve^ Perrin et Abellard, Joseph Gaspard Robert, and Honoré Savy, hors la porte de Rome; Jean Baptiste Viry, aux allées de Meilham. Three other fabricants, Batelier, Eydoux, and Massuque, made only common pottery.

The Revolution of 1789 gave the same blow to the ceramic industry of Marseilles as to Moustiers. The twelve fabriques occupied 250 workmen; in 1805 there were only three, employing twenty hands; in 1809 only one, that of M. Sauze.

Of Jean Delaresse, before spoken of, no document concerning him, or specimen of fayence which can be attributed to him, has yet been discovered. From 1709 to 1749 nothing is known of the state of the fayence manufactories, but in the last-named year we hear of Honoré Savy being established at Marseilles. In 1765 he applied to the Minister for a privilege for making porcelain, which was refused him, as several similar applications had already been made. From one of these documents we learn that he had been "maître et fabricant de faïence depuis seize ans," and that he had found a green, superior to any other, and which he alone knew how to employ; this was called *le vert de Savy*.

On the 2nd of January 1762, a letter from M. Bertin of Versailles to M. de la Tour, Intendant de Provence à Aix, on the subject of the grievances and complaints made in the previous year by the *ouvriers faïenciers* of Marseilles, says: "They complain of the great number of apprentices which the fabricants take, some as many as twenty-four, at a salary of five sols per day, *payés en faïence*, which mode of payment deteriorates the quality, and causes the workmen to emigrate to Genoa." In reply to his letter the Intendant says, "The fabrication being perfectly free, the number of apprentices cannot be limited, but they should in future be always paid in money." In the complaint of 1761 above referred to, they say that the importations of Genoese fayence into Languedoc and Provence, from whence they were spread over the rest of the kingdom, is absolutely ruinous to the manufactures of these two provinces, and to those of Marseilles.

Among the artists who went to Italy may be mentioned Jacques Borelly or Boselly, whose name is frequently found on the Marseillaise pottery; his Christian name is sometimes Italianised to *Giacomo Boselly*, and on two large vases, decorated in green *en camaieu*, we find "*Jacques Boselly, Savonne*, 1779, 24 *Septembre*."

M. Rolet of Marseilles also emigrated to Urbino; his name is found on a fayence sliding lamp with silvered pillar in the Victoria and Albert Museum, bearing the following inscription: "*Fabrica di Maiolica fina di Monsieur Rolet in Urbino, à* 20 *Novembre* 1772." These facts sufficiently explain the resemblance which exists between the fayences of Italy of the eighteenth century and those of Marseilles. There is, however, one peculiarity about the Marseillaise fayence which at once fixes its

identity, and this is the three green leaves or marks on the backs of plates and dishes, so placed to hide the imperfections in the enamel, caused by the *pernettes*, or points of support on which they rest in the kiln.

In the *Journal des Fêtes données à Marseille en* 1777, on the occasion of the visit of the Comte de Provence (afterwards Louis XVIII.), we read that Monsieur went to the *fabrique de faïence* of Sieur Savy; all the workmen were at their posts, and the Prince was shown all the various operations of the manufacture, from the commencement to the final perfection of a piece. He was introduced into the grand gallery, where he saw an immensity of fayence of every description, which he much praised, and permitted Savy to place the manufacture under his protection, and to place in the gallery a statue of the Prince, which was to be forthwith made. It was styled "*Manufacture de Monsieur frère du Roi, hors de la porte de Rome.*" It will be observed that no mention is made of porcelain, which, if Savy did make, must have been of quite secondary importance, and none has been identified as of his make. When the Comte de Provence, however, inspected the works of Joseph Gaspard Robert, he especially admired the porcelain, and a large vase, of which the design and modelling fixed his attention, and remarked, "Ceci mérite d'être vû," and paid the most flattering eulogiums to Sieur Robert. He noted with pleasure that a beautiful porcelain service, complete, was destined for England, and admired the execution of different porcelain flowers, which were as delicate as natural flowers.

Another celebrated manufactory was that of Veuve Perrin and Abellard, probably the most important as to the quality of fayence and great number of its products; they also made porcelain, but no specimens have been found. The fayences of this firm are more frequently imitated than any other.

In the petition of fayenciers in 1790 there were eleven manufactories then existing.

In the Victoria and Albert Museum are a pair of cups and covers of the eighteenth century, and a coffee-pot in embossed and painted earthenware. The fayence is the same character as that of Moustiers, and also of Strasbourg; the decorations are frequently in red or green, sometimes with Chinese designs, and in the style of Louis XV.



Marseilles. A. Clerissy, 1697. This cut represents the back of a plateau, 24 inches in diameter, representing in front a hunting scene after Tempesta—a lion attacked by three cavaliers, a fourth taking flight. It is painted in blue *en camaieu*, clear violet outlines on bluish white enamel; the marly or rim, painted with bouquets and birds, in the Oriental style, something like Nevers ware of the sixteenth century. The mark in blue is much reduced, and the initials of Clerissy's name cursively are traced round the under side of the rim. In the Collection of M. le Baron C. Davillier.



MARSEILLES. Honoré Savy is supposed to have adopted this mark after the Comte de Provence's visit in 1777; it occurs on a large tureen in the Sèvres Museum, but the same mark has been adopted by many other fabriques of a totally different character, sometimes accompanied by the letters C and S, which, however, are not Savy's initials.



MARSEILLES (Bouches-du-Rhône). This mark is found on fayence of the middle of the eighteenth century, attributed to Savy; on a plate painted with flowers.



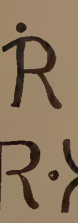
MARSEILLES. On a pair of fayence vases painted in gold and colours, with two shields of arms. Formerly in Dr. Diamond's Collection.



MARSEILLES. This mark in brown is on a sucrier and cover, painted with green *camaieu* flowers in the colour called "*vert de Savy*." Formerly in Dr. Diamond's Collection.



On a fayence oval dish, painted with flowers; the initials of J. Robert.



MARSEILLES. The mark of Joseph Gaspard Robert, on fayence, generally in black,—an R, with or without a dot, as found upon his porcelain. The first is upon a plate, painted with bouquet of roses in natural colours, in the Sèvres Museum. The same Collection includes a tureen, the cover having fish, well modelled, the decoration consisting of flowers, birds, and fish, in green shaded with black, with his name in full lengths, "Robert à Marseille." A certain sign by which some of his pieces may be known is the presence of gilding of remarkable finish and brilliancy. The *service aux insectes* and the *service aux poissons* were favourite patterns. The fabrique of Robert, according to M. Mortreuil, ceased to exist in 1793.[1]

[1] In the Mountferrand Collection (No. 538 and 539) were two plates, of octagonal form, of unglazed French fayence of the eighteenth century; on one was a landscape, and on the other the Grotto of Posilipo. These paintings were by an artist named Robert, who was a painter of landscapes and architecture, and considered one of the best of his time. During his later years, when he went to dine with a friend, he brought with him his plate, on which was a sketch in colour. These small paintings are generally of a greyish tint, and suffer from the advanced age of the artist. He was perhaps the same here spoken of.

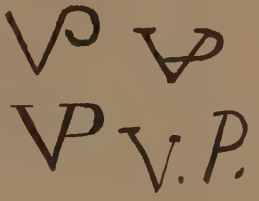
MARSEILLES. Antoine Bonnefoy. M. Laurent Sauze, the last of the Marseillaise fabricants, has some specimens of his works so marked in yellow ochre.



MARSEILLES. Veuve Perrin. These marks are sometimes found on pieces which bear the initials of Veuve Perrin, but on many others also; they may therefore be other marks of the fabricants of Marseilles. They are also found upon contemporary pieces of Milan.



MARSEILLES. Veuve Perrin. This mark generally in black, but sometimes in violet or brown. The first mark is on some plates with landscapes and cattle, formerly in the possession of the Marchese d'Azeglio; the second on a moutardier. Collectors should be on their guard against imitations made in Paris which bear this mark.



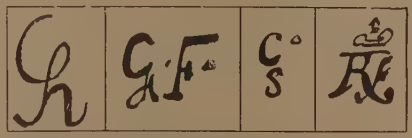
MARSEILLES. J. Fauchier. This mark, in blue, is on a large plateau with handles, of elegant form, painted with flowers and insects in natural colours, formerly in the possession of M. le Baron C. Davillier.



MARSEILLES. Jacques Boselly. On two fayence plates, painted with flowers, formerly in the Collection of the Marchese d'Azeglio. M. Demmin has in his possession a cup, decorated *à jour*, painted red and green, dated 1781.



Herr Jännike gives these additional marks on Marseilles fayence. The first is said to be the monogram of J. & G. Robert, and the third the initials of Savy; the fourth is perhaps another monogram of Robert's.



(*Ker. Gall.*, enlarged edition, figs. 138, 139.)

AUBAGNE is in the Arrondissement of Marseilles. The *Tableau Général du Commerce de Gournay* for 1788 says: "Il y a à Aubagne seize fabriques de poterie, et deux de faïence fort bella, où l'on fait tout ce que l'on peut désirer dans ce genre. La consommation et l'exportation des unes et des autres se font aux Iles de l'Amérique, et à Aix, Marseille et Toulon." It is probable they were established some little time after those of Marseilles, as we have seen others spring up near the celebrated manufactories of Moustiers, and their products were in imitation, no doubt, of the rival fabriques with which they are now confounded.

Manerbe (Calvados), near Lisieux, in Normandy. There was a manufactory here in the second half of the sixteenth century. M. Raymond of Bordeaux, *Bulletin du Bouquiniste* (1er semestre, 6° année) quotes a passage from the 7th volume of *Ancienne Géographie:* "La vaisselle de terre de Manerbe, près de Lisieux, se rapporte à celle de Venise par sou artifice et sa beauté." The elegant glazed earthenware pinnacles which adorn the gables of the old mansions about Lisieux and other parts of Normandy were made here; they are about 5 or 6 feet long, with a series of small ornaments placed one upon another on an iron rod, and partake of the character of the *figulines rustiques* of Palissy, and have been frequently sold as such. Similar ornaments were made at Malicorne; a specimen is in the Nevers Museum. (*Ker. Gall.*, enlarged edition, fig. 146.)



Dr. Graesse and Herr Jännike have both given this as the fabrique mark of Lisieux of the sixteenth century.

Malicorne, near Pont-Valin (Sarthe). The glazed earthenware pinnacles for decorating the gables of old houses, similar to those of Manerbe, were also made here. There is a curious specimen, with grotesque figures, in the Collection of M. Champfleury of Paris; and in the Sèvres Museum is another. An *écuelle*, in the same museum, is classed as being made at Malicorne. This manufacture of *épis* or *estocs*, as the French term them, was carried on formerly at Infréville, Chatel-la-Lune, and Armentières, in Normandy.

SAINT-LONGE. Saint-Longes, near Mamers (Sarthe). M. E. Lamasse, of Meudon, near Paris, possesses a fountain 22 inches high, in the style of Louis XIV., oviform, with a landscape and garlands of fruit and flowers in relief, like the fayence of Lorraine; on the back is stamped "Saint-Longe."

Auxerre (Yonne). Fayence of the ordinary style of the Nevers ware of the end of the eighteenth century. About 1798 there was a potter named *Boutet*, who signed his name in full. M. Chantrier, of Nevers, has some specimens.

Aiezy (Yonne). There are some specimens in the Nevers Museum, attributed to this place, of the end of the eighteenth century, in the ordinary Nevers style, without marks or monograms.

Meillonas (Ain). Gournay, in his *Almanach*, 1788, thus refers to this fabrique: "Manufacture de fayence fort estimée. Propriétaire, M. Marron, Seigneur de lieu." It was established between 1740 and 1750 by Madame la Baronne de Meillonas in her château, where she erected a furnace, and not only painted pieces herself for presentation, but employed other able artists. There are many specimens preserved in the vicinity, some of which are marked AR, as in the margin. They are usually decorated



with garlands of flowers and ribbons, and in the centre landscapes finely painted but generally unmarked. M. Jacquemart mentions some *jardinières charmantes* belonging to Mons. Voillard, signed as in the margin. M. Pidoux was a painter of the establishment. It passed through different hands, and is now carried on by M. Joly.

Pidoux 1765
à Miliona

Courcelles (Sarthe). Established by a surgeon named Guimonneau-Forterie. There are some pieces signed by him, and dated 1762 and 1774, in the Collection at Mans, and a tureen on which is stamped "Par G. Forterie, chirurgien à Courcelles, 1783," and a siphon jug is inscribed "Forterie père, ancien chirurgien à Courcelles, 1789."

Clermont-Ferrand (Puy-de-Dôme). A souvenir of this manufactory occurs on a large ewer in the collection of M. Edouard Pascal of Paris, inscribed as in the margin, ornamented with arabesques and an allegory of Time, in blue *camaieu*, in the style of Moustiers fayence. It was conducted by a M. Chaudessolle in the Rue Fontgiève; its duration cannot be ascertained except by the pieces referred to. On a similar vessel of this fabrique is inscribed, "Convalescence de M. Rossignol, Intendant d'Auvergne, M. Cellier, Trésorier de l'Ordre, 26 Mars 1738."

Clermont Ferrand
1734.

Clermont-Ferrand. This inscription occurs on the foot of a Rouen ware ewer, blue *camaieu*, with scrolls and flowers, exhibited at the Paris Exposition, 1867, by Mons. Grange of Clermont.

M
Clermont Ferrand
D'auvergne
21 janier 1736

Clermont. There was a manufactory here in the first half of the eighteenth century. The ware was mottled brown, in imitation of tortoiseshell, and of Italian forms. Herr Jännike gives a cursive capital I as a mark of this fabrique.

CLERMONT.

Sceaux-Penthièvre (Seine). In a decree dated June 1753 we read that, upon the request of Sieur Jacques de Chapelle, stating that he had established, about two years since, at the village of Sceaux, a manufactory of fayence, of which he alone possessed the secret; that the ware made there was appreciated by the public on account of its good qualities and properties; that the sale kept on increasing daily, and that a great number of workmen were engaged; he was consequently permitted to continue his trade. Nothing is said about making porcelain, but M. Riocreux quotes a document, or rather an interdiction from the Sèvres authorities, about 1752, that he was to confine himself to the manufacture of fayence, and it was not until the Duc de Penthièvre became proprietor of the works that the making of porcelain was resumed. This ware is in the style of Strasbourg, the rose colour and green prevailing, painted with flowers and bouquets, but more carefully finished: landscapes on jardinières, &c.

After ten years' labour in bringing his fayence to a high state of perfection, he let his manufactory in June 1763 for a period of nine years to one of his painters, M. Jullien, who had worked for him since 1754. The latter took into partnership Charles Symphorien Jacques, a clever sculptor, turner, and modeller. It is difficult of explanation how Messrs. Jacques and Jullien, who had purchased of Babin the porcelain manufactory of Menecy under the protection of the Duc de Villeroy, could carry on at the same time two works of such different character and so far apart, but from existing documents this appears to have been actually the case.

On the 29th of April 1772, the term having expired, M. Chapelle definitely sold his fabrique to Richard Glot, of Rue St. Denis, porte St. Sauveur. Glot was a clever sculptor, and in the purchase stipulated for all the secrets and processes of his predecessor as well as the materials. He greatly extended the works and multiplied the production of figures and groups, which were executed in the highest taste.

In 1775 Glot obtained the protection of the Duc de Penthièvre, High Admiral of France, and from that moment the fabrication of porcelain *pâte tendre* was taken up with great activity; but the fayence still continued in demand, and was considered the finest and best painted ware in France.



The mark S X was not used on the fayence, but was the usual mark on porcelain. The anchor was adopted by Glot in honour of the High Admiral traced in colour, surmounted occasionally by the word Sceaux; the letters SP above the anchor stand for Sceaux-Penthièvre. The mark in the margin is on a covered vase in the Collection of M. Paul Gasnault of Paris. The word Sceaux alone is sometimes found on fayence of the time of the Revolution. On the 14th July 1795 the works were sold to Pierre Antoine Carbaret, and the artistic character of the ware came to an end, and only vessels of utility were made. (*Ker. Gall.*, enlarged edition, fig. 152.)

Rennes (Ille-et-Vilaine). In the Abbey of St. Sulpice-la-Forêt are preserved some funeral tablets of fayence of the seventeenth century, supposed to have been made here; one of these bears the following inscription: "Cy gist le corps de défeunte janne Le Bouteiller, dame du Plecix coialu, decedée 29^{me} Janvier l'an 1653, agée de 50 ans." At a recent Exposition in this city, Messrs. Aussant and André collected many curious pieces of fayence made in the vicinity; one was a jug of glazed earthenware, inscribed "*Fait à Rennes, Rue Hue*, 1769." At a sale in the neighbourhood, M. Edouard Pascal obtained a piece with the same inscription, dated 1770. A white fayence group of Louis XV., with Hygeia on his left and Brittany personified on his right, surrounded by attributes, was exhibited, signed "*Bourgouin*, 1764."

The first positive date recorded is the authorisation on the 11th July 1748, to Jean Forasassi, called Barbarino, a Florentine, to establish

a fabrique of enamelled pottery in the Quartier des Capucins. This was carried on several years, and the other fabrique in Rue Hue was on a large scale.

In the *Almanach Général du Commerce* of Gournay, 1788, mention is made of the two manufactories of La Veuve Dulatty and Jollivet et Rennes. In the *Gazette des Beaux Arts*, vol. xv., several of the specimens are given by M. A. Jacquemart, which he thus describes: "La faïence de Rennes est bonne, son émail est pur et blanc: voilà deux qualités qui la mettent au niveau des œuvres de Nevers et du midi de la France. Cuite au grand feu, elle ne peut avoir, ni les délicatesses de Strasbourg, de Niderville et de Sceaux, ni les tons frais de la peinture à réverbère."

RENNES. The mark in the margin is given by Herr Jännike as the mark of this factory.

GDG 2/9 1780

CASTILHON (Gard). Faience in imitation of Moustiers was made here in the eighteenth century. A plate in the Collection of M. Edouard Pascal, painted with a grotesque personage, bouquets and garlands in green, heightened with manganese, is signed in full, "*Castilhon.*"

Castilhon.

APREY, near Langres (Haute-Marne). Established about 1750 by Lallemand, Baron d'Aprey, and it acquired some reputation. Ollivier at first directed the works, and afterwards became proprietor; under his direction an artist named Jary or Jarry gained great reputation as a painter of birds and flowers. About 1780 it was conducted by M. Vilhaut for the manufacture of a superior kind of fayence. In a letter read before the Academy of Dijon by M. Bosc d'Antic on an improved method of making fayence, he fully describes the process adopted by M. Vilhaut at Aprey as being the best then existing; the paper is given *in extenso* in the *Encyclopédie Méthodique*, Paris, 1783, *sub voce* "Faïence." The early style is that of Strasbourg, with rose colour, green, and yellow predominating. One peculiarity of the Aprey fayence is, that its designs are rarely traced by a dark or black-coloured outline; it is still carried on by M. Louis Gérard. The mark in the margin (preceded by a potter's or painter's initial) is on some early specimens in the Sèvres Museum; other pieces are in the Collections of MM. Edouard Pascal and Mathieu Meusnier of Paris. (*Ker. Gall.*, enlarged edition, fig. 145.)

P. A

On a fayence *porte huilier*, painted with blue and lake borders, and edged with green; marked in black. The name is sometimes stamped on the ware.

C. aprey

LE CROISIC (Loire-Inférieure). A manufactory was established here in the sixteenth century by a Fleming named Gérard Demigennes. Horatio Borniola, an Italian, succeeded him in 1627, leaving it at his death to Jean Borniola and Beatrice his sister, wife of a person named Davys, but nothing is known of their productions.

Auch (Gers). In 1758 Messrs. Allemand, La Grange, Dumont & Co. solicited privileges for the establishment of a fayence manufactory in the garden of La Grange; their productions were sought for at the time and well spoken of, but no examples have been identified.

Chateaudun (Eure-et-Loir). Jacquemart says that the Duke de Chevreuse had obtained a privilege for creating a fabrique of fayence in this town; in 1755 Pierre Bremont and Gabriel Jouvet were directors. It is mentioned by Gournay in 1788, but is not in the petition of fayenciers in 1790., given on p. 171.



Mathaut (Aube). A fayence fabrique was established here, but its products are unknown to us. The letters-patent are dated 14th October 1749, and run thus: "The Sieur Gédéon-Claude Lepetit de Lavaux, Baron de Mathaut, a parish situate in Champagne, on the river Aube, having represented that he has found clay suitable for making fayence near the forest of Rians, and that such an establishment would be of great utility in the country, there being no factory of the same character within twenty-five leagues;" permission was accorded on the 26th May 1750, and a prohibition for ten years against any other within three leagues of Mathaut.

Le Puy (Haute-Loire). This fabrique of fayence was not exactly here, but first established at Orsilhac, then at Brives, by M. Lazerme, about 1780. In 1783 the States-General of Languedoc agreed to accord a gratification *de six cents livres au Sieur Lazerme négociant du Puy*, "qui a établi à grands frais, dans son domaine de Orsilhac un fabrique de faïencerie, dont les ouvrages sont de la plus grande utilité cet établissement étant d'ailleurs unique dans le Velay." It is mentioned in 1785, in the *Almanach Général des Marchands*, &c., and in 1788 by Gournay.

Bourg-la-Reine (Seine). The manufactory at Bourg-la-Reine was established in 1773, under the protection of the Comte d'Eu, by Messrs. Jacques & Julien; it was removed hither when the works at Menecy were closed.

Bourg-la-Reine. There is a specimen of fayence in the Sèvres Museum, sent by the manufacturers, MM. Benoist & Mony, in the year 1819.

Bourg-la-Reine. A fabrique of fayence is still carried on by M. Laurin, who uses the old mark placed upon the porcelain. Besides the white fayence for domestic use, more artistic pieces are produced, painted on the enamel after it has received a slight baking; it is principally in imitation of the Italian. The painter attached to the manufactory of Bourg-la-Reine was a pupil of Sèvres named Chapelet, who marked his decorations with a chaplet as here shown.



B la R

Bourg-la-Reine. On a plate and jug, of white fayence, in the Sèvres Museum.

Bourg-la-Reine. This mark is more frequently found upon fayence than porcelain; it is in blue, on a specimen in the Sèvres Museum, and on a set of eight fayence plates, beautifully painted with exotic birds and trees, insects on the borders, much in the Chelsea style of painting of about 1750 to 1760.



Chaumont-sur-Loir (Loir-et-Cher). A château near Blois. Terra-cotta; 1760 to 1786. Jean Baptiste Nini was born in Lombardy about 1716; he at first established himself at Charité-sur-Loir, and about 1760 entered the service of M. Leray, possessor of the ancient château of Chaumont, as an engraver on glass and fayence in his manufactory there. There are some glasses extant engraved by him with extreme delicacy, and a great variety of terra-cotta portrait medallions of fine work, displaying great care in the execution of the details. His moulds in copper, graved with a burin, were bought in 1820 by a founder of Blois, and melted down into ingots. All his medallions, which are now getting scarce, are signed in small letters, graved in the soft paste: Nini or I. B. Nini, F., accompanied by the date; they are usually of two sizes, 6 inches and 9 inches in diameter. The most esteemed portraits are those of Louis XV., Louis XVI., Franklin (of whom there are six different sizes), some with the date in relief; Voltaire, Madame de la Reynière, Marie Thérèse, Empress Catherine II. of Russia, and about seventy others known, dated from 1762 to 1781, which will be found described at length in M. A. Villier's work on *I. B. Nini; ses Terres Cuites*, Blois, 1866. Several of these busts were reproduced by Wedgwood in his blue and white jasper, and Nini's name may be found upon some of them.

Uzes (Gard). François Pichon, manufacturer. A specimen of fayence was presented by the maker in 1837 to the Sévres Museum.



Nîmes (Gard). There is not much information about the fabrique at this place, but M. Jacquemart, in an article in the *Gazette des Beaux Arts*,[1] has told us that there was a street in Nîmes called "Rue de Faïence," which he thinks is proof that one or more factories existed there. Then Glot, writing in 1791, mentions two factories at Nîmes, but of the second there is no other information. M. Jacquemart mentions "*un petit sabot*" which was dated 1702 and bore an inscription, but then the date seems to be only verified by the memory of an owner, as the piece had been destroyed.

[1] "Les Poteries du Midi de la France, étude à propos d'un livre publié par M. C. J. Davillier," par Albert Jacquemart. The article discusses the following fabriques: Varages, Tavernes, Toulouse, Martres, Montpelier, Nîmes, Vauvert, Andruze, Castilhon, Avignon, Goult, La Tour d'Aigues, Meillonas, Clermont, Bordeaux, Rennes.

Nîmes. P.B.C.

There is a specimen with the mark in the margin, the initials being those of MM. Plantier, Boncoirant et Cie., in the Sèvres Museum; and M. E. Pascal of Paris had a quaint jug formed of a man seated on a bench, with an inscription, in the patois of the locality, to the effect that a certain baker named Loubier, who was a friend of the fabricant, was of somewhat bibulous habits. The same collector also had plates with paintings of peasants in the costume of the country. The style was similar to that of Moustiers, Marseilles, and other French fayences, and the date was probably from about 1740–50, and not so early as M. Jacquemart thinks.

Rubelles. A.D.T.

Rubelles (near Melun). Fayence of opaque shaded enamel. The design is formed by the different thicknesses of the paste, in one or more colours. This was invented by M. le Baron de Bourgoing, and registered in 1856; he was associated with M. le Baron de Tremblay; it ceased in 1858. It has somewhat of the Palissy character; table services, chimney-pieces, &c.; sometimes marked A.D.T. or "Rubelles," both impressed on the ware.

Vincennes (Seine), 1767. The existence of this manufacture is made known to us by a patent of 31st December 1767, from which it appears that M. Maurin des Aubiez was desirous to undertake a manufacture of fayence in the manner of Strasbourg, it being notorious that there did not exist in France any manufacture of fayence comparable in beauty and solidity to that of Strasbourg; being therefore desirous to establish one similar, he had purchased the secret, and brought to Paris a staff of workmen who had been engaged there, and had already expended 100,000 francs to arrive at that degree of perfection which it had now attained, specimens of which fayence had been submitted to and approved by the public. He also included in his request *the manufacture of porcelain*, and that he required a large and commodious building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that the said Maurin des Aubiez should have accorded to him the possession for twenty years of the Château de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain, with a building and outhouses opposite, and a convenient residence for him and his family; permitting "the said Aubiez to make or cause to be made in our said château, fayence in the style of Strasbourg of every kind, as well as porcelain." Pierre Antoine Hannong appears to have been engaged as director of the "*Manufacture Royale de Porcelaine à Vincennes*," and the manufacture was carried on for four years until 1771, when Hannong petitioned for assistance, having got into difficulties in consequence of the undertakers having ceased to furnish funds necessary to carry on the works, and which had unfortunately altogether ceased; the petition also stated that he had taken a smaller establishment at Vincennes on his own account, but in a few months this also failed. From a document in the archives at Sèvres, Hannong himself

applied at first for the privilege which was accorded subsequently to Maurin des Aubiez, but he was refused; he, however, made fayence, and was signalled at Sèvres as endeavouring to make porcelain and to entice away the workmen from the Royal Manufactory. In 1766 an order was given to interdict his works, but from some high patronage he was allowed to continue under certain restrictions.

The marks used by Hannong on his porcelain are supposed to be the same as those he afterwards used at the Faubourg St. Lazare, here given in the margin. There are some pieces attributed to this manufactory in the Sèvres Museum: one of these is a high teapot decorated in rose-coloured *camaieu;* the monogram is P. H. in blue. (*See also notice of Strasbourg*, pp. 210–213.)



Orléans (Loiret). According to M. A. Jacquemart, the first establishment of which we have any record is that authorised by a Council of the 13th March 1753 in favour of Sieur Jacques Étienne Dessaux de Romilly, privileged for twenty years to make "une faïence de terre blanche purifiée;" it was called the *Manufacture Royale*. In 1755 Sieur Leroy directed the works, and was succeeded in 1757 by Charles Claude Gérault Deraubert; this fabrique produced glazed statuettes tinted something like the Italian.

Only one piece has come under the notice of M. Jacquemart which bears the mark indicated in the *arrêt*, an O crowned in blue (see margin); it is a Chinaman seated, holding in his hands two branches of a tree, unfortunately broken, but forming part of a candlestick, like Dresden; these were executed by Jean Louis, who came from Strasbourg and Sceaux; this was soon converted into a porcelain manufactory. In 1760 fayence was still made at Orléans, especially large figures from 4 to 8 feet high, of which Bernard Huet was the author; his name is sometimes found written retrograde TƎVH. The *Almanach de Orléans*, 1776, does not mention the fabrique of Gérault, Rue de Bourdonblanc, but only those of Mezière, père et fils, in the Rue de la Grille, and aux Dames de la Croix; two years later Fédèle made fayence in Rue du Dévidet; in 1790 there were two in existence, but in 1797 all had disappeared, and the Widow Baubreuil erected a fayence manufactory in imitation of the English ware.

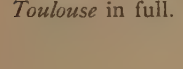


ORLEANS.

Orléans (Loiret). Enamelled fayence, about 1780. Another manufactory of fayence was carried on about the same time by a potter named Barré. There was a fabrique of stoneware carried on by M. Laurent Gilbert in 1834, and another of fayence and marble ware by M. Gaumont in 1830; specimens of these are in the Sèvres Museum.

Toulouse. A manufactory of fayence was established here early in the eighteenth century; the ware is very much in the style of the early Rouen. There is a large hunting-bottle with eight loops in four

rows at the sides for suspension, painted with blue flowers, and round the neck the annexed inscription, which belonged to Captain Reynolds, son of the well-known collector, Mr. C. W. Reynolds. In 1790 there were two manufactories, as appears by the petition of the fayenciers to the National Assembly in that year, but we have no particulars respecting them. M. Vinot of Paris has some pieces painted with arabesques and the word *Toulouse* in full.





Toulouse (Haute-Garonne). Established 1820. Fouqué, Arnoux & Co.; on enamelled fayence, both white and coloured. They still make all sorts of ware, from terra-cotta to fine porcelain, the works being conducted by M. Fouqué.

Quimper (Finistère), near Brest. In a document deposited at Sèvres mention is made of a fayence manufactory in the style of Rouen established here about 1690. In a recent exposition of ancient fayence at Rennes, in Brittany, there was a large plate of this manufacture, dated 1700, similar to that of Rouen and Moustiers, painted with emblems and bordered with scrolls, on blue ground.

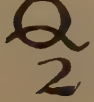


Quimper. A manufactory of glazed stoneware, grey and brown, by De la Hubaudière, 1809. It has the appearance of being much earlier in date; the mark stamped.

Quimper. Another manufactory of stoneware, by Messrs. Elowry and Porcher, 1840.



Quimper. Fayence thus marked (La Hubaudière & Co.) may be considered as modern, the mark having been adopted to prevent the sale of the products for those of old Rouen fayence. A manufactory of pottery was established at Quimper a long time previous to the purchase of the works by La Hubaudière et Cie., M. Pierre Caussy, a native of Rouen, being the founder, who marked his pieces with a C. They were similar to old Rouen fayence, but are distinguishable by the paste being coarser, the enamel more grey, and a manganese violet being used to trace the outlines of design.



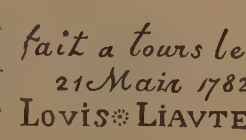
Quimper-Corentin (Finistère). On fayence of the eighteenth century, early part, something in the style of Rouen; flowers, common quality.

MONTET (Saone-et-Loire). A manufactory near Charolles, directed by M. Laurjorais ; stamped on white stoneware. Paris Exposition, 1819 and 1830.



TOURS. Established about 1770 by Thomas Sailly at the Faubourg St. Pierre-des-Corps, for the manufacture of fayence and glazed earthenware ; after his death in 1782 it was carried on by his son, Noel Sailly. Porcelain was also made here in the same year.

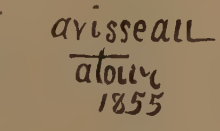
TOURS. On a fayence pilgrim's bottle, painted with the arms of France, crowned ; the centre is pierced through ; the name is probably that of the person for whom it was made. Sèvres Museum.



TOURS. (Indre-et-Loire). Established in 1842 by Charles Avisseau for the reproduction of pottery in the style of Bernard Palissy, which he successfully imitated ; he died in 1861, and was succeeded by his son, M. E. Avisseau. In the International Exhibition of 1862 three specimens were exhibited, for which he deservedly received a medal : two were imitations of the Henry II. ware ; the third, a group of a stork and snake, which, for truthfulness to nature, surpassed any work of Palissy. M. Landais of Tours, the nephew of M. Avisseau, is also a successful imitator of Palissy : there are several specimens in the Victoria and Albert Museum, which were exhibited in Paris in 1855.



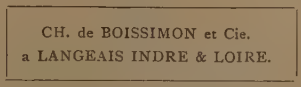




TOURS. Some of F. M. Landais' pieces bear his name at full length : others have simply his monogram, as in the margin.



LANGEAIS (Indre-et-Loire). M. Ch. de Boissimon & Cie. On a pair of vases and baskets of fayence with open work and coloured fruit and flowers in relief.



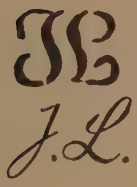
CASEMÈNE, near Besançon. The mark of a manufactory, stamped, founded by Laflèche-Paillard at the beginning of this century, and lasted but a short time.





GIEN
Geoffroi

GIEN. A manufacture of maiolica was established here about 1864 in imitation of that of Italy of the sixteenth and seventeenth centuries, and other varieties of early wares, but latterly the quality of its productions have become of a very ordinary and uninteresting character.



PREMIÈRES (Côte-d'Or), near Dijon, established in 1783 by a brickmaker named Lavel or Laval, who was instructed in the making of fayence by an Italian monk named Leonardi, then travelling through the country. His grandson, Dr. Lavalle, still continues the work in a more artistic style; the modern marks are sometimes pencilled in this character, or stencilled.



PREMIÈRES (Côte-d'Or). Monogram of Dr. J. Lavalle, on a fayence plate, painted with Cupid holding a cornucopia of flowers.



PREMIÈRES (Côte-d'Or). Initials of Dr. J. Lavalle, on a plate painted in blue *camaieu*, with trees and flowers; the mark within an ornamented circle.

PREMIÈRES (Côte-d'Or). There was another fabrique of fayence carried on by M. Pignant, who in 1826 sent specimens to the Sèvres Museum.

MUSIGNY (Côte-d'Or). Established about 1790 by M. Bosc, for the fabrication of *grès;* mentioned by M. Brongniart.

VAUDANCOURT (Marne). A manufactory of *grès* by M. A. Bodelet in 1836 is mentioned by M. Brongniart.

GIEY-SUR-ANJOU (Haute-Marne). A manufactory of *grès* and porcelain, carried on by M. Guignet, of which specimens are in the Sèvres Museum, acquired in 1827 and 1831.

FRANCE—UNCERTAIN MARKS.

From "Les Merveilles de la Céramique," by A. Jacquemart.

These marks are on a plate in the Marseilles style.



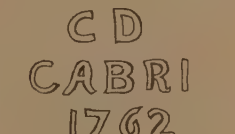
On a table fountain in the Rouen style. Dr. Justus Brinckmann says that this mark is that of a fayence factory of Dorotheenthal, near Arnstadt, established about 1720, and which lasted until 1780. A potter named Johan Christoph Alex worked there from 1724–26.



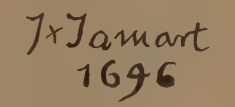
On a fountain in blue *camaieu* with arabesques. Poitiers.



On a *bénitier* with twisted columns, three yellow fleurs-de-lis at the top, pierced panels, the bowl decorated in polychrome.



On a bas-relief of the Crucifixion, fine enamel border of arabesques in blue.



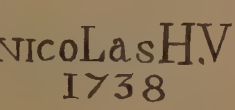
On a plate in blue *camaieu* in the Nevers style.



This mark is on a barrel fixed on its stand, surmounted by Bacchus on horseback, blue and yellow circles, blue decoration outlined in black. This is probably another of the numerous marks of Rouen fayence.

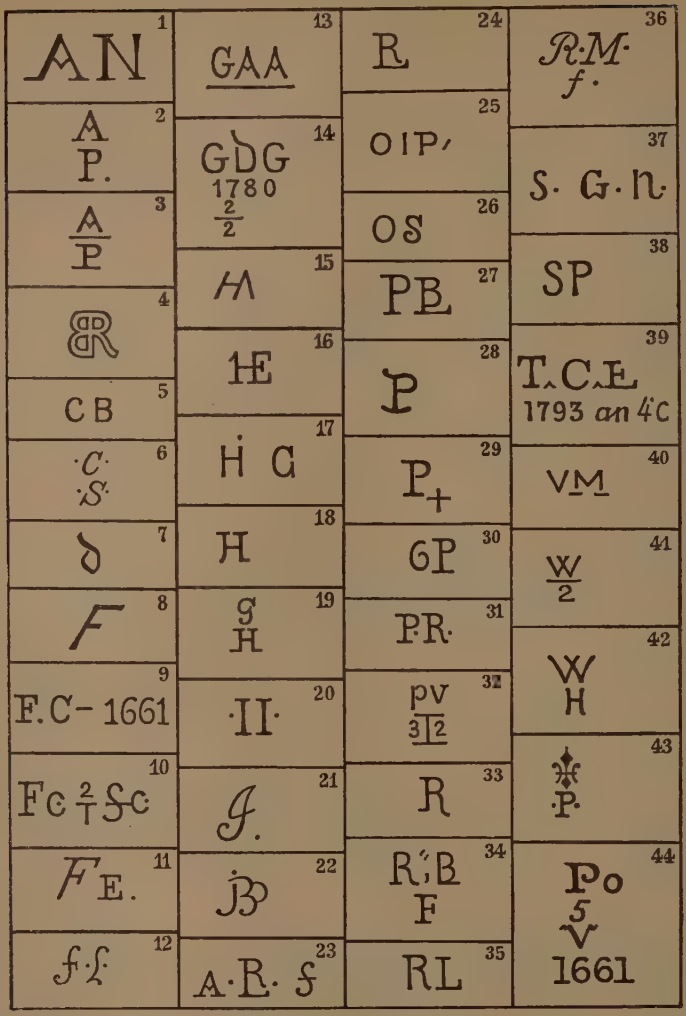


On a *canette* in the Rouennaise style, with Chinese figures, brilliant colours.



On an earthenware plate: on the border ornaments in brown and dull green; in the centre a family are reciting the *Bénédicité* (1629).





1. Cream-jug, yellow ground with a medallion painted in blue.

2. Large vase of *terre de pipe*, raised in blue, the cover surmounted by a pine-apple and four leaves.

3. Style meridional. Service *à marques variées*.

4. Fayence, yellow ground with medallions of coloured flowers.

5. Sauce-boat, polychrome flowers.

6. Tankard of Italian form, serpant handle, blue decoration like Nevers.

7. Dish with bouquets of flowers—Strasbourg style.

8. Plates of red clay and heavy decoration of flowers in the style of Rennes, but with bright red.

9. Large dish, like Marseilles.

10. Fayence mug, birds and flowers—Rouen style.

11. Plate, very white enamel and flowers—Marseilles style.

12. Portions of a service of fine fayence, rococo reliefs, finely painted with landscapes and flowers ; the rose-coloured tone by its freshness resembles Niderviller.

13. Tureen, bouquets of flowers—Marseilles style.

14. Covered cup and saucer, Pompadour style, light manganese colour.

15. Dish with bouquets of flowers, polychrome style—Franco-Hollandais.

16. Baskets painted with forget-me-not and other small flowers, like the South of France style, royal arms in the centre.

17. Perfume-burner, painted in colours with flowers.

18. On fayence, with leafy handles and buttons, painted with flowers in bright colours.

19. Plates, heavy and thick, polychrome Chinese subjects.

20. Dish with garlands and grotesques, in the Moustiers style.

21. Christ at the pillar, coarse design, in blue on white enamel.

22. Plates painted in blue shaded with grotesques and flowers.

23. Dish in Strasbourg style, with finely painted flowers. The F incuse.

24. Dishes with mythological subjects—Moustiers style ; since attributed to Bernburg : see new notice.

25. Pieces of fine fayence with reliefs.

26. Soup-tureen—Moustiers style ; decoration of bouquets ; since attributed to Anspach.

27. Fayence vase of complicated pattern, flowers, masks, &c., in relief.

28. Milk-jug, painted with flowers.

29. Small tureen, surmounted by an apple, painted with flowers—style of Strasbourg and Marseilles.

30. Thick and heavy fayence, sometimes in blue and sometimes in pale colours with flowers.

31. Jardinières with bouquets in pale violet, butterflies, &c.

32. Compotier, four-lobed, blue decoration, the border in the Chinese style ; bouquet in centre, Marseilles style.

33. Thick plates, painted, with flowers and fruit in bright yellow.

34. Plate with polychrome decoration in the Marseilles style.

35. Plate escalloped, with flowers in the style of Lorraine.

36. Small cistern of thick fayence, polychrome decoration of grotesques in pale colours, imitation of Moustiers.

37. Service in fine fayence, meridional, in the centre subjects in *camaieu*—Le Départ pour la Chasse, Le Retour, Don Quichotte, Josué arrêtant le Soleil ; rococo borders in blue and pale green, touched with manganese.

38. Very fine fayence, beautifully painted with arabesque borders and bouquets of flowers, as good as porcelain.

39. Fayence mug decorated with characters of the Italian comedies.

40. Plateau, rococo style, garlands, arabesques, and bouquets.

41. Tureen, surmounted by a branch with fruit and leaves, coloured, decorated with flowers in the style of Rouen.

42. Compotiers, pierced and gadrooned with bouquets, like Strasbourg.

43. Cruet-frame, representing a vessel sailing on the sea.

44. A plateau of coloured masks, and border of reddish-brown enamelled flowers, &c.

Russia, Sweden, and Denmark

ABOUT the year 1700 the Czar Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established them. Some fine stoves were made here, but we have little information on the subject, except the following notice in the *Connaissances Politiques* of Beausobre, published at Riga, 1773: "There is also among the porcelain manufactories at St. Petersburg a fabrique of fayence, on the other side of the Neva, where they make every description of vessels in large quantities, of correct design and in good taste. They have a magazine at St. Petersburg, where table services may be had complete for 24 or 30 roubles, and even at lower prices. A private gentleman of Revel has also established at his own cost, near this city, a fabrique of fayence, and has obtained potters and painters from Germany."

RÖRSTRAND AND STOCKHOLM.

On the 20th May 1725, Baron Pierre Adlerfelt, the Swedish Minister at Copenhagen, requested permission for the potter Jean Wolf to found a porcelain manufactory in Sweden, which was accorded, and 200 silver dollars were sent in July of the same year for travelling expenses and 200 rixdollars to buy 200 pounds of cobalt blue from Saxony, and to bring specimens of the porcelain which he had made at Copenhagen. Wolf estimated the necessary capital at 7000 rixdollars specie, or 28,000 rixdollars,[1] and he stated that at Copenhagen 48,000 rixdollars had been granted for a similar establishment; after which Wolf was "remercié et congédié." On the 15th of September Wolf paid a second visit, accompanied by André Nicolas Ferdinand, and they exhibited several specimens of their art, viz., "a statuette, a plateau on four feet, vases, and other objects all made of white clay, well and neatly executed, painted in blue, also some moulds, called *hirda*, made of the English tin and metal of Prince Robert." This was before the use of plaster-of-Paris or gypsum moulds had become known.

[1] A rixdollar specie, equivalent to four rixdollars, was divided into three silver dollars or nine copper dollars.

On the 13th June 1726, a society of twenty members was formed of the leading men, among whom were Messrs. Camëen, Bunge, Gyllengrip, &c., and the State of Stockholm granted the use of a building in that part of the city called Stora Rörstrand (Great Rörstrand) for the manufacture of porcelain (fayence). Wolf was dismissed in 1728. He was succeeded by Christophe Conrad Hünger, who had worked at Meissen as gilder and enameller, and afterwards at Vienna, from which place he probably came into Sweden; he is described as one of the first master-potters in Europe, and was made chief of the manufactory; but he did not succeed in gaining the confidence of the society, for he left in 1733, after which Wolf's associate, André Nicholas Ferdinand, was appointed, who retained the post until 1739. Jean George Taglieb, also a German, was his successor, but he did not please his employers, and left in 1741, when a Swede named André Fahlstrom became master and director, and under his auspices the manufactory began to develop itself, but it was several years before satisfactory results were obtained. On the 4th February 1729, letters patent were granted giving an exclusive privilege for twenty years, and exemption from all duties of the articles employed in the manufacture, and permission to import and sell wholesale and retail the products at all fairs and in all towns of the kingdom free from the octroi and other taxes. The directors promised to produce ware equal in all respects to that of Delft, and in sufficient quantity to supply the wants of all the kingdom; after expending large sums of money it was, however, many years before the simplest products could be successfully made.

Christophe Conrad Hünger, who was dismissed in 1733, in 1741 addressed the deputation of commerce and manufactures for the privilege of making the *véritable porcelaine* of a clay which he said he had found in Dalecarlia, "et de faire des pots aux drogues et des formes aux pains de sucre," employing another clay of a brownish-red colour dug up near the city, presenting at the same time specimens, which they found "translucide, assez beaux et étincelant comme la vraie porcelaine quand on le battait avec le briquet." In consequence of a supposed interference with the interests of the Rörstrand manufactory of fayence and its privileges granted in 1735, his offer was rejected, but he obtained the right of making on his own account for twelve years the drug pots and sugar-loaf moulds; but receiving no encouragement, want of funds compelled him to leave Sweden, to which country he never returned.

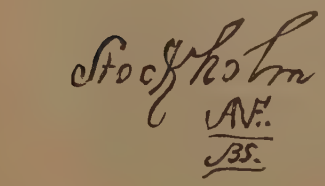
A deputation was appointed in July 1743 to inspect the Rörstrand manufactory and report upon its administration, which was far from satisfactory. They found there neither master nor book-keeper, the building had become ruinous within and without, and immediate repairs were necessary; finishing their remarks with the observation: "Everything leads us to believe that the works are conducted without energy and proper surveillance." In 1753 a decisive alteration was affected, both in the condition of the fabrique and the quality of its productions.

A new society was formed in January of that year, composed of eighteen members, but the one who exercised the greatest influence was Elias Magnus Ingman, afterwards ennobled by the name of Nordenstople; he died 23rd January 1773, sole possessor of the Rörstrand fabrique. Under his zealous patronage it was greatly extended, as shown by the following analysis: In 1731 were produced finished pieces of the value of 700 copper dollars; in 1734, about 5000; in 1740, 37,000 dollars; in 1753, 53,000; and in 1755 it was increased to more than 76,000 silver dollars (or 200,000 copper); and in 1765, to nearly 100,000 silver dollars (or 300,000 copper), employing 128 workmen. Ingman or Nordenstople, just previous to his decease, sold the Rörstrand works to his son, Elias Magnus Nordenstople, proprietor of the Marieberg fabrique, which he had acquired by purchase; shortly after this the fabrication of fayence with a stanniferous glaze was discontinued, and what was called *porcelain de silex*, or English stoneware, substituted, being covered with a translucid plumbiferous glaze. The heirs of Nordenstople sold the fabrique in 1797 to B. R. Geyer, and it has since then changed hands several times.

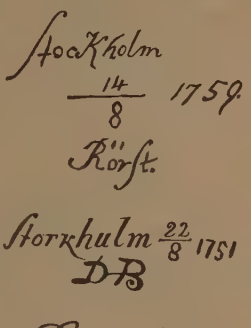
During the first period, from the date of its foundation in 1726–59, the products were chiefly imitations of Oriental and Delft ware, sometimes, but rarely, of French fayence; the forms were simple, occasionally ornamented in relief, but usually in blue *camaieu*. The master-potters were Jean Wolf, 1726–28; Christophe Conrad Hünger, 1728–33; André Nicholas Ferdinand, 1733–39; and André Fahlstrom, 1741–60. Two Swedish painters whose initials are frequently found on the early fayence were Daniel Hillberg and Carl Herweghr.

The second period, 1760–82 or '83, when the fayence with stanniferous glaze was abandoned, the ware was of fine quality, the forms and decorations being copied principally from that of Strasbourg and Marseilles, the fruit, flowers, and leaves in relief, the colours being nearly always applied upon the glaze in the rococo style. The master-potters of this period were Jonas Taman after André Fahlstrom's death, 1760; Eric Fahlstrom, 1761; Jacob Orhn or Orn, 1761–82; and Philippe André Schirmer, who attended solely to the English stoneware. Among the painters were two who distinguished themselves, Henri Sten and André Stenman; the former came to Rörstrand in 1755, and in 1767 went to Marieberg; Stenman introduced the art of printing on fayence, and afterwards carried out his inventions at Marieberg.

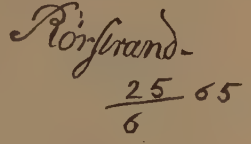
The marks and signatures of the first period, when Rörstrand had no rival, were *Stockholm*, or sometimes *St.* or *S.* only, accompanied by the date of fabrication, the price, and the initial of the painter, traced in blue, underneath each piece; on a plate painted with flowers, in the Sèvres Museum. The mark in the margin bears the initials of the painter, André Fahlstrom.



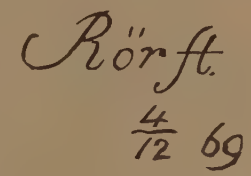
The next mark has the date 22nd August 1751, and the painter's initials, Daniel Hillberg; this mark in blue is on a punch-bowl of enamelled fayence; on the inside is written "Alla wakra flickors skäl"—"Here's a health to all good lasses." Later, after the foundation of the fabrique of Marieberg, and apparently to distinguish the products, the mark was changed to *Rörstrand*, or an abbreviation of the word, retaining the other marks, traced in brown, black, or blue. During the transition we find both *Stockholm* and *Rörstrand*, the name of the capital as well as that of the fabrique, as in the margin, dated 14th August 1759.



A mark of Rörstrand, written at length, and dated 25th June 1765; given by Strähle in his account of the Rörstrand fabrique.



Rörstrand, dated 4th December 1769, on a fayence tureen, scroll borders, edged with green, yellow, and purple, and bouquets of flowers; in the Sèvres Museum.



These marks are found impressed on ware in imitation of Wedgwood and other English fabriques; about 1780.

RORSTRAND & Rorstrand.

MARIEBERG.

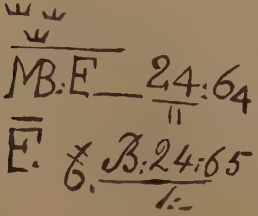
The first idea of establishing a manufacture of fayence and porcelain here originated with Jean Eberhard Louis Ehrenreich, dentist to King Adolphe Frederick in 1758. Marieberg consisted of a few small houses in the mountains near Stockholm. In the spring of 1758, Ehrenreich requested of the King, after presenting specimens of his fayence and porcelain, the privilege of producing "differentes espèces de porcelaines fines et ordinaires, vraies et fausses, ainsi que des grès cérames," soliciting an indemnity of 10,000 silver dollars. A society was formed and the privilege granted on the 28th May 1759. The principal supporter of this new enterprise was the Baron Charles Frederick Scheffer, afterwards Count, a rich and influential person. The Marieberg property was bought in his name. Among the rest were the brothers Benoit and Pierre Bergius, George Henri Conradi, Henry König, Jean Westerman, afterwards Liljencrantz, &c. The building was erected in October 1758, and in the following April Ehrenreich commenced his works, but in May

the whole fabrique was destroyed by fire. In September the new fabrique was completed, and in April 1760 operations were commenced afresh. Ehrenreich engaged Jean Buchwald as master-potter in 1761, which post he held until 1765. One hundred and thirty workmen were employed, and in the following year the number was increased to two hundred and fifty. The fabrique went on prosperously until 1766, when Ehrenreich abandoned the directory, for reasons unknown to us, and in the following year he went to Stralsund. He was succeeded by Pierre Berthevin, who had been employed in France in a fabrique of *porcelaine tendre*, but whether this means fayence or the veritable porcelain it is difficult to determine. The fabrication decreased considerably, and in 1769, Berthevin quitted Marieberg, returning to France. Henri Sten succeeded as director, which situation he retained until 1782, when the fabrique was sold to Major Nordenstople. In 1784 a German named Philippe André Schirmer displaced Henri Sten; Dortie, a Frenchman, 1778–82, assisted in the production of true porcelain, but as this new fabrication did not produce any revenue it was renounced.

In 1788 many of the shares of the works had been sold at Stockholm, and Baron Liljencrantz becoming nearly sole proprietor, he sold the whole to Major Nordenstople of Rörstrand in July 1782. After his decease in 1783, his heirs continued the manufacture a few years, principally of English fayence, and it altogether ceased in 1788 to 1789. An eminent painter named Henri Frantzen was engaged here from 1761 until his death in 1781; his works are usually signed F.; he had two sons, Jean-Otho and Francis-Henry Frantzen, who also painted at Marieberg. Under Berthevin the art of printing on fayence was successfully introduced by André Stenman, who came from Rörstrand in 1766, bringing with him the secrets of his art.

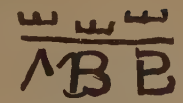
The fayence of Ehrenreich has a clear white glaze. A journal of the 27th September 1762 advertises that "the fabrique of Marieberg exposes for sale in the magazine at Stockholm various sorts of *fayence porcelaines*, blue, white *Marseille*, enamelled plates, tureens, dinner, tea and coffee services, and objects of decoration and ornament;" the prevailing style is *rococo*, imitating Strasbourg and Marseilles, and the painting was over the glaze. Sometimes statuettes are found representing characters in the French comedies, Scapin, &c.

The earliest dated pieces of fayence are 1763; the latest we have met with are 1780; the English pottery subsequently made is sometimes stamped with the name at length.

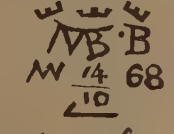


MARIEBERG. This mark is on an enamelled fayence tureen, like Strasbourg. The three crowns are the arms of Sweden, M. B. for Marieberg, E. Ehrenreich the director, and F. the initial of the painter Frantzen; the other letters and figures denote the date, 24th November 1764, and the price.

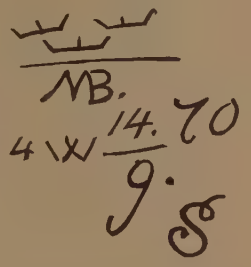
MARIEBERG. Another mark with the three crowns, the initials of Berthevin, and of the name of the place.



MARIEBERG. Enamelled fayence like Delft, with Berthevin the director's initial, dated 14th October 1768.



MARIEBERG. A mark of the 14th September 1770, with the initial of Sten, who was for many years a distinguished painter at Rörstrand, and succeeded Berthevin as director here about the year 1769.



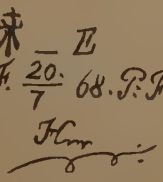
STRALSUND.

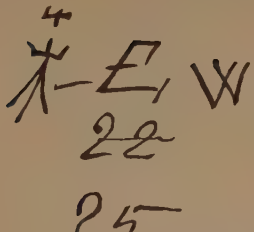
STRÁLSUND. This manufactory of fayence was established early in the eighteenth century, for it is recorded that one Jean Paskovitz, who had been engaged at Rörstrand, where he only remained a month, went to Stralsund on the 20th May 1731. According to Count Bielke, who furnishes no date, it was founded by M. Von Giese, a counsellor of commerce, who obtained his materials from the island of Hiddenso, near the Isle Rugen, but its early history is unknown, as well as its products. Ehrenreich, who quitted Marieberg in 1766, went in 1767 to Stralsund, accompanied by some workmen of Marieberg and Rörstrand, to work at this manufactory; but it received a severe shock in 1770 by the explosion of a powder-mill, which destroyed a great portion of this fabrique; it was carried on with varying success until 1786, when it ceased altogether from want of funds.

Stralsund is now a Prussian town, but as it belonged to Sweden at the time of its pottery factory here noticed, it has been included in this section of the book.

Count Bielke possesses many specimens of Stralsund fayence, which are very similar to those of Marieberg. The ware bears the mark of the arms of the town, viz., three radiating lines under a crown; sometimes the capital E, the first letter of Ehrenreich's name, follows, accompanied by the date.

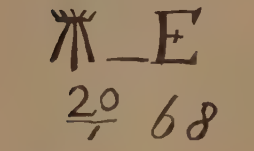
STRALSUND. This mark is on a specimen in the Gasnault Collection; it has underneath the signature of an artist who also painted at Rörstrand—*Carl Herveghr.*



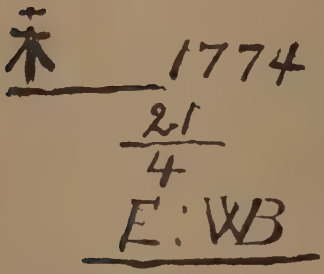


STRALSUND. The arms of the town, three radiating lines under a crown, followed by E for Ehrenreich, and date 25th May 1770, with the price.

Note.—This mark, which comprises all these seven characters, and the next, of January 1768. are placed in one line, not in two as here given.



STRALSUND. A similar mark with Ehrenreich's initial, dated 20th January 1768. On a tureen painted with flowers, in the Sèvres Museum.



STRALSUND. These marks in black occur on a pot pourri vase, painted with a landscape, in the Hamburg Museum, and are said to indicate the date and initials of the potter: Ehrenreich Wahlbom, April 21, 1774.



GUSTAFSBERG, near Stockholm; a modern factory where are produced imitations of Wedgwood's jasper ware.

HELSINBERG.

HELSINBERG (Scandinavia). A manufactory of stoneware was established about the year 1770, and produced a good quality of ware for domestic purposes; at a later period moulded ornaments for the external decorations of edifices were also made.

The following additional marks in blue under the glaze are given on the authority of the official catalogue of German and Scandinavian fayences



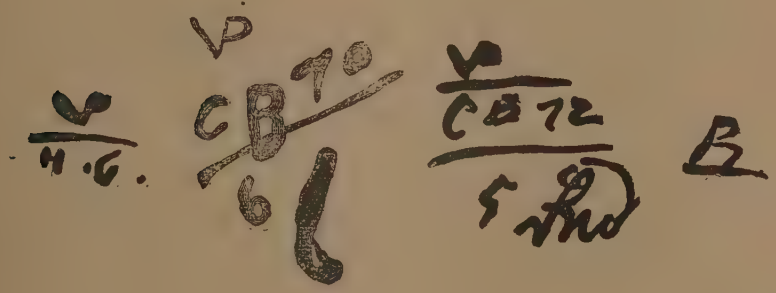
of the eighteenth century in the Hamburg Museum. The curator, Dr. Brinckmann, has informed the editor that the arrow-like mark is intended

to represent three leaves of the box (German, Rux), a fayence factory having been established in 1752 by a potter named Johann Baptist Rux, at the village of Schretzheim, near Ellwangen, in Würtemberg. See also Schretzheim.

Notices of Rendsburg and of Killinghusen, two other Holstein fayence factories, will be found on pp. 296, 297.

Copenhagen. In the account of the Rörstrand fabrique, Strähle states that on the 20th May 1725 the Baron Pierre Adlerfelt, Swedish Minister at Copenhagen, sent Jean Wolf from the Copenhagen fayence manufactory to form a similar establishment at Stockholm. Wolf, estimating the probable cost, stated that at Copenhagen the sum of 48,000 rixdollars had been expended in its construction.

Copenhagen. Wolf was succeeded by Johan Pfau in 1727, under whose direction only blue and white ware was produced, and he was followed by Christian Gierlor, who subsequently became proprietor of the factory. The following marks occur in blue under the glaze on some



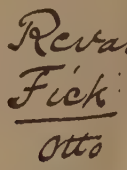
portions of table services in the Hamburg Museum, and are attributed to Pfau's period, the monogram VP being I. P., for Johan Pfau. The B is only a painter's initial.

Copenhagen. A second fayence factory was established in 1753 by Jacob Fortling at Kastrup, in the island of Amager. He was granted a concession in 1755, but was not allowed to produce blue and white, a privilege reserved to the older factory. Fortling died in 1761 and the manufactory ceased in 1770. Tureens formed as animals, geese, cocks, and other similar models are attributed to Fortling's time. His mark is said to have been a cursive F.

"F"

Reval (in the Baltic province of Russia). Here in 1780 a chemist named Karl Christian Fick established a fayence manufactory which only

lasted until his death in 1782. The productions are similar in character to these of Rörstrand:—



or



No previous notice of this factory has appeared in any book on the subject, and the Editor is indebted to Dr. Brinckmann of the Hamburg Museum for the above information.

FAYENCE

Holland, Belgium, and Germany

FAYENCE with stanniferous enamel was known from the earliest times. Theophilus (*Diversarum Artium Schedula*) devotes a chapter to the art of painting earthenware vessels with various vitrified colours, and a commentator on his work relates the fact of this glaze (of which he gives the composition) having been used at Schelestadt, in Alsatia, as early as 1278. In the *Annales Dominicanorum Colmariens* (1283), *Urstis. Script. rerum Germ.*, v. ii. p. 10, we read: "Obiit figulus Stelztatt qui primus in Alsatia vitra vasa fictilia vestiebat." M. Piot (*Cabinet de l'Amateur*) cites, as a proof that the stanniferous enamel was well known in the commencement of the fourteenth century, a receipt given in the *Margarita Preciosa*, a treatise written in 1330: "Videmus, cum plumbum et stannum fuerunt calcinata et combusta quod post ad ignum congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli;" and it is not stated to be an invention or a novelty, but merely as a fact known to the potters of that time. Hence it is evident that the art of covering earthenware vessels with an opaque enamel made of lead and tin was used long before Lucca della Robbia's time, and that he merely applied it to sculpture in terra-cotta, which had previously been executed in distemper. The Moors of Spain applied this enamel to their pottery in the twelfth and thirteenth centuries; the Arabs before them, even in the eighth century, were acquainted with it, and the *azulejos*, or tiles of the Alhambra, of the thirteenth century, are well known; while some even go so far as to assert that the tiles discovered at Nineveh are enamelled in like manner, and not merely glazed. The instances, therefore, given by M. Demmin of similar enamelled fayences existing at Leipzig and Breslau of the twelfth and thirteenth centuries, show that it actually was adopted about that time in various parts of Germany, but does not prove that it was invented there; but he is entitled to as much consideration as others who attribute its invention to Italy.

Hanau. Quality unknown. *Circa* 1650. In a MS. of 1707, in an inventory of a Nuremberg mansion, are mentioned "Zween weiss und bloue Hanauer Krug mit Zinn beschlagen;" and in the *Handbuch der Erfindungen von Busch* we read that towards the middle of the seventeenth century two Dutch merchants established a fayence fabrique at Hanau, which was purchased at the commencement of the eighteenth century by Simon von Alphen.

Specimens marked with *H*, also with a monogram VA, said to be that of Von Alphen, and with the name "Hanau," have been attributed to this fabrique.

Teylingen. This place has become celebrated in ceramic history from its association with the unfortunate Jacqueline, Countess of Hainault and Holland, and the manufacture of a sort of earthenware jug called the *Jacoba Kannetje*. This princess, born about 1400, became wife of John, Duke of Brabant, and, after many severe trials, abdicated in 1433, and retired to the Château de Teylingen, about five hours' journey from Rotterdam. While here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosse of the château as souvenirs to posterity, that in after-ages they might be considered works of antiquity; for this reason these particular cruches found in the fosse, and others similar, are called *Jacoba Kannetjes*. Such is the legend in Holland, which is in some degree verified by the actual discovery of a vast quantity of them on the spot, proving at least that there was a manufactory. However, it is probable the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the fifteenth century. Some archæologists are of opinion that these vessels were placed before the guests at table, used only once, and, when empty, thrown into the moat of the castle. This stoneware is of a cheap character and common quality, of coarse grain, and not enamelled or coloured, but still hard and impermeable; the forms of these cruches are generally globular, with a small handle and a foot, the body and neck being marked by circles or rings with the lathe, and the foot escalloped as if pinched by a finger or thumb; they are otherwise plain and without any ornamentation. Some idea of them may be formed by referring to Nos. 1, 8, and 11 on p. 29 found in London. The *Jacoba Kannetje* figured by Marryat in his "History of Pottery" is a superb *Raeren* ware canette of the sixteenth century, with designs and ornaments in relief. Nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date of manufacture.

Utrecht. Fayence with stanniferous enamel. A manufactory of tiles, "carreaux de revêtement," decorated in blue or violet, *en camaieu*, was founded in the eighteenth century, and carried on by the following proprietors in succession:—

1760.—The founder, Albertus Prince.
1798.—Hendrik Jacob Kraane-Pook and Gerrit Bruyn.
1823.—Hendrik Jacob Paul Bruyn and Pieter Ambrose Bert.
1824.—Baudewyn and Jacob Van der Mandere.
1839.—Baudewyn, Jacob Van der Mandere, David Hendrick and Franciscus Marinus Royaards.
1844.—The Brothers Royaards and Hendrick Camerlingh.

The manufactory was closed in 1855, having been worked with two kilns and about fifty workmen ; they imitated the ancient tiles of Delft, and having no mark, these are often sold for real Delft. There are still two manufactories at the Hallsteig Barrier, one belonging to M. Ravenstein, the other to M. Schillemans, for making tiles in imitation of Delft.

Overtoom. A manufactory of fine fayence was established in 1754 in the parish of Amstelveen, near Amsterdam, in a theatre where French performances were formerly given ; the Barons Van Haeren and Van Palland were the proprietors, Ariel Blankers, director, and Wollen Tusnig, modeller. The constructions were called Blankenburg, after the director's name. The fayence, though rather heavy, was of a fine white enamel, very hard, and of good forms ; besides table and tea services, they made some pretty groups of birds, modelled from nature, statuettes, vases, &c. These are now very scarce, as the works were limited ; they were closed in 1764, having lasted only ten years ; no mark is known. The machinery and materials were bought by the Count Von Gronsfeld, who removed the manufactory to Weesp.

Houda (North Holland). Gaberil Vengobechea. This mark, stamped, is on fayence plates with coarsely painted violet scrolls ; there are three triple cockspur marks round the border underneath.

Gaberil Vengobechea
Houda.

Hamburg. The name of this artist occurs on a four-sided tea-caddy, artistically painted in blue, with figures of lovers and rococo scrolls, gilt borders ; formerly in Mr. H. G. Bohn's Collection. This interesting specimen is the only one we have met with made at Hamburg ; our first impression was that the vessel was made at Delft and painted at Hamburg, but the words *sculpsit et pinxit* clearly prove that it was both made and painted at Hamburg.

Johann Otto Lessel
Sculpsit et Pinxit.
Hamburg Mensis
Januarij Anno 1756

Bailleul (Nord), or Beilen, in Holland. The inscription has been read differently, but the Dutch town is probably intended. M. A. Jacquemart attributes to this place a soup-tureen in the Musée de Cluny. Gournay in his *Almanach Général du Commerce* says ; "The fayence of this locality equals in beauty that of Rouen, and has the advantage of bearing the most violent heat, and is sold at a moderate price, the workmanship being cheap." We have not met with this variety, but the tureen, M. Jacquemart says, is decidedly of French fayence, not German ;

Ghemaeckte tot Belle
C. Jacobus Hennekens
anno 1717,
and inside
Belle C.I.H.

it is decorated with shields of arms and Dutch inscriptions; the cover has lions and heraldic emblems in relief, and is inscribed "Ghemaeckte tot Belle C. Jacobus Hennekens anno 1717;" made at Bailleul. This piece was read by Demmin (*Guide de l'Amateur de Faïence*) "*Ghemaeckt tot Beile*," and attributed by him to Beilen, near Assan, Holland.

Amsterdam or Arnheim. A German Jew of Breslau, named Hartog, known by the adopted name of Hartog Van Laun (maker of the planetarium described by Professor Van Swinden, and purchased by the Society Felix Meritis in Amsterdam), in conjunction with another named Brandeis, established a manufactory of fayence about 1780 at "Flacke-feld, near the Gate of Weesp, at Amsterdam." It ceased about 1785. The ware is heavy, not very artistic, and usually in blue *camaieu* decorations. A piece given by a son of Brandeis to M. Demmin bears this mark.



M. Brandeis has still at his residence, 419 Rapenburger Straat, several pieces of the ware made here. A fruit-dish, painted in lilac *camaieu* with peasants dancing, has this mark of chanticleer proclaiming the dawn. (*Ker. Gall.*, enlarged edition, fig. 177.) [Sir A. W. Franks and some other authorities are of opinion that the fayence here described should be classed as Arnheim.]

Note.—There is a considerable manufactory of modern artistic majolica at Florence, known as the "Canta Galli," which has a similar mark, that of the singing cock, which must not be confounded with the Arnheim fayence.

Rotterdam. According to Jännike there was a fabrique here, but very little seems to be known about it. In the Collection of M. Ollin of Brussels there is a set of four figures in Watteau costume representing the seasons of the year, marked "J. Aalmes pi a Rotterdam," and also a specimen marked "Aalmes 1731."

Delft. The ancient town of Delft is situated between the Hague and Rotterdam, and few names are better known, especially to the collectors of pottery.

In the sixteenth century Delft was celebrated throughout Europe for its excellent beer, which was attributed in a great degree to the quality of the water. There were nearly three hundred breweries along the sides of the canal; all these were destroyed in the great fire which devastated the town in 1536; but owing to the consideration shown to them by Charles V., in relieving the brewers from all taxes on the materials they employed for twenty years, they were quickly reinstated, and in fifty years the trade became more flourishing than ever. The opulence of the brewers of Delft was proverbial.

It was destined, however, to give way to an industry of a more artistic character, but how the change was effected must remain a mystery.

The brewers, with the trades in connection, such as coopers, boatmen, &c., numbered more than one-third of the entire population. In the commencement of the seventeenth century the celebrated breweries of Delft were gradually discontinued, and by 1640 they had all closed, one after the other.

Bleswick (*Beschryvinge der Stadt Delft*, &c., Delft, 1667) styles the Delft ware *Delfsche porceleyn*, by which term it was always known, being the nearest approach to the Oriental or true porcelain made at the time he wrote, and usually imitating the Japanese designs. The intercourse with Japan was carried on solely by the Dutch vessels, which constantly arrived from Decima to the East India Company's depôt at Delft, the cargoes being largely supplemented by quantities of Japanese wares; thence they were dispersed throughout Europe. The cities of Delft and Rotterdam each contributed a sixth of the capital of this celebrated company. The brilliant actions of the Dutch mariners have been extolled by many writers of the seventeenth and eighteenth centuries. The exploits of one of their vessels, called *The Devil of Delft*, are mentioned by Dudley Carleton; this vessel engaged and captured a vast amount of treasure from the Spanish galleons. *Les Delices de Pays Bas*, 1679, relates that Admiral Piet Hein, a native of Delft, captured in one year "sept millions deux cent mille livres d'argent, trois millions six cent mille livres de marchandises, quatre millions en canons et autre equipages. Cette année là, les associés de la compagniere çurent cinq cents pour cent de leur mise, et encore n'eurent-ils que la moitié des trésors capturés."

It is to the end of the sixteenth century that the first attempts to make fayence can be traced, and in the commencement of the seventeenth century the industry assumed a commercial aspect. Hence the origin of Delft fayence may be fixed about 1600. Bleswick says: "C'est à l'epoque où les brasseries si renommés de Delft declinèrent et disparurent que les faïenceries commencèrent à fleurir."

This brings us to the consideration of the origin of the manufacture of fayence at Delft. All the books which treat of the industries of the Netherlands are silent as to the fayence of Delft before 1650, and it is not until 1667 that Bleswick mentions it, and he evidently considered it of small importance, for out of nine hundred pages he only devotes to it about fourteen lines. The *Delices de Pays Bas*, in 1678, is also silent as to the importance of this manufacture.

M. Havard, *Histoire de la Fayence de Delft*, to whom we are indebted for the most complete history yet written, and whose instructive and beautifully illustrated work is now before us, has thrown considerable light upon its hitherto obscure origin, and by his perseverance has furnished us with a biography of all the ceramists of Delft. He has, moreover, corrected many errors and exaggerations which have been advanced without due consideration or authority, and which rest entirely on the crude and imaginative remarks of persons unqualified to reason with discretion or prudence, yet arbitrary and partial in the highest degree.

M. Havard refutes the absurd pretensions and gross errors of an author who endeavours to assign to the fifteenth century the introduction of fayence into Delft. The proofs M. Demmin adduces (*Guide de l'Amateur de Faïence*, &c.) are two pieces of Delft fayence: one represents a horse fully caparisoned and saddled, painted in colours; on this he finds the letters I. H. F., and under them the number 1480, which he mistakes for a date; for there is nothing in the piece indicating an earlier period than the eighteenth century, and the Arabic numerals, which he erroneously imagines were used in the fifteenth century, are merely the ordinal number of a fabrique called "The Fortune," I. H. F. signifying *In het Fortuyn*, where the practice was to mark their pieces in that way. A mark of the same fabrique has the number 1185; according to this method of reasoning, he might have fixed it at the twelfth century.

Great exaggerations have been made by authors as regards the population of Delft; it was for a century and a half the most important manufacturing town in Europe. In the year 1680, when at its greatest prosperity, the population did not exceed 24,000, and the number of persons employed in the fayence fabriques was not more than 1500 or 2000 at most, and the number of fabriques did not exceed thirty. In 1659 and 1664 the official documents in the archives only mention twenty-three. In 1780 they were reduced to half that number, and in 1794 to ten. In 1808 there were only seven: the Lampetkan, the Porceleyne Fles, Bloempot, Klaauw, the Greekse A, Drie Klokken, and the Roos. By degrees these also disappeared, the Lampetkan in 1810, the Bloempot in 1816, the Greekse A and the others a few years later.

We may here also allude to the erroneous statements of prices paid to decorators of fayence. M. Havard says: "Everybody has read the gross exaggerations of the prices paid to these clever artists. It will be seen by the following document it was by *sous*, and not *florins*, that the decoration of various objects was computed; and in the same ratio we need not be surprised at the low prices named in their tariff. A very fine polychrome bottle belonging to M. Fetis of Brussels is inscribed "G. N. H. 7st."; this, which at the present day would realise perhaps as many pounds, was actually sold for seven stivers, that is, seven Dutch sous, equal to fourteen sous of the present day. An order is quoted from a dealer at Tournay to Zacharias Dextra, of the *Drie Astonnen*, in 1758, whose fine works are well known, thus: For decorated pieces the prices were as follows per dozen:

	Sols.
6 douzaines de grand plat fon bleu et en couleur des nouveaux dessains à	50
6 douzaines dito moien plat bleu et en couleur à	40
2 douzaines salladier a cartiez den bleux à	50
2 douzaines salladier a cartiez den bleux à	34
100 douzaines de tasse à caffée bleux est en couleur rouge	8

In an early register preserved at Delft, the only person whose name appears as *Plateelbacker* (master-potter) is an entry on the 1st September

1584 of the marriage of Herman Pietersz, fayence-maker, widower, born at Haarlem, with Anna Cornelisz. He had doubtless learned his trade at Haarlem, where many potters then resided, making a coarse description of pottery (so indeed was all that was made in the sixteenth century), viz., a red ware covered with lead glaze. The true Delft fayence of yellow biscuit, with stanniferous enamel, which constitutes real Delft, was not known until the seventeenth century.

The source from which M. Havard derives his information as to the names of the *Plateelbackers*, or master-potters who had passed their examination and received a diploma, is from the *Meesterboek* of the Gild of St. Luc, in which their names are enrolled. It forms two volumes, and was recently discovered in the Royal Library at the Hague, and contains entries from 1611 to 1715. In addition to this there is a list of marks deposited in 1680 by a decree of the magistrates of Delft; a list of master-potters made in 1759, and a register of potters' marks deposited in 1764, all of which are in the archives at Delft. Our diligent author, M. Havard, has also searched the registers of births and marriages in Delft from 1575 to 1808, contained in more than 150 volumes, to complete his biography of all the ceramists of Delft.

This *Meesterboek* of St. Luc commenced in 1613, and the first eight names mentioned are: 1st. Herman Pietersz, 2nd. Pauwels Bouseth, 3rd. Cornelis Rochus Van der Hoek, 4th. Egbert Huygens, 5th. Michiel Noutsz, 6th. Thomas Jansz, 7th. Abraham Davitsz, and 8th. Symon Thonisz.

It was doubtless between 1596 and 1611, the epoch in which the Gild of St. Luc was founded, that the origin of the fayence of Delft may be traced, and that Herman Pietersz was the great promoter of it.

In the *Recueil Delft* no mention is made of *Plateelbackers*. In 1596 there is a list of all the professions allowed and exercised within the walls of Delft, but in that no mention is made of makers of fayence. The *Meesterboek* of St. Luc must, therefore, be our starting-point of information.

The Gild of St. Luc consisted of eight bodies of artists and workmen, grouped together in rather a heterogeneous manner: 1. Painters of every kind, whether in oil or water, pencil, or otherwise, no distinction apparently being made between the artist and the whitewasher or house-painter; 2. The painters and engravers upon glass, glassmakers, and glaziers; 3. The fayence-makers and painters upon fayence; 4. Upholsterers and makers of tapestry; 5. Sculptors in wood, stone, and all other substances; 6. Sheath or case makers, who at this time were real artists; 7. Art painters and librarians; and, lastly, 8. Dealers in paintings and engravings. All the trades which involved the arts of design were here represented.

The Gild had absolute power over every article produced by these trades; no person could execute or cause to be executed any object appertaining to them without the authority of the Syndics, and every infraction of their rules was visited by a fine of ten florins and forfeiture of the object executed. Any unauthorised person attempting to work at

any of these trades, even putting in a pane of glass, for instance, was subject to a fine of twelve florins and confiscation. Nobody could sell a painting, a glass, or a piece of fayence, without being a member of the corporation. Before becoming a master-potter every person had to serve an apprenticeship of six years, and at the end of every two years the contract had to be renewed until the full term was completed, which involved a fresh payment. This course being accomplished, the apprentice had to submit proofs of his capability in order to pass his examination. In fayence, the painter, *Plateelschilder*, and the thrower, *Plateeldrayer*, were required, before obtaining their diplomas, the former to decorate a dozen large dishes, and a fruit-dish entirely covered with ornament ; the latter to throw upon the wheel an ewer, *siroopot*, a salad-bowl, and a salt-cellar with a hollow foot out of a single piece of clay, in the presence of two deacons of the craft, and was locked up in a room while at work ; then both thrower and painter had to form and paint a pile of thirty small plates. If not approved, they had to serve a year and six weeks longer before they could again offer themselves for election. The *droits de maitrise* were heavy for the period: for a native of Delft 6 florins, for a stranger 12 florins, for the son of a potter 3 florins. M. Havard relates that Jan Van der Meer and Pieter de Hooch, the two celebrated painters of the Dutch school, not being able to pay the charge, were forced to solicit the indulgence of the Burgomaster, and pay by instalments, their friends becoming surety.

There were several good points in the management of the Gild. A school of design was established, which all the apprentices were obliged to frequent, and annual meetings for the distribution of prizes to the most efficient. As early as the middle of the seventeenth century each trade raised a fund for mutual help to the sick and needy, and almshouses for those incapable of work.

In 1764 an edict was issued compelling all master-potters to send in to the Gild St. Luc a description of their sign, with the mark they were accustomed to place upon their wares, and prohibiting any persons, under a fine of six hundred florins, from counterfeiting the marks of other potters. These were entered in a register which is still preserved, and this was until recently the only official document known relating to the history of the *Plateelbackers* of Delft, except a short list of marks sent by some potters in 1680 to protect themselves from counterfeits.

Scarcely any of the most talented ceramists who took the lead in this movement were natives of Delft; neither Albrecht de Keizer, who was the first Syndic of the trade, nor Abraham de Kooge, nor Frytom, nor Fictoors, nor Kleynoven were natives. Among the families which form a sort of dynasty of potters there are not more than five or six of Delft origin—the Mesch, de Milde, Kam, Brouwer, and one or two others. The two Cleffius were from Amsterdam ; the Hoppestein, the Eenhoorn, and the Pynacker families did not belong to Delft, and in becoming master-potters were obliged to acquire the right of citizenship ; and in

1680, of the seven potters who deposited their marks to protect themselves from counterfeits, only two were natives of Delft.

There is a difficulty in tracing the genealogy of many of the potters. M. Havard says: "In those times, indeed, the workmen, the labourers, and others of low condition, were not accustomed to retain their family name distinct; they restricted themselves, according to the custom of the fifteenth and sixteen centuries, to making their Christian names precede that of their father." Thus, in the case of Herman Pietersz, founder or promoter of the Gild of St. Luc in 1611, Herman being the son of Peter, was called Herman Pieterszoon, or Pietersz by abbreviation. The son of Herman christened Gerrit, was styled Gerrit Hermanz: and his children, Herman and Annetje, were styled, for the same reason, Herman Gerritszoon and Annetje Gerritsdochter, that is the son or daughter of Gerrit, and by abbreviation Herman and Annetje Gerritsz. But if good fortune arrived, or there was some motive for distinguishing themselves from the common, they adopted a surname, which was chosen from their profession, from physical or moral qualities, a colour, or a talent, or they appended to their prenomen the place of their birth or their property. In looking over the *Meesterboek*, out of the thirty names which first occur, we shall scarcely find six which are anything else than direct patronymic indications. In artistic professions, on the other hand, the surname was generally used; so that in the registers of St. Luc the names of painters, librarians, glass and tapestry makers, have a sort of aristocratic appearance, while the modest potters seem to be disinherited.

In the middle of the seventeenth century all this was changed. The trade had increased, and prosperity was at its height; Delft fayence became celebrated, and orders were received from all countries. It was then that the master-potters became great and influential and took upon themselves some distinctive surname. Thus Jacob Wemmertsz added the high-sounding name of Hoppestein; Pieter Jansz styled himself Van Kessel; Jacob Jacobszoon became Dukerton; and so on of twenty others. Some sonorous appellation was chosen when fortune or reputation made them distinguished. In 1650, when Quiering Aldersz married and was elected master-potter, he was content to use that name alone; but when he became Syndic in 1659, he was transformed into M. Van Kleynoven.

The early ceramists of the seventeenth century are peculiar from the immense numbers of figures crowded into their compositions. One signed by Tomes Jansz (1590–1611), representing the Last Judgment, in the Collection of M. Loudon of the Hague, is so intricate that M. Havard in his work could find no means of reproducing the four hundred figures which compose the picture and its elaborate border. Two others by the son of Herman Pietersz (Gerrit Hermanszoon, 1614) are nearly as intricate. One is a charge of cavalry, in the Slaes Collection, dated 1634; the other, a kermesse, dated 1640, is in the Evenepoel Collection. Some, however, are of a more quiet and harmonious character, and not so crowded, being mythological subjects after the paintings of Goltsius.

About 1650 a great change was made in the decoration of fayence, and painters of greater merit, as well as potters of a higher character, entered upon the scene, whose names we will briefly introduce to our readers, omitting for want of space those whose works are not so well known. The dates immediately following the names indicate their admission to the Gild of St. Luc as licensed potters.

Abraham de Kooge, 1632, was a painter in oil, but he also painted on fayence. He produced those splendid plaques of landscapes in blue *camaieu*, which have never been surpassed. Examples of them are in the Loudon and Evenepoel Collections.

Albrecht Cornelis de Keizer, 1642, was the first to imitate the designs on the Japanese porcelain, but he did not confine his talent to this particular style. His works are of very high finish, and usually painted in blue. A lofty *vase à jacinthe*, of elegant form, of his second period, *cir.* 1660, representing a garden scene and figures, and round the top a frieze of cupids, 2 feet 10 inches high, is an heirloom in the possession of Walter Moseley, Esq., of Buildwas Park, Shrewsbury. His son, Cornelis de Keizer, and his sons-in-law, Jacob and Adrian Pynacker, were equally eminent in carrying out his wonderful imitations of the Japanese porcelain.

Frederick van Frytom, 1658, an excellent artist, preferred blue *camaieu* to polychrome. A plaque representing an extensive landscape with figures is preserved in the Royal Hague Museum.

Wouter van Eenhoorn, established in 1658, and his sons, Samuel and Lambartus, who succeeded him, devoted themselves to polychrome, in which they excelled.

The Kams, numbering five fine artists, were accustomed more especially to paint in blue with Japanese subjects.

Piet Vizeer, 1752, emulated the choice polychromes of Lambartus Van Eenhoorn. No potter, in fact, ever managed his colours so admirably *au grand feu*, nor infused so much vigour and intensity into his works.

Gysbrecht Verhaast, 1760, was a careful artist, and composed some fine tableaux upon a beautiful enamel. He painted Dutch scenes after Teniers and Brouwer.

The two Dextras, Zachariah, 1720, and Jan Theunis, 1769, both imitated the Dresden decoration, and excelled in fountains, tureens, and other important pieces, in polychrome and gilding.

Four members of a patrician family of Delft, the Van der Hoeves, were elected as *Plateelbackers* in the Gild of St. Luc—Cornelis Rochusz Van der Hoeve, one of the founders, in 1611; Jan Gerritz, admitted in 1649; and the two Cornelis in 1662 and 1698. This family bore in their arms three violins sable on a field argent. M. Havard suggests that these four ceramists desired to leave to posterity tangible emblems of their shield, which seems probable, as the only four genuine violins known are by different hands and of successive dates.

Augustijn Reygens or Reygensburg, 1663. His productions were decorated with the beautiful red and gold so much in vogue; Albrecht de Keyser and Jan Kulick, who possessed the secret, being connected with him in the manufacture.

Arij Jan de Milde, 1658, was the maker of the red ware teapots then so much in use. They were of the Japanese form, and were also made at the manufactory of L. Van Eenhoorn, stamped with "The Unicorn," a rebus on his name; by M. Gouda, of "The Roman," and others, and subsequently copied by the Elers of Bradwell. Böttger of Meissen produced similar articles about 1710.

Louis Fictoor, 1689, was established at "the Dubbelde Schenkkan." His beautiful products soon attracted attention; his elegant bottles and jugs were frequently ribbed and richly decorated in colours with Oriental designs.

LIST OF POTTERS.

With dates of election to the Gild of St. Luc, and reference to the annexed Table of Marks.

1. Gerrit Hermansz, 1614.
2. Isaac Junius, 1640.
3. Albrecht de Keizer, 1642.
4. Jan Gerrits Van der Hoeve, 1649.
5. Meynaert Garrebrantsz, 1616.
6. Quiring Alders Kleynoven, 1655.
7. Frederick Van Frytom, 1658.
8. Jan Sicktis Van den Houk, 1659.
9. Jan Ariens Van Hammen, 1661.
10. Augustijn Reygens, 1663.
11. Jan Jans Kulick, 1662.
12. Jacob Cornelisz (Vanden Burg), 1662.
13. Willem Kleftijus, 1663.
14. Arij Jans de Milde, 1658.
15. Piet Vizeer, 1752.
16. Gysbert Verhaast, 1760.
17. Arend de Haak, 1780.
18. Dirk Van Schie, 1679.
19. Pieter Poulisse, 1690.
20. Lucas Van Dale, 1692.
21. Cornelis Van der Kloot, 1695.
22. Jan Baan, 1660.
23. Jan Decker, 1698.
24. Arij Cornelis Brouwer, 1699.
25. Leonardus of Amsterdam, 1721.
26. Paulus Van der Stroom, 1725.

De Metale Pot.

This manufactory was founded in 1631 by P. J. Van Kessel which soon became flourishing and assumed great importance.

27. Jeroninus Pieters Van Kessel, 1655.
28. Lambertus Cleffius, 1678.
29. Lambartus Van Eenhoorn, 1691.
30. Factory mark.

De Griekse A (*The Greek A*).

Founded in 1645 by G. L. Kruyk.

31. Gisbrecht Lambrecht Kruyk, 1645.
32. Samuel Van Eenhoorn, 1674.
33. Adrianus Kocks, 1687.
34. Jan Van der Heul, 1701.
35. Jan Theunis Dextra, 1759.
36. Jacobus Halder, 1675.

De Dubbelde Schenkkan. (*The Double Bottle*).

Established by Samuel Pererius Van Berenvelt, 1648.

37. Factory mark (initials).
38. Amerensie Van Kessel, 1675.
39. Louis Fictoor, 1689.
40. Hendrik de Koning, 1721.

T'Hart (*The Stag*).

Founded in 1661 by Joris Mesch.

41. Factory mark.
42. Matheus Van Boegart, 1734.
43. Hendrick Van Middeldyk, 1764.

De Paaw, 1651 (*The Peacock*).

Founded by C. J. Meschert and others.

44. Usual mark of the factory.

T'Oude Moriaans Hofft (*The Old Moor's Head*).

Founded in 1648 by Abram de Kooge.

45. Rochus Jacobs Hoppestein, 1680.
46. Antoni Kruisweg, 1740.
47. Geertruij Verstelle, 1764.

De Klaew (*The Claw*).

Founded in 1662 by Cornelis Van der Hoeve—the mark is intended for the claw of a bird. Its productions, mostly in blue, had an extensive sale. Continued by the Schoenhoves from 1668 to 1705, when it passed to Pieter Oosterwick; in 1740 to Kornelis Van Dyk.

48. Lambertus Sanderus, 1764.

DE BOOT (*The Boat*).

Established in 1667 by Harmen Groothuysen.

49. Dirk Van der Kest, 1698.
50. Johannes den Appel, 1759.

DE DRIE KLOKKEN (*The Three Bells*).

Established by Simon Mesch in 1671.

51. The usual mark of the factory of the three bells.

DE ROMEYN (*The Roman*).

Established in 1671 by Martinus Gouda.

52. Reinier Hey, 1696.
53. Factory mark of Japanese characters.
54. Factory mark of Japanese characters.
56. Petrus Van Marum, 1759.
57. Johannes Van der Kloot, 1764.

DE 3 PORCELEYNE FLESSIES (*Three Porcelain Bottles*).

No. 10 shows the sign. Established in 1668 by Albrecht de Keizer, whose mark was AK in a monogram (Table, No. 3).

58. A tripartite mark of Cornelis de Keizer (CK in monogram) and his two sons-in-law, Jacob and Adrian Pynacker, deposited in the Gild in 1680.
59. Adrian Pynacker alone, 1690. It passed eventually to Hugo Brouwer in 1764.

DE DRIE ASTONNEN (*The Three Ash Barrels*).

Established 1674 by Gerrit Pieters Kam.

60. G. Pieters Kam.
61. Factory mark.
62. Zachariah Dextra, 1720.
63. Hendrick Van Hoorn, 1759.

DE PORCELEYNE SCHOTEL (*The Porcelain Plate*).

Established about 1700.

64. Johannes Pennis, 1725.
65. Jan Van Duijn, 1760.

DE ROOS (*The Rose*).

Established 1675 by Arendt Cosijn. The products of this factory are justly celebrated for richness of colour and elegant forms.

66. Factory mark.
67. Factory mark.
68. Dirck Van der Does, 1759.

DE PORCELEYNE BIJL (*The Porcelain Hatchet*).

In 1679 Huibrecht Brouwer was established here. The products of this factory are well known and very varied. The mark of a hatchet was invariably used, those of the potters being rarely added.

Joris Van Torenburg, 1697. Initials.
Justus Brouwer, 1759. Initials.
Hugo Brouwer, 1776. Initials.

69. The factory mark.

DE PORCELEYNE FLES (*The Porcelain Bottle*).

Founded by Jacobus Pynacker about 1680.

70. Johannes Knotter, 1698.
71. Pieter Van Doorne, 1759.
Dirk Harlees, 1795.

DE STAR (*The Star*).

Established by Theodorus Witsenburg in 1690.

72. Factory mark.
73. Cornelis de Berg.
74. Jan Aalmes, 1731.
75. Justus de Berg, 1759.
76. Albertus Kiell, 1763.

T'FORTUIN (*Fortune*).

Founded in 1691 by Lucas Van Dale

77. Factory mark.
78. Factory mark.
79. Factory mark.
80. Paul Van der Briel, 1740.
81. Paul Van der Briel, 1740.

DE VERGULDE BLOMPOT (*The Golden Flower-Pot*).

Established in 1693 by P. Van der Strom.

82. Factory mark.
83. Matheus Van Bogaert.
84. Pieter Verburg.

DE TWEE WILDEMANS (*The Two Savages*).

Established 1713.

85. William Van Beek, 1758.

DE TWEE SCHEPJES (*The Two Ships*).

86. Anthony Pennis, 1759.

T'JONGUE MORIAAN'S HOFFT (*The Young Moor's Head*).

87. Johannes Verhagen, 1728.

DE LAMPETKAN (*The Ewer*).

88. Gerrit Brouwer, 1756.
89. Abram Van der Keel, 1780.

Discontinued about 1813.

TABLE OF AUTHENTICATED POTTERS' MARKS.

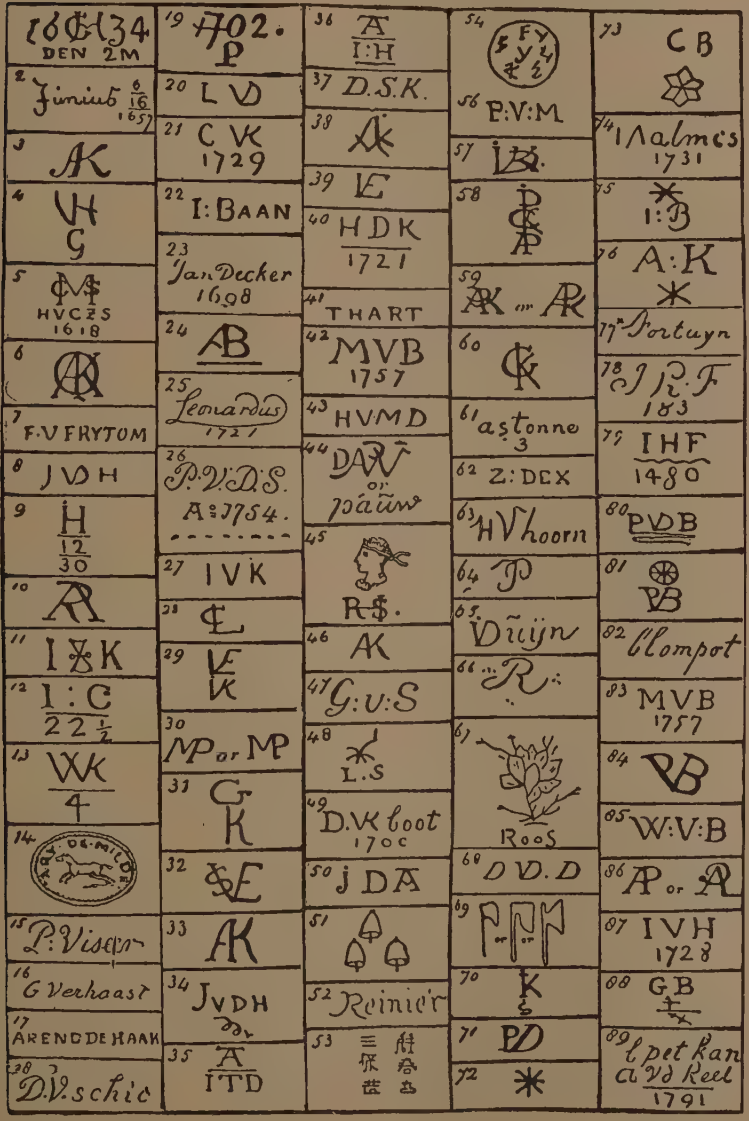


TABLE OF POTTERS' MARKS ON FAYENCE

In the accompanying list of potters, and the table of their marks on fayence, there are many meriting more notice than the bare mention of their names. We will briefly point out several artists who have distinguished themselves, and are not previously noticed in our preliminary remarks, but whose works are diligently sought for by discriminating collectors.

No. 1.—Gerrit Hermansz. The pieces attributed to him all usually painted with battles and historical subjects, crowded with figures, in blue *camaieu*.

No. 2.—Isaack Junius, originally a painter in oil, painted subsequently on fayence. Two of his plaques represent, in blue, the tomb of Guillaume le Taciturne, Prince of Orange, the first Stadtholder after the War of Independence, who was assassinated in 1584—whose tomb was visited in the year 1884, being the tercentenary of the expulsion of the Spanish from the Netherlands.

Nos. 66 and 67.—Arendt Cosijn, of the fabrique "*à la Rose*," is celebrated for his vases, which may be ranked among the choicest products of Delft, being delicately and artistically decorated.

No. 69.—The products of "The Hatchet" are very varied and well known; usually painted in blue. The whale and herring fisheries, and subjects of an industrial character, frequently occur.

Nos. 35 and 62.—The two Dextras, Zachariah of the "Drie Astonnen" and Jan Theunis of the "Griekse A," both imitated the Dresden decoration on large pieces, as fountains, tureens, and vases.

No. 19.—Pieter Poulisse, the manager of Adrian Pynacker's fabrique, introduced the vivid red and gold in his paintings with great effect. A superb piece, with pastoral scenes, is in the Loudon Collection.

No. 28.—Lambertus Cleffius, of the "Metal Pot." *The Haarlem Gazette*, of 1678, announces that he had discovered the secret of imitating Oriental porcelain successfully.

No. 52.—Reinier Hey, of the "Roman," was a very talented artist. A plaque painted with shipping, after Van der Velde, is in the Loudon Collection.

No. 89.—The "Lampetkan," or Ewer, with its last potter, Abraham Van der Keel, is noticeable as the last of the celebrated fabriques of Delft, being demolished about 1813.

This is the end of the list of potters at Delft as officially known to us by the archives, and by a reference to the books of the Gild of St. Luc. The marks which follow are upon specimens of Delft in the Dutch style that have come under our observation, and can of course be considerably increased in number.



At the present time there is a factory at Delft where reproductions of the old Delft fayence are made, and a staff of some 200 hands was employed when the Editor visited it in 1895. The mark is sometimes the name of the firm, THOOVT & LABOUCHERE, impressed in a circle, and also that reproduced in the margin. The reproductions are chiefly those of blue decoration on a white ground.

SIXTEENTH AND SEVENTEENTH CENTURIES.

Unknown; marked in blue. Chinese designs in blue.



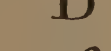
Unknown; marked in blue. Chinese designs in blue.



Unknown; marked in gold; early gilding.



Unknown; marked in gold.



DELFT. Mark unknown; the date 1629; painted in polychrome in the Oriental style.



DELFT. On oblong and octagonal plates, painted in blue *camaieu*, in the Chinese style.



On a square canister, the ground painted with blue flowers, figures and interiors; on the sides Justice and Plenty in blue *camaieu*.



Unknown. Japanese designs in colours.



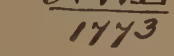
Cornelius Zachtleven, born at Rotterdam 1612, died 1690. M. de Vilestreux of the Hague has two oval plaques with polychrome borders; subjects sketched in violet *en camaieu*, of two men in the style of Teniers, one holding a scroll, on which is Zachtleven's name.

C. Zachtleven Fa. 1650.

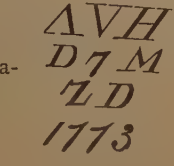
Unknown. On plates, &c., in imitation of Faenza ware.

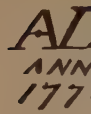


Unknown. Plaques; blue *en camaieu*, coloured borders.



Unknown; marked in blue. On a plaque, in imitation of a cage of canary birds.

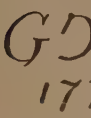




Unknown. Canettes, with figures and foliage, flowers, &c.



Unknown. On a triangular plateau; blue Chinese designs.



Unknown. On oblong and octagonal plates; painted in blue *camaieu*.



Unknown. On shaped pieces; blue monochrome.



Unknown. On shaped pieces; blue monochrome.



On a crocus-pot, in form of a fish; blue designs.



On a canette or jug, in blue *camaieu*.



On a canette or jug, in blue *camaieu*.



On a tureen and plate; blue dragons; Chinese patterns.



On a plate of blue decoration, of the Decadence period.



On a butter-dish, forming a bundle of asparagus on a plate.



On a plaque in blue *en camaieu:* The Last Supper.



On a canette (*stortenbeker*), in blue *en camaieu*, with *Looft Godt boven alle*—"Love God above all."



On a plate painted in blue *en camaieu*.



On a dish, with figures in blue, coats of arms and cupids, coloured border.

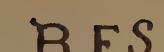


On a dish painted in colours.

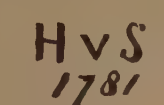


On a canette or jug, painted in blue *en camaieu*.

On a dish with festooned border, also on a tea-service.



On a dish, blue: Flight into Egypt.



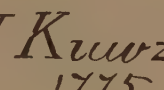
On compotiers, in form of fruits and on plates, in blue *camaieu* and Chinese patterns.



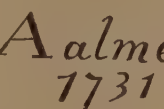
On a small bust of William III., King of England and Stadtholder of Holland, with an ermine mantle and a crown on his head, well modelled, decorated in blue *camaieu*.



On a plaque painted in blue *camaieu*, representing an inundation at Scheveningen, inscribed 15th November 1775, "*De Overstroming voor Scheveningen.*" In the Queen of Holland's possession.



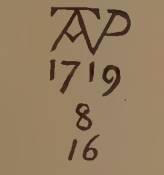
Aalmes, ceramic painter. A plateau, belonging to a cabaret, painted with a Dutch drinking-scene, is marked thus. In the Collection of M. de Vilestreux, at the Hague. This mark is attributed by Jännike to Rotterdam (*q.v.*).



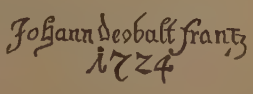
This mark is found on fayence jugs covered with imitation Chinese lacquer.



This monogram and date was on a vase and cover in the Montferrand Collection, No. 240; the cover was surmounted by a lion, and the vase enriched with arabesques.

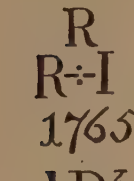


John Theobald Frantz. On a large plaque, with a bust of St. Peter, painted in blue. Victoria and Albert Museum. The mark at the back in blue. Dr. Justus Brinckmann says that this potter was a German, and probably the brother or father of Johan Philipp Frantz who worked at the Dorotheenthal factory until 1722 and previously at Brunswick.



Heindering Waanders 1781.

Heindering Waanders was a potter at Delft; his name occurs on a money-box, painted in blue *camaieu*, with ornaments in yellow, signed on the foot; in the Collection of M. Demmin.



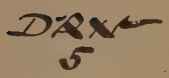
On a plate, decorated, with Chinese landscapes in blue. In Victoria and Albert Museum.



On a coffee-pot, with Chinese figures outlined in blue, embossed with rococo scrolls, *circa* 1760; formerly in the possession of Mr. Hailstone, Walton Hall.



On plates, painted with flowers in yellow and green.



Mark in blue, on a small shaped teapot, with red and blue decorations of a Chinese character, part of which are in slight relief. Formerly in the Editor's possession.



Mark in red, on a small oval bowl and cover, fluted, with decorations of blue, red, and gold. Formerly in the Editor's possession.

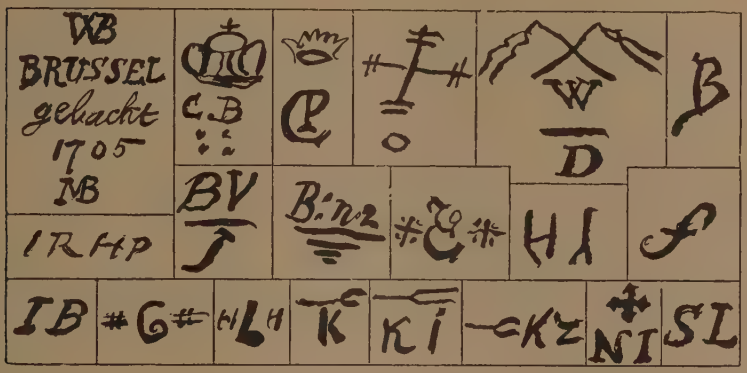
It is impossible to give a complete list of the marks on Delft fayence, owing to the fact that workmen, potters, and artists signed individual pieces, and they are too many to enumerate. Illustrations of Delft specimens in the Victoria and Albert Museum. (See *Ker. Gall.*, enlarged edition, figs. 172–176.)

BELGIUM.

Brussels. We have the evidence of the *Journal de Commerce* of March 1761 that at least one ceramic manufactory of importance then existed: "Philippe Mombaers, manufacturier de fayence de S. A. Roy[l]., fabrique à Bruxelles toutes sortes de fayances, consistant en plats d'épargnes, terrines ovales et rondes en forme de choux, melons, artichots, asperges, pigeons, coqs, dindons, poules, anguilles, pots à beurre, saucières, cafetières, fontaines, saladiers, assiettes, paniers à fruits, services de table, &c. Cette manufacture est préférable à celle de Delft et de Rouen, n'est point chère et est parfaitement bien assortie. Le tout a l'épreuve du feu." Many of these have doubtless been attributed to Delft and other now better-known fabriques. Beside Philippe Mombaers, there

was at Brussels a Widow Mombaers and a Widow Artoisonnez; of the latter there is a fine example in the style of Rouen, now preserved in the Sèvres Museum.

The following marks, found on specimens of Flemish fayence, have been attributed to Brussells; they are taken from Jännike's *Grundriss der Keramik*.



Note.—Dr. Justus Brinckmann considers that the second mark given in this group, *i.e.* the C. B. under a crown, is a German and not a Belgian mark. He attributes it to Friedberg, in Bavaria. The same authority also challenges the three marks of "K" with hay-fork, in the last row of marks, which he attributes to Abtsbessingen, near Sondershausen, established about 1750. The K. stands for Kiel, the name of a fayence painter (T. G. Kiel), who sometimes signed his work with this initial and sometimes with his full name, as on a specimen dated 1756.

This mark is also given by Jännike as that of a fabrique of a potter named Kuhn at Etterbeck lez Bruxelles, but it is probably the monogram of the painter, Ebenstein, whose work and whose mark are noticed under the heading of Brussels Porcelain (*q.v.*).



Liège. We only know of the existence of this fabrique by the mention of it by Gournay in his Almanack of 1788: "Le vernis de cette faïence est beau, blanc, et peu sujet à s'écailler. Entrepreneur M. Bousmar." He was, perhaps, a son of M. Boussemart of Lille, who died in 1778.

Andennes (Namur). A. D. Vander Waert. Services; the mark impressed. Sèvres Museum, presented in 1809.



Andennes (Namur). B. Lammens & Co., impressed on fine enamelled fayence tea-services. Presented to the Sèvres Museum in 1809.



Tournay. There was a manufactory of fayence existing here before the year 1696; allusion is made to it in a document among the archives of Lille. Jacques Feburier petitions for permission to establish a fabrique of ware "*à la façon d'Hollande*," and of much finer quality than that of Tournay. M. Jacquemart says that when Fénélon was intrusted with the education of the Duke of Burgundy, the intendants or comptrollers were called upon to furnish memoirs of their districts, that the Prince might become acquainted with the complete organisation of the kingdom. The intendant or Lord-Lieutenant of Hainault thus expresses his opinion about ceramics: "But the fayence is not of the first order, although made of the same earth as that made in Holland, which they draw from the village of Bruyelle, a league from Tournay." He continues: "La commodité que les fayanciers de Tournay ont d'avoir cette terre est très grande et devrait les exciter à perfectionner leurs ouvrages. Cependant les Hollandais viennent chercher cette terre pour en fabriquer leurs fayances qu'ils envoient ensuite vendre dans tous les pays conquis." Who then was the manufacturer that called forth these reproaches? M. Lejeal tells us that it was Pierre Joseph Fauquez, already established at St. Amand, and who, after his death in 1741, was buried in the church of Notre Dame at Tournay, his native town, where he had also a fabrique, which his son, Pierre François Joseph, inherited. On the conclusion of the peace at Aix-la-Chapelle, Fauquez junior established himself at St. Amand and ceded the Tournay fabrique to Peterynck of Lille, who raised it to the highest rank among ceramic establishments. The marks used by Fauquez and Peterynck on their fayence are not at present identified, and it is very difficult to distinguish between the French and Dutch fabrications.



Tournay (?). This mark is on a large dish of fine fayence painted in bright blue *camaieu*, figures in the centre and ornaments in the Flemish style.



Tournay (?). On a fayence cruet-frame, with marks, and finely decorated in bright colours with Chinese landscapes; the initial is, perhaps, that of Peterynck.



Tournay. A fayence compotier of similar decoration, with a better-defined mark.

Luxembourg. Established at Sept Fontaines in 1767 by the Brothers Boch, who previously were manufacturers of common pottery at Audun-le-Tiche in France, commenced about 1730. In 1767, encouraged by the Government, they founded this important fabrique, which has been continued to the present day with great success; besides this at Luxembourg, the Messrs. Boch carry on the ancient manufactory of Tournay and others in Germany.

Luxembourg. This mark is impressed on a mug of cream-coloured or Queen's ware, formerly in Mr. W. Chaffers' Collection.



Tervueren, near Brussels. A manufactory of fayence was established here about 1720, under the protection of the Duke Charles IV. of Lorraine, Austrian Governor of the Pays Bas. An authentic specimen is in the Museum of the Porte de Halle at Brussels—a vase ornamented with garlands of flowers in relief and the arms of Charles of Lorraine, marked under the foot as in the margin.



Bruges. Towards the end of the eighteenth century a manufactory of fayence was established by Henry Pulinx, examples of which are now rare. M. Em. Dullaert, the present proprietor, in the Rue de Vieux Bourg at Bruges, possesses some specimens, and has forwarded us the photograph of a tureen of fayence, painted in colours, with grapes, melons, &c., which has the founder's monogram, H. P., as in the margin.



This mark is also given by Jännike as one adopted by H. Pulinx of Bruges.



Lille. There are documents in the municipal archives of Lille which prove the existence of a manufactory here in the year 1696. It was founded by Jacques Feburier of Tournay and Jean Bossu of Ghent, the first a modeller of twelve years' experience, the second a painter of fayence for twenty years. By the petition they promise to make ware *à la façon d'Hollande*, and of much finer quality than that made at Tournay. Jacques Feburier died in 1729, and the manufactory was carried on by the Veuve Feburier and her son-in-law, François Boussemart; it was at this time in a very flourishing state, and they were anxious to obtain royal patronage. We quote the following extract, as it alludes to two other royal establishments, of which we have as yet no further information. The document commences by stating that the manufactory is "sans contredit la plus importante du royaume," and "ils ont lieu d'espérer que sa Majesté ne leur refusera pas la grace de l'ériger en manufacture royale, comme elle a érigé celle établie à Bordeaux par Jacques Hustin et celle fondée à Montpellier par Jacques Ollivier." In 1732 we find they had three kilns for baking fayence, making every year 1,287,600 pieces. In 1776 M. Boussemart's manufactory employed sixty workmen, and at his death in 1778 he was succeeded by M. Petit.

The second important manufactory of fayence was established in 1711 by Barthélémy Dorez and his nephew, Pierre Pelissier, for the manufac-

ture of fayence and porcelain. It continued in active work for nearly a century, but the products, like those of Feburier and Boussemart, cannot be identified, owing to the absence of the marks of the fabriques. The decorations were principally in the style of Delft, Chinese patterns, and frequently similar to those of the South of France. The manufactory was carried on by the children of Barthélémy Dorez, Claude and François Louis, who subsequently left Lille to establish a *fabrique de faïence* at Valenciennes. About 1748, a grandson, Nicolas Alexis Dorez, was proprietor; between 1750 and 1755 it became the property of Messrs. Hereng & Boussemart, and in 1786 it was ceded to Hubert François Lefèbvre, who continued the works until about 1801.

A third fayence manufactory was founded in 1740 by a Mons. Wamps, a maker of Dutch tiles; after his death Jacques Masquelier became director of the works, and was proprietor in 1752; he obtained on the 10th of May 1755 permission to add to his works the fabrication of fayence "à la manière de Rouen et des pays étrangères." This appears to have been carried on in the same family until 1827, when it altogether ceased.

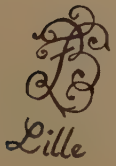
A fourth was established in 1774 by M. Chanou, who made "ouvrages de terres brunes appelés terres de St. Esprit à la façon d'Angleterre et du Languedoc," but we do not know how long it lasted.

A fifth appears by another document to have been established for the manufacture of fayence stoves by a person named Heringle in 1758; he was a native of Strasbourg, and had worked seven consecutive years at the "Manufacture Royale de la terre d'Angleterre à Paris."

A sixth manufactory was originated by an Englishman named William Clarke in 1773, for earthenware *façon d'Angleterre*. The document states that he was "natif de Newascle [Newcastle] en Angleterre, disant qu'il posséde le secret d'une espèce de faïence que ne se fait qu'en Angleterre, qui est à peu prés aussi belle que la porcelaine, et que a la propriété de resister au feu sans se féler, que la terre de cette fayence se trouve dans le royaume même à portée de cette province." Authorisation was accorded in March 1773.



The monogram of François Boussemart (without the word Lille) is on the back of a very remarkable dish of Lille fayence in the Victoria and Albert Museum.



A mark of Boussemart, composed of the initials F. B. L., and accompanied by the name of the place at full length; on some plates, decorated in the Rouen style, in the Patrice Salin Collection, Paris.



LILLE. This mark, in a coloured wreath crowned, the letters in black, is on the back of a fayence plate painted with rococo scrolls and flowers, and a banderole, supported by two cupids, inscribed "Maître Daligne," in the Sèvres Museum and in Baron Davillier's Collection; it probably emanates from the Royal Manufactory founded by Feburier, and was painted by Boussemart for M. Daligne; it is very similar to the Rouen ware. Collectors should be very suspicious of specimens bearing this mark; it has been frequently imitated by Paris fabricants, especially on plaques painted in Dutch landscapes.

N : A
DOREZ
1748.

LILLE. Nicolas Alexis Dorez, grandson of the founder, Barthélémy. The name occurs underneath a large vase, intended as a present to an association of lace-makers; it is of elegant form, with twisted handles: in the front, surrounded by scrolls, is a medallion representing a woman seated, making lace on a pillow, a child by her side. In M. Jules Houdoy's possession.

Lille, 1768.

LILLE. This mark is on a tea-service with polychrome decoration, in the possession of M. Leveel of Paris; marked under the cover, and probably belongs to the manufactory of M. Masquelier.

CAMBRAY.

LILLE. The name of a printer who worked in the manufactory of Masquelier; it occurs on a bowl of similar decoration in M. Houdoy's possession,

Fecit IACOBUS FEBVRIER
Insulis in Flandria,
Anno 1716.

Pinxit MARIA STEPHANUS
BORNE Anno 1716.

LILLE. Jacques Feburier. These marks occur on a portrait altar in the Sèvres Museum, decorated in blue *camaieu*, altogether in the Dutch style. The name of the Borne family as ceramists seems to have been well known; it occurs both at Rouen and Nevers.



LILLE. This mark is on a plate painted in blue *camaieu* in the style of Rouen. The initials are of François Boussemart, son-in-law of Jacques Feburier, and his successor.

This mark, probably of a painter, is underneath the F. B. given above.



LILLE. Another mark on a plate of blue *camaieu*, of the Rouen design, attributed to Boussemart.



LILLE. These marks are attributed to Masquelier, son-in-law and successor to Lefèbvre; on a plate, painted in blue *camaieu*.





LILLE. On an earthenware salt-cellar, painted with a blue bird in the centre and flowers, marked underneath in blue, and attributed to this manufactory.

These additional marks are attributed by Jännike to Lille, as well as various forms of Dorez's initials, and those of Joannes Franciscus Jacqrie, "pinxit Lille," also of Petit, the successor of Boussemart.



LILLE. A Delft ware painted female figure of the eighteenth century, in Oriental costume, seated on four bales of merchandise (one of them having the name of I. SPEDER, the others the initials only), was bought at Lille, and believed to have been made there.

MANUFACTURE UNKNOWN. Sixteenth century. Terra-cotta without glaze, Dutch or Flemish. We must not omit to mention some ornamental red terra-cotta bricks used formerly in the construction of the large chimney-pieces of the sixteenth and seventeenth centuries.

The ornamentation is in relief on one side only, of subjects from Scripture history, and armorial bearings, chiefly of Dutch and Flemish origin; Renaissance ornaments, and designs for borders, of continuous patterns. Three of these, formerly in the author's possession, selected from upwards of a hundred, which came from on old house at Ipswich, called Cardinal Wolsey's Palace, have the story of Susanna, soldiers marching, and medallions of classical busts: these measure—length $5\frac{1}{2}$ by $3\frac{3}{4}$, and are $2\frac{1}{2}$ inches thick. Two others, in M. Demmin's Collection, are dated 1578 and 1598, and bear the arms of Philip II., son of Charles V., from a palace he occupied near Bruges. In the Cluny Museum is one similar, semicircular, bearing the arms of Holland, Zetland, and Friesland, dated 1575.

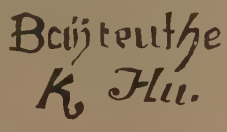
There is a Flemish Renaissance chimney-piece in the Victoria and Albert Museum, which cost £110; it came from an old house at Antwerp: the back of the fireplace is constructed of 168 bricks, with various Scriptural subjects in relief; on the top is a large triangular-headed brick with the arms of Charles V., the motto "PLUS OLTRE," and the date 1532.

[It will be observed that although Lille has been a French town (Département du Nord) since its restoration by the Austrians in 1713, the

Editor has allowed the notices to remain under the same classification as in the previous edition. It was in the earliest stages of its ceramic history a Flemish town.]

GERMANY.

Bayreuth (a town in Bavaria). There was a manufactory of pottery here in the sixteenth cenury of a brown stoneware, with Renaissance medallions, arabesques, &c., in relief. At a later period fine fayence was produced, usually painted in blue *camaieu;* the designs are delicately traced with a brush, as fine as if with a pen, on a fine paste; the forms are canettes, jardinières, &c. This mark is on a large vase, with handles, in the Sèvres Museum; the monograms beneath are perhaps those of the decorator named Knötter. On other specimens are the marks N.F. and BK. C., &c., but frequently without any marks. Two spice-plates, numbered 3007 and 3008, in the Hôtel de Cluny, marked K.; a large plaque of this manufacture, 46 inches long by 27½ inches wide, is in the Collection of M. Meusnier, at Paris, and a great many pieces in blue *camaieu* are at the Château de la Favorite, near Baden; a bottle at the Museum of Sigmaringen is dated 1524.



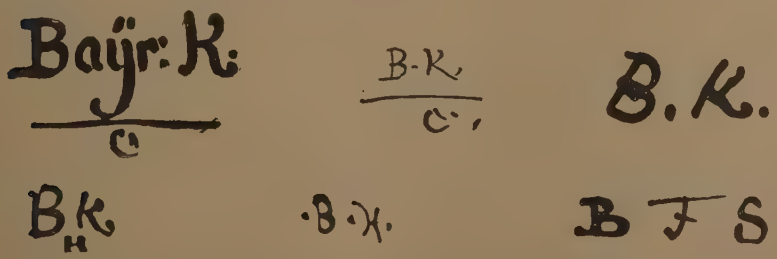
Bayreuth. There are some specimens of fayence of the eighteenth century with this mark in the Sèvres Museum, which M. Brongniart bought at Nuremberg; and considered to be of this manufacture.



Bayreuth. On a fayence plate with flowers in blue *camaieu;* sometimes the letter C is found instead of H.



Bayreuth. The following additional marks in blue under the glaze found on specimens of Bayreuth fayence are given on the authority of the official catalogue of German and Scandinavian fayences of the eighteenth century in the Hamburg Museum (pp. 147–148):—



There was a fabrique of fayence at Bayreuth carried on early in this century by M. Schmidt, some of the products being in imitation of

Wedgwood. There are five specimens in the Sèvres Museum bearing the counterfeit mark of "Wedgwood."

H

Holitsch (Hungary). On a plate painted with flowers in brilliant colours, reputed to be of this fabrique.

Nuremberg. The celebrated Veit Hirschvogel of Schelestadt was born at Nuremberg in 1441, and died in 1525, contemporary with Luca della Robbia, the Florentine, who was born in 1400 and died in 1481. The painted glass of four windows in the church of St. Sebald at Nuremberg, representing the Margrave Frederick of Anspach and Bayreuth, with his wife and children, was executed by Veit Hirschvogel in 1515. He was succeeded by his sons and continuators in the manufacture of pottery. In the Berlin Ceramic Museum, M. Kolbe (the director of the Royal Porcelain Manufactory) has recently placed a jug of Hirschvogel of the year 1470. This authentic specimen was purchased at the Minutoli sale for eighty-three thalers; it is something like the Italian maiolica, but easily distinguished by the bright colours and fine quality of the enamel. It is ornamented in relief with the Crucifixion; beneath are three niches, containing statuettes of Faith, Hope, and Charity, painted in colours, amongst which the green predominates, as usual in the German school. In the Dresden Museum is a pitcher of green glaze, with a Scripture subject in relief, of excellent moulding, by Hirschvogel, dated 1473. The chimney-pieces and tiles of the early Nuremberg make are frequently met with; there is a large collection also in the Berlin Museum, from the Minutoli sale, of the fourteenth, fifteenth, and sixteenth centuries. The finest chimney-piece known is one still existing in its original position in the Château de Salzburg, of the fifteenth century, for which, it is said, an English amateur recently offered the sum of 36,000 francs, or nearly £1500! In the Hôtel de Cluny is a bas-relief, of the seventeenth century, of green enamel, with busts of Julius Cæsar, Charlemagne, and other worthies, and a group of St. George, and a relief of Wolffgang, Grand-Master of the Teutonic Order. In the Sauvageot Collection in the Louvre are some tiles of the fifteenth century. In the Victoria and Albert Museum is a fine cruche, with raised figures of Adam and Eve, enamelled with blue, yellow, green, white, and manganese, by Veit Hirschvogel, of the fifteenth century; and another by his successors.



Nuremberg. This mark is on a very fine stove, with portraits in relief, in black and gold, quoted by M. Demmin.

Hans Kraut
1578.

Nuremberg. This name is on a very fine stove of green earthenware plaques with religious subjects in relief, and pilasters; by the side of the stove is a raised seat ascended by three steps. In the Victoria and Albert Museum.

NUREMBERG. On a fayence dish, with blue scrolls, yellow and pink leaf medallions; in the centre is the Ascension, with soldiers and rocky landscape. Glüer is probably the name of the artist.

Nurnberg
1723.
Gliier.

NUREMBERG. This mark of Strobel, 22, 10 bris (December) 1730, occurs on a large dish, painted in blue, with arabesque borders, birds and fruit in the centre. In the Sèvres Museum.

Strobel:
A°1730
d:22:10bris:

NUREMBERG. There are two plates of the eighteenth century in the Sèvres Museum, one in imitation of Faenza, the other an allegory of Luther; they are marked as in the margin. There is also a large bell, which still has a fine ring, decorated in blue *camaieu*, with the arms of Nuremberg, and an inscription in German: "The town of Nuremberg of the Holy Roman Empire," and the signature of the potter, "Strobel." The mark here given is not a facsimile.

G. F. Greber
Anno 1729.
Nuremberg.

Stadt Nuremberg
1724.
Strobel.

NUREMBERG. A service painted with coats of arms, made in 1741, gives us the name of a potter written at full length on one of the pieces, the others having his initials only, as shown in the margin. M. A. Jacquemart thinks it probable, from the frequent recurrence of his initials, that he was an eminent potter at whose establishment Strobel painted. Some of the pieces marked K bear also the initials of the city, as here shown.

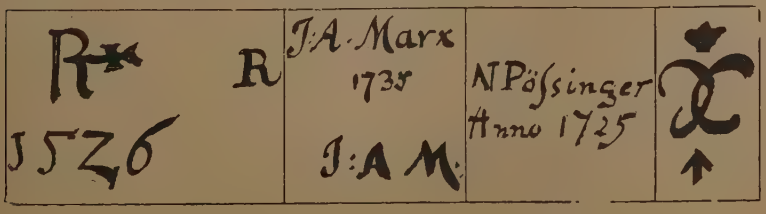
G:Kozdenbusch.
GK:

NB. NB NB:
K: F 4.

NUREMBERG. This name is on a jug of white enamel painted with scrolls and large flowers, attributed to this city by M. Jacquemart.

Stebner
1771
d. 13 8bris

These additional marks are given by Jännike as those of potters and artists who made and decorated fayence at Nuremberg:—



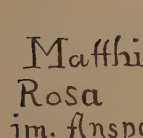


NUREMBERG. This mark is also given as that of a modern fabrique established by J. von Schwarz in 1880.

Reference should be made to the note on the former attribution of a *porcelain* factory to Nuremberg in the chapter "Bavaria."

NUREMBERG. The following four additional marks in blue under the glaze, are given on the authority of the official catalogue of German and Scandinavian fayence of the eighteenth century (p. 147) in the Hamburg Museum:—





ANSPACH (Bavaria). The existence here of a fayence manufactory is revealed by a very fine *surtout de table*, or tray to put on a table, with elegant mouldings, decorated in blue *camaieu* scrolls in the style of Rouen. The inscription leaves no doubt either of the place or name of the potter. (*Jacquemart.*)



ANSPACH. This mark has been recently identified as that of a potter named Oswald, who worked at Anspach about 1730.

BADEN. About 1799 Charles Stanislas Hannong, grandson of Balthasar, whom the Republic of France had condemned to exile, founded a fabrique of fayence and terra-de-pipe.

STREHLA, and other places in the valley of the Elbe. Earthenware, both of lead and tin glazes. This place has been known for its manufacture of pottery of all sorts for many centuries. A pulpit of enamelled earthenware still exists in Strehla; it is supported by a life-size figure of Moses, and is ornamented with eight plaques of religious subjects and the four Evangelists; at the bottom is inscribed: "Im Jahre Christi Geburth 1565 ist diese Kanzel Gott zu Ehren gewacht durch Michael Tatzen, Topfer und Bildschnitzern zu Strehla, meines alters im 24 Jahr."

LEIPZIG. In the Convent of St. Paul, which was built in 1207, there was a frieze of large bricks or tiles, covered with stanniferous enamel, representing, in high relief, heads of Saints and the Apostles, 15 by 20 inches square, $2\frac{1}{2}$ inches thick. On the demolition of the convent some of these were taken to the Museum at Dresden, the others sold. They are of Byzantine character, and evidently of the twelfth or thirteenth century, showing the early use of this enamel in Germany. The enamel is green, shaded gradually with black, very thick and durable; the hair, beard, and eyes are coloured, the ground also enamelled. (*Demmin.*)

Breslau, capital of Silesia (Prussia). Earthenware, with stanniferous enamel, of the thirteenth century. In the Kreuzkirche (Church of the Cross), built in 1280, is the monument of Henry IV. of Silesia, the founder, erected after his death in 1290. On a sarcophagus reposes the full-length life-size figure of the Duke; the head is natural and full of expression; he is clad in a coat of mail ornamented with Silesian eagles, and partly covered with an ermine mantle, on his brow a ducal coronet, and he holds a shield of his arms. All the details are minutely portrayed; the colours of the enamel clear and bright, the red is brilliant, and the green, which predominates, is of the same shade as that of Nuremberg. Round it is the Latin inscription: "Hen. quartus mille tria C. minus X. obiit ille egregiis annis Silesiæ Cracov. Sandomiriæ Dux nocte Joannis." The artist is unknown. M. Demmin cites these instances at Leipzig and Breslau as incontestable proofs of the knowledge of the Germans in the art of enamelled earthenware sculpture on a grand scale nearly two centuries earlier than it was known to the Italians.

Augsburg. Some recent excavations in the gardens of the ancient Convent of Carmelites have brought to light a quantity of small terra-cotta figures, mostly broken and imperfect. It is supposed they were made here in the beginning of the fifteenth century (1420–60); they are curious from the variety of costumes of all classes—equestrian figures, warriors, artisans, the Virgin and Infant Saviour, &c.—all finely modelled. Many of these are in the Berlin Museum.

In the Hôtel de Ville at Augsburg are three very large monumental stoves, covered with a black stanniferous glaze, ornamented with figures in high relief, the work of Adam Vogt, 1620, signed by him; he was born at Landsberg.

Oberdorf (Frontière Barvaroise). Hans Seltzmann, potter. A very fine stove of stanniferous enamel, of Gothic design, green ground and yellow ornaments, is in an ante-chamber of the Hoch Schloss of Fuessen, in Bavaria, bearing the following inscription: "Dieser Ofen wol gestalt wuurd gemacht de man zallt 1514 jaar, bey Hansen Seltzmann Vogt zu Oberdorf." (This stove, so well designed, was made by Hans Seltzmann, Mayor of Oberdorf, in the year 1514.)

Memmingen (near Kaufbern, in Bavaria). Earthenware and fayence, with stanniferous enamel. Some very fine stoves were made at this place, sometimes moulded, sometimes modelled, of the sixteenth and seventeenth centuries, of which many museums contain specimens. The fayence plates and dishes are usually in blue *camaieu*, of Renaissance patterns, with wide borders similar to the Italian, for which they are sometimes taken; some have coats of arms. The fayence of the last century is of common quality, with coloured flowers, in the style of that of Marseilles.

Bunzlau (Silesia). *Grès*, or stoneware, was made here in the sixteenth and seventeenth centuries. The products of the last century are distinguished by ornaments in relief, flowers, coats of arms, &c., sometimes gilt. At the present time a great trade is carried on in the

manufacture of chocolate and coffee-pots, usually of brown glaze lined with white. The late King Frederick William IV. of Prussia always used this in preference to more costly ware. In the town-hall of Bunzlau there is preserved a great coffee-pot hooped like a barrel, nearly 15 feet high, made in the last century. The manufactory is still continued by Lepper and Küttner, principally for vessels of domestic use.

Harburg (on the Elbe, opposite Hamburg). Johan Schaper was born towards the end of the sixteenth century, and flourished here from 1620 to 1670, the date of his decease. His exquisite paintings of landscapes and figures are usually in Indian-ink, or brown *en grisaille*, the colours being fixed by heat; his name is frequently found minutely written, so as to be scarcely perceptible without a magnifying-glass. His fayence mugs are generally of white stanniferous enamel, painted in brown, shaded, the lights being scratched in with a point, carefully and delicately drawn; he also painted on glass in the same style, of which there are several examples in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 167.)

Ioh Schaper.

Harburg (Hanover). German jug, painted in grey *camaieu*, with a landscape signed by the painter (Marryat Collection). In the Victoria and Albert Museum. The monogram I.S. interlaced is sometimes found on Schaper's works.

Dr. Justus Brinckmann, of the Hamburg Museum, informs the Editor that no factory existed at this place, but that it was the birthplace of Schaper, who painted fayence; the jug was therefore probably made elsewhere, and only decorated by the artist. (*Ker. Gall.*, enlarged edition, fig. 167.)



F.v.L.

Fulda. The mark in the margin, which is in black, occurs on a vase in the Hamburg Museum, and is attributed to Fulda, the work of a potter named Friedrich von Löwenfink, and dates from the eighteenth century.

Gennep (Luxembourg). There are three fayence plates of the eighteenth century, with stanniferous glaze, in the possession of Mr. Swaab of the Hague; they are 24 inches in diameter, of yellow, brown, and green enamel; one represents the Sacrifice of Abraham, dated 1712; another the Holy Family; and a third La Vierge de Kevelar (near Clèves). These last two are inscribed with the subject, and the name of the potter, "Antonius Bernardus von Vehlen, 1770–71."

Scherzheim or Schretzheim (near Elvangen, in Würtemberg). The Wintergursts, father and son, were celebrated potters here, and made fayence with stanniferous enamel from the beginning of the seventeenth century to about 1810. It is from this manufactory that the table-services, of which each piece represents an animal or vegetable, were

made. At the Château de la Favorite, at Baden, parts of a service may be seen in the form of a ham, head of a wild boar, &c.

The marks in the margin are given by Jännike as those of Schretzheim. (See also notes on the preceding page.)

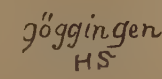


PROSKAU (Prussia). M. Jacquemart gives us this mark, which is stamped in the clay, on a cup and saucer of glazed brown ware with silvered ornaments in relief, and the arms of the Grand-Duke of Mecklenburg and inscriptions, dated 12th December 1817, and the name. Dr. Justus Brinckmann says that this stamped mark of "Proskau" is only found on the brown stoneware made at Proskau at the beginning of the nineteenth century.

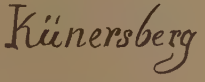
G. Manjack fecit
PROSKAU.

A manufactory of fayence was established at Proskau, in Silesia (Germany), in 1763, the mark being a cursive P., and later on two initials, D. P., which were those of Dietrischstein Proskau, the dominion of Proskau being in the Principality of Dietrischstein. Later still a roman P. was used. The fayence made here in 1788 is somewhat similar to our Leeds ware, which has sometimes printed decorations bearing the name of the engraver, one Endler.

GÖGGINGEN (Bavaria). Established *circa* 1750. Fayence with stanniferous enamel. It is usually decorated in blue with flowers, leaves, and ornaments, something in the style of Moustiers, signed at length; several examples in the Collection of the Historic Society at Augsburg. The mark in the margin is on a specimen painted with arabesques in blue, and a genius supporting a medallion; below are the initials of the artist. In M. Pascal's Collection.



KÜNERSBERG. This name in full is met with on fayence. In the Collections of M. Gasnault and M. E. Pascal of Paris are some specimens painted with flowers, &c., in violet *camaieu*.



KÜNERSBERG. A mark so attributed by M. Jacquemart.



Note.—Künersberg was formerly erroneously included in the Scandinavian potteries, but it should be under German, Bavaria. The factory was established in 1744 by Jacob von Küner.

POPPLESDORF (near Bonn). M. L. Wessel, manufacturer of fayence and porcelain; mark stamped. An anchor is sometimes found on the fayence of Mettlach (Prussia) with the name in full.







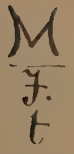
Höchst, near Mayence, Principality of Nassau; founded by Gelz of Frankfort in the beginning of the eighteenth century. Its products are of an artistic character, the figures exquisitely modelled and painted. The mark is a wheel of six spokes, taken from the arms of the Archbishop of Mayence, protector of the fabrique. The arms of the Electoral See being, *gules*, a wheel with six spokes, *argent*, first assumed by Archbishop Wittigis, who was the son of a wheelwright.



Höchst. An artist of the name of Zeschinger sometimes signed his name at length, but more frequently his initials only. Other letters are found accompanying the wheel, but in such an important manufactory there were doubtless many other artists whose names are unknown to us.



Höchst. The original manufactory was destroyed by General Custine, and it altogether ceased in 1794; subsequently the moulds were purchased and removed to Damm near Aschaffenburg, and the mark adopted was the wheel and letter D. There are some figures of characters from Schiller's plays with this mark, and many other statuettes of considerable merit. The Collector should refer to the notice of Höchst porcelain.



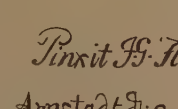
Mayence (?). Found on fayence pieces of the eighteenth century, painted with flowers, fine colouring.

Dirmstein. Nothing seems to have been known of a factory at Dirmstein, which is not far from Ludwigsburg, and was called the Bishop of Worms' Fayence Factory, until a pamphlet was written on the subject by Ernst Zais, published in 1895. The mark was that given in the margin, and there is a specimen in the Museum at Turin. Figures with this mark were also in the Marquis d'Azeglio's Collection, but it was not known to what fabrique to ascribe them, and the mark was classed as "German unknown" in previous editions of Chaffers. According to Herr Zais, the factory was established by a potter who came from Höchst, and in 1774 it was flourishing, the directors being named Vogelmann and Graef. The productions were a fine fayence something like that of Höchst, a stoneware not unlike that made in England. In 1783 the financial position was critical, in 1785 it was struggling, and its doors were closed in 1788. Tea and coffee services, groups, and figures were made.



Louisbourg, in Würtemberg. Previous to the arrival of Ringler, who established the fabrique of porcelain, fayence was made here. M. A. Jacquemart describes a piece of elegant form, violet marbled ground, which had a medallion, the eagle of Germany, and an escutcheon with two C's crossed, and beneath the date 1726.

Arnstadt (Gotha). Established about the middle of the eighteenth century, where porcelain was also subsequently made. This inscription is on a fayence jug, painted in blue *camaieu*, with St. George and the Dragon, coloured flowers on sides, purple and green check border at top. Formerly in the Collection of the Rev. T. Staniforth, and now in the British Museum.

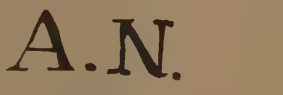


M. Jacquemart (*Merveilles*, &c., part iii. p. 207) quotes a piece in the possession of M. Paul Gasnault, finely painted with fruit and flowers, inscribed, as he says, "Pinxit F. G. Fliegel, St. Georgen Amsee R. 3 Noffember 1764," which he attributes to Saint Georges in Bavaria; but by comparison with the mark in the margin it is clearly Arnstadt at the sign of St. George, which subject is also depicted on Mr. Staniforth's jug, the unintelligible word *Amsee* being probably an erroneous reading of Arnstadt.

Arnstadt (Gotha). This mark of two pipes crossed has been assigned to this place by Marryat.



Altrolhau, near Carlsbad. A manufactory conducted by A. Nowotny; the mark impressed. Some specimens presented to the Sèvres Museum.



Moravia (Frain). Besides the usual stamp, the ornamented pieces have an anchor, ribbon, and leaves in colour.



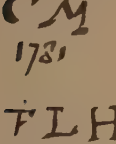
Marburg (Hesse). There was a pottery here in the sixteenth century, which has been continued to the present day. The later specimens are terra-cotta with lead glaze, having patterns of coloured earths laid on in relief or encrusted, which, although very effective, are produced at a very cheap rate. Conrad Amenhauser, the potter, has issued some pretty models.

Frankenthal. Paul Hannong, driven from Strasbourg in February 1754, in consequence of the Sèvres monopoly and his persecution on account of the knowledge he possessed of making the true porcelain, founded a manufactory here, which became very successful, especially for porcelain, but fayence was also made. Carl Theodor, the Elector, having conceded him a large fabrique and a grant of money, and subsequently purchased the factory. When the Frankenthal fayence was marked, it bore the monogram *C. T.* (Carl Theodor) as on the porcelain.



Fünfkirchen (Hungary). In the Paris Exhibition of 1878 there were some decorative pieces of fayence sent by a manufacturer named W. Zsolnay. Some of the forms were quaint and the decorations in arabesques, brilliant, the body soft and glaze good; the mark in blue representing the façades of five churches (Fünfkirchen).

Flörsheim, on the Main. In the National Museum at Munich there are specimens of fayence attributed to Flörsheim, where a potter named Christoph Mackenhauer carried on the business, at first in his own name, and later under the style of Mackenhauer & Company, until 1825, when, on the death of both partners, a daughter, one Caroline Schmidt, a widow, continued the works for some time. The marks are given in the margin.



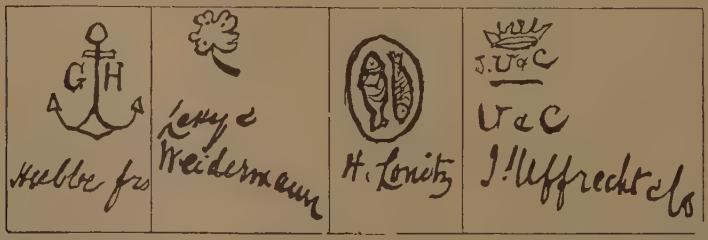
The mark of a ship in full sail is also given of a modern fabrique established by W. Dienst in 1880.





Zell, near Klagenfurt, in the Austrian Alps. A fabrique is said to have been established here by F. Lenz about 1820, and candlesticks and table-services in the Empire style, of a ware something like Wedgwood or Leeds ware, have Zell impressed in the paste. The two marks in the margin are also given by Jännike as those of modern productions at this place by Haager Hörth & Co., and of C. Schaaf, 1845.

Neuhaldensleben (Hanover). Modern imitations of maiolica have been made here within the last few years, and the marks, being the devices



the different firms have adopted, are given, not because the productions have much importance from the collector's point of view, but because without an explanation they are puzzling to localise.

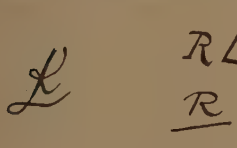


Schlierbach. Jännike mentions a fabrique of earthenware established about 1831, where table-services were made, decorated with flowers in relief, signed Wächtersbach, and marked with a shield as in the margin.



Bonn. The same author gives this mark as that of a fabrique here, which he tells us was established by a potter named Clemens August from Frankfort.

Bernburg (Western Germany). Nothing was known of any fayence factory here until quite recently. An article on the subject appeared in *Der Cicerone* from the pen of Max Sauerlandt, giving illustrations of a few specimens which he attributes to a fayence factory at this place, commencing about 1725. According to his story, a potter named Johann Kaspar Ripp or Rib, born in 1681, married in Frankfort 1702, and remained there until 1706, when he worked at Anspach some time previous to 1710, since a dish there bears his name, place, and date. He was a wanderer, apparently resembling our English Billingsby of Derby, and in



Supposed to be Ripp's Signature.



Monogram of Duke Victor Frederick.

1712 was in Nuremberg, and concerned in the foundation of a fayence factory there. When he was at Zerbst, another town in the western part of Germany, he stated that he had learnt fayence making in Holland, and Mr. Sauerlandt traces him from Hanau to Bernburg in 1720, where, according to some evidence which has satisfied him, he started a factory. The specimens illustrated in *Der Cicerone* have every appearance of the old blue and white Delft; they are said to be well and closely potted, and give a ring similar to porcelain, and one of the marks is the monogram of the Duke Victor Frederick, who was Duke of Anhalt at the time.

Ripp is also believed to have started a factory at Zerbst about the same time, and this is said to have been in existence as late as 1861.

A specimen of fayence in the Hamburg Museum, which is mentioned in Chaffers' previous editions as having an uncertain Delft mark, is now attributed to Bernburg. Specimens are also in the Museums of Berlin and Leipzig.

SOME MINOR FACTORIES.

The following marks on German fayence are also given in Herr Jännike's *Grundriss der Keramik*. They are quite unimportant fabriques, and in many cases the productions are of little merit; but as the marks occasionally form the subject of inquiry, the Editor has thought it better to add them with such information with regard to potters' or proprietors' names and the dates given by Jännike.

KÖNIGSTEDTEN.
(J. C. Frede.)



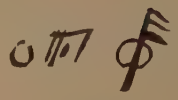
HORNBERG.
Horn frères, 1880.



RÜCKINGEN.



OFFENBACH, 1739.
(Lay.)



AMBERG.
Modern fabrique.
(E. Kick.)



GRUNSTADT.
Bardollo frères.



RHEINSBERG.
(F. Hildebrandt.)



WITTEBURG.



DANTZIG.



SCHWEIDNITZ.
(M. Krause.)



ANNABURG.
(A. Heckmann.)



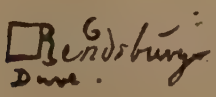
LESUM. (Vielstick, 1755–94.)
(There is a specimen of this fayence (marked) in the Hamburg Museum. *See also notice of Aumund on the following page.*)

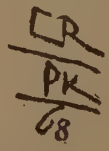


VORDAMM.
(A. Francke.)



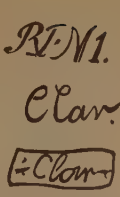
RENDSBURG (Holstein). The Hamburg Museum Collection contains a specimen with the word Rendsburg, and a signature of Duve, painter,



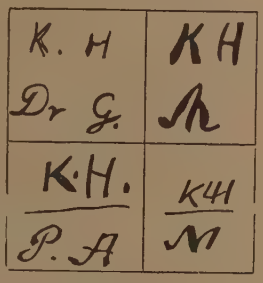




the marks being in grey, and also specimens marked as in the margin. Dr. Brinckmann says that this factory was established by C. F. G. Clar and T. Lorentzen, two merchants, the pottery resembling Leeds ware. The initials in the mark are R. F. No. 1, standing for Rendsburg Fabrick, No. 1.



Kellinghusen (Holstein). The Hamburg Museum contains specimens of fayence bearing these marks. Dr. Brinckmann, the curator, has supplied the editor with some particulars of this fayence factory. Killinghusen is a small town in Holstein where four different fayenciers worked. In 1765 Sebastian Heinrich Kirch, who had formerly made fayence at Jever, is said to have been the technical leader, and on his disappearance the work was continued by Carsten Behrens, and after his death in 1782 was carried on by his heirs until 1825. Three other manufactures followed, one owned by the brothers Geppel, one by Jacob Stemann, junior, which lasted until 1840. They produced useful and decorative ware for the country houses on both banks of the Elbe.



Grohn. Modern fabrique. . . . .



Neufriedstein



Dornheim. (Kock and Fischer.)



Gräfenroda. Modern fabrique. (A. Schneider.)

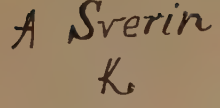


Eisenach. (A. Saeltzer.)



Aumund, near Vegesack (unter-Weser.) This factory was established by three merchants, Joh. Christoph Mülhausen, Diderich ter-Hellen, and Wilhelm ter-Hellen in 1750. Their master potter, who directed the works, was T. E. Vielstick, from Brunswick. The mark M. T. T. stands for Mülhausen, Ter-Hellen, Ter-Hellen. Vielstick afterwards set up another factory at Lesum, which continued until 1794. The mark of this potter will be found on p. 296.





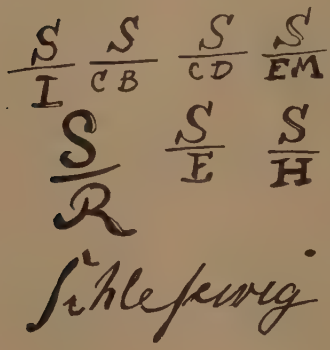
SCHWERIN. This was the capital of the Grand Duchy of Mecklenburg. The fayence factory was founded by a potter named Appelstadt about 1760, whose initial letter A forms part of the mark in the margin. Tureens, vases, bowls, were produced, generally painted in blue.

MINDEN. The letter M is sometimes found on Minden fayence, but it more often bears the mark in the margin of three crescents or half-moons from the coat of arms of the Hanstein family to whom the factory belonged.



JEVER.



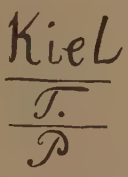


SCHLESWIG. (Lücke, 1755–58; RAMSBUSH, 1753–1801.) . . . .

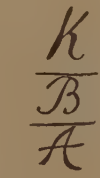
The fayence factories of Kiel, Stockelsdorf, and Eckernförde were in previous editions of Chaffers classified under Scandinavia and Denmark. They are now included in the German chapter to which they properly belong. Of these Kiel is by far the most important, but at all three some of the best German fayence was produced in the eighteenth century, particularly the ware decorated by what are known as "muffle" colours, that is, those which will not bear the high temperature of an ordinary kiln.

KIEL. A manufactory of fayence was in existence at Kiel, on the shores of the Baltic, towards the latter half of the last century, under the direction of M. Buchwald; one of the principal painters being Abraham Leihamer. Jean Buchwald had been engaged as master-potter under Ehrenreich at Marieberg, 1761 to 1765; a few years after, probably in

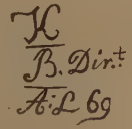
1767 or 1768, he became director of the Kiel fabrique; we see by his signed and dated pieces that he was at Kiel in 1768 and 1769. The ware made here was very similar to that of Strasbourg, with coloured scroll border. (*Ker. Gall.*, enlarged edition, fig. 170.)



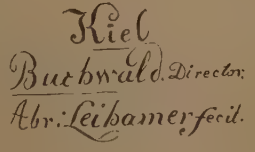
KIEL. This mark is on a fayence vase and cover, painted with peasants and rural scenery; similar to the Strasbourg style. Dr. Justus Brinckmann says that the initial T in the margin is that of a potter named Taenich, who first established a manufactory of fayence at Kiel in 1758. From 1764 to 1768 he marked specimens with his full name, "Johann Samuel Friedrich Taenich." He was in 1759 first painter under Hannong at the Frankenthal porcelain factory, and later, from 1770–74, was director of a fayence factory of Hubertsburg, in Saxony, and became proprietor of the fayence works at Mosbach, in the Bavarian Palatinate. Nothing is known of him after 1779.



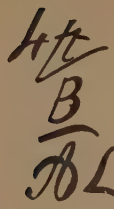
KIEL. On a fayence vase, *circa* 1770, globular, with raised borders, edged with brownish green and sprigs of flowers, and flowers in full relief on the cover; marked in red. This, and some other pieces of Copenhagen fayence, were brought from the Baltic.

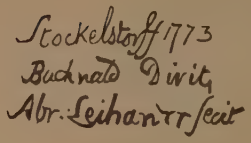


KIEL. This mark, with the initials of Buchwald, the director, and Leihamer, the painter or maker, is found on some fine *camaieu* paintings of bright green, heightened with black and touched with gold; the date is 1769.



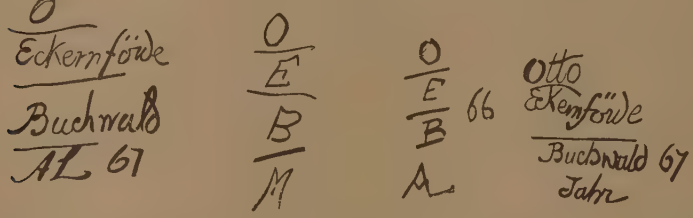
KIEL. The mark in the margin is on a bowl with a cover in form of a mitre, probably used for "bishop," a sort of punch or spiced wine: it is painted with ladies and gentlemen seated at a table drinking *bishop* out of a bowl of the same form; on the reverse, soldiers skirmishing. This fine specimen, which was formerly in a private English collection, is now in the Hamburg Museum, which contains other specimens marked with various painters' initials.





Stockelsdorf (Holstein). Under this heading Herr Jännike gives two additional forms of Leihamer's signature, with that of Buchwald as director. The Hamburg Museum contains several specimens of this faience with these marks in black, and a milk-pot bears an abbreviation of the name of the place "Stoff." Some fine figure painting was executed here and magnificent stoves were made, painted in colours and gilded.

Eckernförde. Another fabrique of which Buchwald was director is mentioned by Jännike, and the marks here given would seem to show that Leihamer also worked here, the A. L. being most probably his signature, as in the preceding notice of Stockelsdorf. There are several



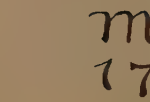
specimens of this fayence bearing these marks in the Hamburg Museum. Dr. Brinckmann says that this fayence factory was established in 1766 by Johann Nicholas Otte, or Otto, under Buchwald's direction. After Otte's death Buchwald, together with Leihamer, migrated to Kiel. Jahn, whose name sometimes occurs on specimens, was an excellent flower painter at Eckernförde.



Germany. The mark of a small factory established at Friedberg, in Bavaria, about 1754. C. B. means Chur-Bayera. The works have been started by the order of the Elector of Bavaria, Maximilian Joseph III. (See note on page 279.)

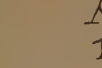
GERMANY—UNCERTAIN MARKS.

A. F. 1687. Germany. Unknown mark. On a fayence plate in the Collection of M. Perillieu of Paris.

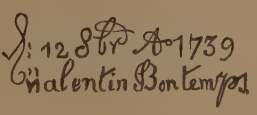


Germany. Unknown mark. On a fayence scent vase in the Saxon style, painted in colours.

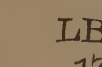
On an inkstand in form of a fortress, painted with polychrome arabesques in the Renaissance style.



On a mug of white enamel, painted with arms. Dr. Brinckmann thinks this must be Anspach fayence, as Valentin Bontemp is known to have painted at that pottery as early as 1735.



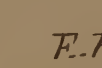
On a plate, escalloped edge, the border of foliage and landscapes; in the centre a female seated in a landscape with ruins. In the style of Marseilles.



On vases decorated on white enamel, with arabesque borders aud polychrome medallions, in which red and blue predominate.



On a plate, escalloped edge painted with a Chinese subject treated in the style of Louis XIV.—a lady and Chinese attendant.



On a mug, with polychrome decoration in crude colours, outlined with black.



On a fayence plate, rudely painted with a quaint subject.



On a small pitcher, twisted handle, in the form of S, with blue figures, garlands and birds of a good style. Dr. Justus Brinckmann informs the editor that a fayence painter of this name (N. Possinger) worked at Nuremberg in 1725.

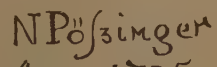
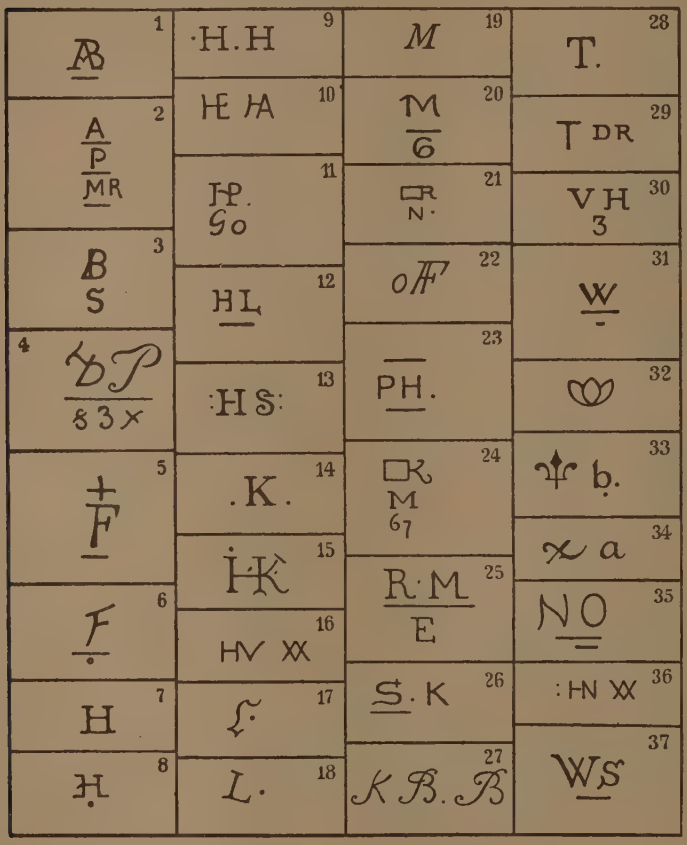


TABLE OF UNKNOWN GERMAN POTTERS' MARKS.



1. Dish, escalloped, rococo relief on the border, grapes and fruit, in which manganese colour prevails.

2. Basket, plaited and pierced, glossy white enamel, at the bottom a polychrome bouquet of flowers—like Marieberg.

3. Cup ornamented on the outside with bouquets and garlands of flowers in relief, and coloured.

4. Candlestick, greyish enamel, decorated in polychrome.

5. Tureen, the cover surmounted by fruit and leaves, blue decoration, Rouenais style.

6. Pilgrim's bottle, blue ornaments and flowers of German fabrique.

7. Pot-pourri, with garlands of flowers in relief and coloured.

8. Trembleuse cup and saucer, yellow ground, with medallions of flowers.

9. Plateau, with grotesques in green *camaieu*. Moustiers style.

10. Bottles of fayence, green enamel decorated in blue.

11. Vegetable dishes, with flower knobs and polychrome flowers.

12. Jugs of fine fayence, Chinese decoration, rose-colour heightened with gold. German or Italian.

13. Large dish, blue ground, with playing-cards placed irregularly.

14. Fayence of very fine paste, decorated with highly finished figures, in pale colours.

15. Plates, with Rouenais decoration. Dr. Justus Brinckmann informs the editor that this monogram is found on fayence made at Cassel, where a factory existed in 1680. From 1717 to 1724 T. H. Koch worked there, and this monogram of HK is found on fayence of Cassel dated 1719. The identical monogram is also known to occur on some Strasbourg fayence of about 1725, so it is probable Koch went from Cassel to Strasbourg.

16. Jugs, painted with flowers in pale yellow and manganese.

17. Large dish, blue decoration; in centre a landscape.

18. Plate, blue decoration. German.

19. Jug, painted with a landscape in blue.

20. Tureen, on the cover a lemon with leaves. Painted with bouquets of flowers.

21. Tureen, with a branch on the top, painted with flowers. Nuremberg?

22. Dish, escalloped edge and a German inscription between two palm branches.

23. Small dish, with border of plaited branches; in the centre a flower. Baireuth?

24. Large dish, decorated in shaded violet with a large rose, flowers and butterflies. Perhaps Sweden.

25. Cup, with bouquets of flowers. Strasbourg or Sweden?

26. Cream-jug in light fayence, decorated cursively with bouquets, manganese prevailing.

27. Pieces of fayence, decorated in blue-black *camaieu* with bouquets. Probably Stockholm. A somewhat similar mark is attributed to Boussemart of Lille.

28. Large basket-dish. Nuremberg style.

29. Compotiers, with polychrome bouquets, highly finished. Saxon style.

30. Night-lamp, decorated with bouquets, detached in sombre tones of colour.

31. Canette, with polychrome decoration.

32. Plates, decorated in the Strasbourg style, white enamel reliefs.

33. Saucer, painted in the Strasbourg style.

34. Pieces with polychrome decoration, heightened with white.

35. A flask, painted in the Oriental style.

36. A punch-bowl, similar to the Marseilles decoration.

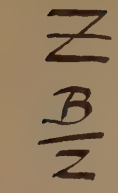
37. A dish, with German characters and flowers.

SWITZERLAND.

Comparatively little has been written about Swiss fayence hitherto, but the opening of the New Swiss National Museum at Zurich will no doubt give a considerable impulse to the study and collection of these interesting productions.

There were numerous local potteries in the German, French, and Italian districts of what is now known generally as Switzerland, and it is only by careful comparison and attention to matters of detail that the specimens can be hypothecated to their respective localities, because Swiss fayence is rarely marked.

The Editor is indebted for much of the information contained in the following notices to Sir Henry Angst, H.B.M. Consul at Zurich, and also director of the Swiss National Museum mentioned above.



Zurich. Pottery was made here as well as porcelain, and the manufactory was conducted by M. Nœgeli, who in 1830 sent some specimens to the Sèvres Museum. M. Jacquemart mentions a pretty covered urn or pot-pourri jar, enriched with reliefs and decorated with polychrome bouquets fairly outlined, which has the mark in the margin; he also mentions the use of the ordinary barred Z.

Winterthur (Zurich district). Painted stoves of fayence were made here from about the end of the sixteenth century to the beginning of the eighteenth century. In the seventeenth century there were at one time over twenty potteries in this little town. Besides stoves, great quantities of vessels for ordinary daily use were made, large plates and dishes, having the arms of the family painted in the centre, also allegorical, biblical, and other subjects, the chief colours employed being blue, green, yellow, and pale red. The trade was carried on by families as a tradition, and those of Phau, Graf, and Erkardt are among the best known which have been handed down to us. Inkstands, jugs of many forms, are still to be found in collections of Swiss pottery. Winterthur pottery is never marked, but on the stoves there is generally a name and date. M. Jacquemart mentions that the Winterthur potters were partial to monumental designs, fortresses flanked by towers, embattled castles covered with rich arabesques in the Renaissance style; one in the Pascal Collection is signed A. B. and dated 1638; another bears the date only, 26th September 1689; the latter is a stove designed as a fortress, its approaches filled with soldiers.

Berne. There were several potteries during the seventeenth and eighteenth centuries in this district; among others those of:—

(*a*) Simenthal. White glaze, painting in colours over the glaze. Manufactured in the Bernese Oberland.

(*b*) Langnau. Yellowish ground, outlines engraved in the ground, the colours laid on under a transparent glaze, manufactured principally in the Emmenthal.

(*c*) Heimberg. White or dark brown ground, the outlines of the design engraved like the pottery of Langnau.

There are no marks for any of these fabriques. M. Jacquemart mentions some stoves, or "furnaces," as they have been called, which M. Gasnault considers came from the borders of Lake Constance and the Vorarlberg, and a charming little model of a stove which he purchased from the descendant of a manufacturer; it is signed E. I. F. 1772, and is the work of Emmanuel Früting of Berne, born 1745, died 1798.

Schaphuÿsen.
Genrit Euers.

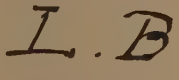
Schaffhausen. There was a manufactory here in the beginning of the sixteenth century. This mark is on a dish, of brown ground, with white and blue figures, representing the Flagellation, and a German inscription with the name of the potter, Genrit Evers, and in another part his initials,

G. E. ; it is in the Musée de Cluny. There is a date on the piece, but unfortunately the figure denoting the century is partly obliterated. It is probably 1695, from the costume; it is certainly not later, but has been quoted by some as 1495, which reading is quite erroneous.

Munster (Lucerne). Pieces attributed to a pottery here are marked with M, according to Sir H. Angst.

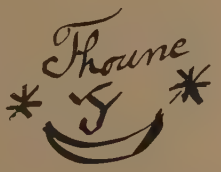


Lenzburg (Aargovie). Sir H. Angst considers that some specimens of Swiss pottery marked L. B should be attributed to a pottery at this place.



Steckborn. M. Jacquemart mentions a stove at the château of Sigmaringen, decorated with painted figures in eighteenth century costumes, signed Daniel Hafner, Steckborn.

Thoune, or Thun. There appears to have been a fabrique of considerable extent at Thoune, or Thun, near the lake of that name in the canton of Berne, but we do not know the date of its foundation. It does not appear, however, to have existed more than some thirty or forty years, to judge from the specimens we have seen. The ware is a reproduction of highly glazed *sgraffito* ware. Specimens marked as in the margin are in the possession of Mr. Henry Graham of the *Aberdeen Free Press*, and the Editor has seen some with the name "Thoune" only.



GRÈS.

Stoneware with transparent glaze is called in France Grès or Grès çerame, and in Germany Steingut; but the term *Grès de Flandres* is most frequently used in alluding to it. The classification of the stoneware vases of the sixteenth and seventeenth centuries has never hitherto been seriously attempted, but the whole series of the *grès çerame* has been placed under one unsatisfactory heading, Grès de Flandres. From the compact and almost imperishable nature of the material, and its capability of receiving impressions of subjects in relief, more or less artistic, by means of moulds, at a comparatively cheap rate, these stoneware vases have been preserved to our time in considerable quantities. It must be borne in mind that these vessels are not always made in the year indicated, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates on the same specimen.

An attempt has been recently made to localise the places of manufacture, which has been generally adopted on the Continent, and we are bound, in the absence of more reliable information, to lay before our readers the result of researches made on the probable sites of the fabriques in the Netherlands and the Rhenish Provinces.

At the Exhibitions of Brussels and Dusseldorf in 1880, a grand display of vases of the *grès çerame* was collected from all available sources, including some of the finest from the Victoria and Albert Museum. Mons. H. Schuermans of Liège, at the request of the President, wrote a descriptive account of these vessels, he having previously made a catalogue of the numerous specimens in the Museum of the Porte-du-Halle at Brussels.

From unwearied investigations in excavations on the sites of disused fabriques and from written records, aided by a careful comparison of examples in various public and private collections, M. Schuermans may be considered a competent authority. He has ventured to promulgate an entirely new classification, based not only on his personal researches, but upon the discoveries of M. Schmitz at Raeren in 1874 and of M. Dornbusch of Cologne in 1873, with others who have paid especial attention to the subject. His arrangement of localities where the fabriques of *grès* existed has been generally adopted by collectors and directors of museums abroad.

The usual designation of this stoneware was formerly *Grès Flamand* or *Grès de Flandres*, but the appellation has been considered incorrect, inasmuch as there were several fabriques of similar stoneware on the borders of the Rhine. Flanders, as at present constituted, could not have produced this particular *grès*, for in the valley of the Scheldt the necessary materials for its manufacture are not to be found. But in the sixteenth century, when this industry flourished, Flanders comprised geographically all the Low Countries (Pays Bas), including that portion now ceded to France. All these fabriques, therefore, whether in Brabant or Limburg, or in the counties of Hainault and Namur, were at that time considered Flemish.

It is proved by documents, as well as by discoveries of débris of pottery and the remains of kilns, that stoneware was made at Verviers, Dinant, Namur, Buffioulx, Chatelet, and other places, many doubtless being of inferior quality, all of which are situated in the valleys of the Sambre and the Meuse. The most important factory, however, was at Raeren, near Aix-la-Chapelle. The Rhenish Provinces of Germany furnish us with numerous fabriques, the more important being at Frechen in the vicinity of Cologne, Siegburg, opposite Bonn, Grenzhausen and Höhr near Coblentz. A peculiar variety of stoneware was made at Creussen, near Baireuth in Bavaria.

It is worthy of note that the earliest and most important collections of this *grès*, made in the beginning of last century, were purchased at Ghent, notably those of M. d'Huyvetter, M. Verhelst, the Comte de Renesse, and M. Minard; the last was presented to the city of Ghent. M. Schuermans has consequently arrived at the conclusion that some of the finest examples of the *grès çerame* were fabricated in the Netherlands, especially at Raeren, where numerous kilns have been found and vast quantities of fragments of *grès* exhumed.

Raeren is in the ancient Duchy of Limburg, about two leagues from Aix-la-Chapelle. Until the treaty of 1814 Raeran was part of the Pays Bas. When this industry commenced is unknown, but it certainly flourished throughout the sixteenth century. The vases made here were usually of cylindro-spheroidal form, with a central band containing subjects in low relief (and frequently inscriptions), such as dances of peasants, shields of arms of states, princes, and nobles, illustrations from the Old and New Testaments, especially the history of Susanna. This was a favourite subject in Flanders, and these were probably made expressly for that country. It is seen on the fine chimney-piece at Bruges, and on the terra-cotta bricks found in the old houses of Ghent and Bruges, the inscriptions on these vases being in pure Flemish, differing materially from the Low German on others made in the Rhenish Provinces. The necks are ornamented with medallions, and the ground-work with Renaissance strap-work, guilloche borders, &c., the colours being usually brown, sometimes greyish-white with reliefs in blue. Some of the vases are of annular shape, called *Ringkrüge*, with portraits in relief, and frequently bearing the marks of the Raeren potters. The most celebrated makers were the Mennickens, especially Baldem (Baldwin), Jan Emens, Engel Kran, &c., whose names are found in ancient documents, and are still borne by many of the present inhabitants of the locality. The most important example of the Raeren stoneware is the noble ewer formerly in the D'Huyvetter Collection, now preserved in the Victoria and Albert Museum, which clearly indicates the origin of this particular *grès de Flandres*. The spout is in form of a lion's head, and a similar ornament is at the bottom of the handle; on the central band are represented in relief personifications of the seven virtues and the seven liberal arts; below these are the following inscriptions: Wan . Got . Wil . So . Ist . Mein . Zill . Mester . Baldem . Mennicken . Pottenbecker . Wonede . Zo . Den . Rorren . In . Leiden . Gedolt . 1577. (*I submit to God's will. Master Baldem Mennicken, potter, dwelling at Rorren. Patience under suffering.*) On each side is a circular medallion of the arms of England, inscribed Wapen . Von . Engellent . Ao . 77. It has also the following abbreviations, found on many other Raeren vases: H.S. (*Hungrigen speisen*); D.DR. (*Durstigen dräncken*); N.K. (*Nackten kleiden*); GEF.T. (*Gefangenen trosten*), &c. A canette of pyramidal form, with incuse flowers and a medallion in front of figures in relief, has the name of Ian . Baldems . 1596. Another cruche, with the history of Susanna in relief, bears the maker's name, Engel. Kran. A° 1584; and a canette, with the history of Esther, maker Fant. Genat. All these are in the Victoria and Albert Museum.

The celebrated Collection of M. d'Huyvetter of Ghent was dispersed after his death. Many of the best pieces were bought by M. Weckherlin of Brussels; others found their way into public museums. There is a good collection in the Museum at the Porte-du-Halle, Brussels, especially a candelabrum, dated 1550, one of the earliest dates we have met with.

The Vicaire Schmitz, emulating the example of M. Dornbusch, who

discovered the white stoneware of Siegburg, commenced the excavations at Raeren about the year 1872, and continued his explorations until 1874. He was rewarded by finding large quantities of this identical *grès*, of precisely the same types, bearing dates from 1560 to 1620, and the remains of numerous kilns at Raeren and its immediate environs. Among the more highly finished vases of the sixteenth century were also exhumed others of a more remote period, similar to the legendary *Jacoba Kannetje*, of a very rude character.

It is supposed that the decadence of this industry at Raeren took place in or about 1618, the commencement of the Thirty Years' War, which put an end to the exportation of this ware to Germany, where it had found so ready a sale.

Editor's Note to 13th Edition.—The valuable monograph recently published on this subject from the pen of Otto von Falke gives us many particulars hitherto unknown about this German stoneware. The craft seems to have commenced in Raeren as early as 1500, and the potters occupied themselves with making imitations of the small Gothic cans and funnel-shaped beakers under the influence of Cologne and also of Siegburg. In 1570 we first get a dated specimen from the hand of Jan Emens, the most celebrated maker of this stoneware, and there is a canette in the Victoria and Albert Museum, and another in the Louvre, bearing the date 1594, also some signed J E M. Then we have jugs and tankards signed by pupils of his, P. E., the initials of Pieter Emens, and potters named Kalb and Kalfs, with signatures E. E. and G. E., all on work in the style of Jan Emens, with dates 1578 and later.

About the middle of the seventeenth century the craft seems to have declined, and nothing of importance was produced.

In the latter part of the nineteenth century a revival was attempted by Hubert Schiffer, who has made some good brown stoneware.

Frechen. The fabrication of *grès* in this locality probably commenced at the epoch when the municipality of Cologne, in order to avoid the frequent fires which occurred within its walls, interdicted the stoneware potters from continuing their industry therein, and it was then carried on in the vicinity.

From the commencement of the sixteenth century, or perhaps earlier, the *grès* of Frechen took an artistic character. The jugs and vases are mostly spherical, bearing frequently a central band with Gothic letters and moral sentiments, sometimes alphabets, and on the belly medallions or other detached ornaments. Towards the end of the sixteenth century arms were introduced in rosettes, with spots of blue enamel on brown ground. The brown stoneware jugs so well known from their frequent occurrence in excavations in the metropolis were probably made for general use at Frechen, as we learn from the petition of William Simpson to Queen Elizabeth, before alluded to (p. 44). These vessels had bearded heads under the spouts, which we were able to identify as the *Bellarmin* so frequently alluded to in old plays; but jugs of a similar ware were also made, called *Bartmann*, the mask being more elongated; the variation, however, is more easily recognised than described.

Siegburg. The fabrication of *grès* is very ancient in this locality. The oldest (thirteenth and fourteenth centuries) are often in brownish-grey with pinched feet like the Jacoba Kannetje. In the sixteenth century, however, the ware assumed a more artistic character, and a fine whitish-grey clay was the material used, sometimes styled *terre de pipe*. The usual forms are cylindrical canettes, called in Germany *Snel*, with handles and long oblique spouts rising from the central bands, attached to the neck by a scroll or flat piece of clay. These are known as *Tootkruik Schnabelkrug*, &c. The ornamentation in low relief consists of elaborate Renaissance arabesques, with masks, coats of arms, &c.

Editor's Note to the 13th Edition.—Herr Otto von Falke's contribution to the History of German Stoneware recently published (1908; see Bibliography, and already quoted above) informs us that the most important fabriques of this Siegburg *grès* was that of the family of Knütgens, of whom there were three master potters, Anno, Peter, and Christian. The work of Anno is the best, being inspired by the late Gothic. The Knütgen family were not only potters, but they were wealthy citizens, and filled many important municipal offices. Some of their jugs bear as part of the decorations the arms of Julich-Clere-Berg, the reigning Duke of their time. They are generally of the light-coloured stoneware, almost the colour of the putty, and the forms are generally those funnel-shaped tankards smaller at the top than the bottom, and relief work well executed, but there is not much originality or variety of design. Some are marked with initials L. W., and dates are from 1570–80. Some fine stoneware tankards marked with initials F. T. are attributed to a workman in the employment of the first Knütgen. His best work is the famous Lazarus tankard in the Munich Museum, which he has signed four times: the date is 1569. Another monogram, H. H., marks the work of Hans Hilgens, who lived and worked at Siegburg from 1569–96, and this is one of the best known of the marks on German stoneware. Other makers who have left some of their work marked with initials are Flack, Omian, Simons, and also potters signing C. M. and L. W. After 1600 very little was produced, and when the town was destroyed in 1632 by the Swedes, the craft seems to have disappeared.

In 1873 M. Dornbusch commenced his researches in order to discover the origin of the *grès*, and exhumed a quantity of débris of an ancient Rhenish fabrique at Siegburg, opposite Bonn, on the Sieg, the other side of the Rhine. Following up his discoveries of this peculiar ware, he consulted the archives, and found documents proving that a large manufactory formerly existed there, which had previously been erroneously adjudged to the category of *grès de Flandres*. His experiences were published at Cologne in the *Annales de la Société Historique du Bas-Rhin*.

The white earth of Siegburg has been used in the present century by a potter of the locality named P. Löwenich, and the vessels may be confounded by some inexperienced persons with the old, being of good finish.

Grenzhausen (Nassau), near Coblentz, and Höhr, are both situated in the country called *Kannenbackerlandchen*, and to these localities are attributed the *grès* of a fine quality which is in imitation of the more ancient stoneware of Raeren, for which it is easily mistaken. Some of the vessels made here bear the initials G.R., which refer to Guillaume III.

of Orange-Nassau, King of England. A keg or barrel of greyish-blue, of the incontestable Nassau fabrique, bears the letters G.R., with portraits of William III. and Mary of York, his Queen, with the device "An . Onsen . Hollanssen . Tuyn . Soo . Bloein . Oranie . Apellen . En . Roosen." (*In our Dutch garden thus flourish the oranges and roses.*) These were made for the English market.

From some documents recently published by W. Müller (*Das-Nassauische Krug und Kannerbackerland und seiner Industrie*) it is shown that the Counts of Wied and Isenburg sent to Siegburg and other places for potters, to give a fresh impulse to the ceramic industry of Grenzhausen.

The decoration of a mere recent date consists of a fine blue enamel on grey, with *champlévé* or incused ornaments on engine-turned ground in leaves, flowers, rosettes, &c.

The fabrication of *grès* has still more recently been revived in Nassau, imitating the ancient *grès* of the locality.

Creussen, near Baireuth, in Bavaria. The ceramic industry of this locality was of longer duration than those we have before spoken of. Many of these vessels have a simple dark-brown glaze, but the greater part are covered with brilliant colours and painted enamel inscriptions. The varieties are called in Germany *Trauerkrüge* or mourning jugs, being ornamented with guilloches and bands in white and black, sometimes partly gilt; *Planeten-*, *Jagd-*, and *Apostel-krüge*, in allusion to the subjects, planetary, the chase, and our Saviour and the Apostles; sometimes oviform, but usually cylindrical, in all shades of the prismatic colours.

The following anecdote shows the German characteristic of these Apostle-jugs, which were so popular in that country; it is from a comic poem called the *Jobsiade*, by Kortüm of Mulheim, published in 1784. The student Jobs presents himself for examination, and in answer to the question, "What is a bishop?" he replies, "An excellent liquor composed of wine, sugar, spices, and orange-juice." Then to the next question, "What is an apostle?" he says, "An apostle is a large jug, which will contain a sufficient quantity of wine or beer, from which at banquets, or in the country, the students quaff when thirsty." The manufacture was discontinued about the beginning of the last century. One of these tankards in the Museum at Brussels bears the date 1710. It may be observed, as a caution, that a great number of these mugs have come from the manufactory of an uniform brown colour, the ornaments and figures not enamelled in colours; these have been subsequently painted in oil colours by dealers; but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

Lauenstein, near Coblentz. Established about 1760. The *grès* or stoneware of grey and blue, ornamented with flowers and other ornaments in incused patterns graved on the surface, is still made in large quantities, and is carried by the Rhine boats to the markets in Holland, where it meets with a ready sale. There were also manufactories of *grès* in the vicinity of Coblentz, at Neiderfell, Langerwche, and Vallendar, still existing

towards the end of the eighteenth century, specimens of which are in the Sèvres Museum, acquired in 1809.

Mettlach (Rhenish Prussia). A modern fabrique by MM. Villeroy and Boch, *grès* with *platinée* ornaments, examples of which are in the Sèvres Museum.

Herr Jännike gives these marks as those of this fabrique:—







Regensburg (Ratisbon). *Grès* or stoneware was made here at an early period. The first specimens were of a brown common earth, made of clay from Abensburg, with ornaments and mythological subjects: the ware was subsequently much improved. Jerome Hoppfer, an engraver of the sixteenth century, who lived here, signed his *grès* with the initials I.H. There are some specimens in the Berlin Museum, and two large vases, dated 1715, in the Historischen Verrein at Ratisbon. In the eighteenth century earthenware was made here of both lead glaze and stanniferous enamel.

Dryhausen, near Marieburg, in Hesse. There were manufactories here from the fifteenth to the nineteenth century for the *grès* or stoneware, but we have no particulars respecting them. The Hessian wares were largely imported into England in the sixteenth, seventeenth, and eighteenth centuries.

Hubertsberg, in Saxony (1784). The Count Marcolini established a manufactory of earthenware with salt glaze in the character of English pottery, where Wedgwood was also imitated.

These marks are also given by Jännike as those used at this fabrique.



Several illustrations of these *grès* jugs will be found in *Ker. Gall.*, enlarged edition, figs. 159–165.

GRÈS—UNKNOWN MARKS.

F. T. 1559. — A jug of white stoneware, 13 inches high; subject, The Prodigal Son; Nuremberg Museum, and M. Milani's Collection, Frankfort (*see* Edit. note to 13th edit., p. 309).

H V G. — A canette, with three coats of arms and arabesques; Victoria and Albert Museum, £5.



A jug, with portraits of the Kings and Queens of France, Hungary, and Prussia; and another, in the Sauvageot Collection, bearing the same mark.

B. V. 1574. — A canette, with medallions of David, Venus, Lot, and the Crucifixion, in the Victoria and Albert Museum.

K° R. 1598. — Jug, with medallions of dancing figures and German inscription; Louvre Collection, No. 416.

L. W. 1573. — A jug, of conical form, with medallions and bands, months of the year, &c.; Louvre Collection, No. 402 (*see* Edit. note to 13th edit., p. 309).

M. G. 1586. — A gourd, with long neck, of white ware, in the Weckherlin Collection.

L. W. — In the Sauvageot Collection and Victoria and Albert Museum (*see* Edit. note to 13th edit., p. 309).

W. T. — Drinking-cup, in the form of a book; Sauvageot Collection (*see* Edit. note to 13th edit., p. 309).



Blue and grey jug, of the seventeenth century; Sauvageot Collection.

M. O. — Blue and grey jug, with medallions of the Electors of Saxony; Sauvageot Collection.

I. E. — These initials, which are those of Jan Emens, are found on some of the finest pieces in the Weckherlin Collection; also on a canette, dated 1594, in the Victoria and Albert Museum; a cruche, same date; and one in the Louvre, No. 411.

I. R. 1588. — With the arms of Saxony, of brown ware; Weckherlin Collection.

M. G. 1586. — A gourd, with long neck, of white ware in the Weckherlin Collection.

B. M. — The initials of Baldem Mennicken, sixteenth century; Louvre Collection, No. 415.

A vase, in blue and grey, with three handles; sixteenth century; Louvre Collection, No. 425.



On a jug, of the sixteenth century; Louvre Collection, No. 455.



Cruche, with masks and arabesques, and medallions of the arms of the Electors; Sauvageot Collection, No. 417.

H. W.

Enamelled fayence tea and coffee services of the eighteenth century, marked with three anchors the manufacture of M. L. Cremer.



ORIENTAL POTTERY AND PORCELAIN

China

POTTERY

THOUGH the traditions of the potter's art in China go back to fabulous times, the earliest Chinese pottery with attractions that appeal to the Western collector is the green-glazed ware of the Han dynasty (206 B.C.–220 A.D.). A considerable quantity of this has reached Europe in recent years from the ancient tombs of Northern China, which the construction of railways has incidentally laid bare. This mortuary pottery is not only of great antiquarian interest, in that it represents the familiar objects of everyday life during the Han dynasty, but it is also exceedingly attractive owing to the skill and vigour with which these representations have been modelled, and the beauty of the green glaze to which long years of burial have imparted wonderful iridescent tints. The tomb of a substantial person at this period was furnished with clever models of his house, his farm buildings, his implements, and even his family, his retinue, and his domestic animals, besides a complete outfit of crockery, including majestic wine jars, incense-burners, and more ordinary kitchen utensils. In many cases these models are so skilfully idealised that they have assumed a highly ornamental character without losing the truthfulness of their natural forms, and the handsome wine vases and jars are enriched with ornamental friezes in low relief, in which hunting scenes, wild animals, and mythological creatures are figured with great vivacity and artistic feeling. The ware itself is a red or grey pottery, varying from comparative softness to the hardness of stoneware, and the objects, though sometimes unglazed, are usually covered with a green glaze, which has become in most cases iridescent and crackled. In some instances the glaze is of a brownish yellow colour, and occasionally it is mottled with dark purplish brown, while the use of white clay or slip in ornamentation is not unknown. How long this class of pottery continued in use is not yet ascertained, but there is reason to think that it was made as late as the T'ang dynasty (618–906 A.D.).

Of the other kinds of pottery made in China during the first centuries of our era there is little definite knowledge. A single mention of "one lac-black earthenware dish" occurs in the T'ao Shuo[1] as found in the tomb of the Empress Tao, consort of Wu Ti (140–85 B.C.). Two large vases in the British Museum, of ovoid shape, with constricted mouth and four loop-handles on the shoulders, have a red stoneware body with a mottled golden bronze glaze covering the upper part only. There is reason to believe that they were made before the sixth century of our era. Chinese literature speaks of green ware imitating green glass as made during the Sui dynasty (581–617 A.D.), but its precise nature is left in doubt, and the theory that it was a forerunner of the later celadon is purely conjectural.

During the T'ang dynasty (618–906 A.D.) great progress was made in every branch of the fine arts in China, and though little is known as yet of the pottery of the period, there is every reason to suppose that it shared in the general advance. To this time may be fairly assigned certain beautifully modelled human and animal figures, formed in a soft white clay as fine as pipe-clay, sometimes coated with a thin glaze of yellowish tint, and sometimes left unglazed, and painted with black and red pigments. There are vases, too, with ovoid bodies and small necks, flanked with a pair of high dragon handles, which probably belonged to the sepulchral furniture of this period. These are generally of dense grey-white stoneware, with a wash of white clay and glaze, sometimes pale yellow, sometimes boldly splashed with brownish yellow, green, and manganese purple. This dappled glaze, the forerunner of the tiger-skin and tortoiseshell glazes, is found on pottery stored in the Shoso-in at Nara, in Japan, which is not later in date than the eighth century of our era. In the British Museum there is a vase with dull purplish black glaze, and two tea-bowls with metallic reddish brown glaze, remotely resembling Samian ware, which were found in a tomb, reasonably supposed to be of the T'ang period. Other specimens attributed to this period have a fine white semi-porcelain body with pale green glaze, and a grey-white body with surface wash of white clay and a creamy white glaze, which recall the descriptions in Chinese literature of the celebrated Yüeh and Hsing wares. The one made at Yüeh Chou in Chekiang, and the other at Hsing Chou, in Chihli, are contrasted as resembling, the latter silver or snow, the former ice or jade. The Ta-yi kilns in Szech'üan were celebrated in the poetry of the period for a ware white as snow and resonant as jade. It is probable that some of these wares represent the earliest kinds of porcelain, but that is a point to which we shall refer later, keeping for the present to the history of pottery. The reign of Shih Tsung (954–9 A.D.), of the After Chou dynasty, is celebrated in history for a ware with glaze which was "blue as the sky after rain," usually known as Ch'ai ware; but as it was made for a short time only, and for Imperial

[1] *Description of Chinese Pottery and Porcelain, being a translation of the T'ao Shuo.* By S. W. Bushell, 1910; p. 96.

use, no actual specimens are at present known to exist. A lineal descendant of this was the almost equally nebulous Ju ware which was made for the northern Sung Emperors at Ju-chou for a brief period. The principal Sung wares are the Ju, Ko, Kuan, Ting, Lung-ch'üan and Chün wares. They are usually classed as porcelain by the Chinese, though in many cases they are but a fine stoneware, often of red-brown body, and in the case of the Chün varying from semi-porcelain to soft brick red and buff earthenware. The feature of all these Sung wares was the glaze, and though fineness of grain and good potting were highly esteemed, it seems to have been a matter of no moment whether the body of the ware were white or dark in colour. The colours of the Ju and Kuan glazes seem to have been as a rule various tones of pale blue or green, though some of the latter are described as deep green and ash-grey. The Ko wares are described as pale blue or green, rice-white, and ash-grey, and they were distinguished as a rule by a crackled surface. The Lung-ch'üan wares have been identified with the well-known celadon, the body of which is a greyish white porcellanous stoneware and the glaze a thick, smooth, and semi-transparent covering, varying in tint from olive to pale grey-green, or sea green. The Ting wares comprise a great variety, from a fine, white and often translucent porcelain with smooth white glaze of faintly creamy tint to a buff stoneware, with yellowish glaze minutely crackled. The finer kind was known as Pai Ting or white Ting ware, and the coarser as Tu Ting or earthy Ting ware; the former was very highly valued. Both the celadon and the Ting wares are often ornamented with designs, boldly carved, finely traced with a point or pressed on a mould, floral patterns, flying phœnixes, fish or mandarin ducks being favourite forms of ornament.

The Ting ware was originally made at Ting-chou, in Chihli, under the Northern Sung (960–1127 A.D.), but it has been copied with varying success in many other parts of China, and its manufacture continues to this day. Similarly the Lung-ch'üan celadon was made near the township of that name in the province of Chekiang, during the Sung dynasty, but the manufacture was removed to Ch'u-chou-fu under the Ming; and though it seems to have disappeared from this locality in the seventeenth century, the celadon glaze is still made at Ching-tê-chên and Canton, and in many places in Japan.

The Chün wares, so called from Chün-chou in Honan, are noted for a variety of thick, variegated and opalescent glazes. The colours are described by the Chinese as (1) rose-crimson; (2) pyrus-japonica pink; (3) aubergine purple; (4) plum-coloured blue; (5) mule's liver mingled with horse's lung; (6) sky-blue; (7) rice coloured (*mi-sê*); (8) dark purple; (9) furnace transmutations.

The more usual tints are pale lavender or dove-grey, often broken with one or more accidental patches of contrasting colour, usually purple or crimson. Among the rarest and richest are the dappled crimson and crushed strawberry reds. But of all these Sung wares there are many

varieties which space will not permit to be discussed here. Few of them bear marks, the principal exception being the Chün wares, which are often incised with a numeral (see p. 359).

There were many lesser factories operating during the Sung dynasty, most of which were engaged in imitating the products of the greater factories already mentioned. The two best known are the pottery at Chien-an (afterwards at Chien-yang) in the province of Fukien, where a dark-bodied ware was made with thick black glaze, mottled and streaked with golden brown,[1] and the factories at Tz'ŭ-chou in Chihli, where a creamy white ware of Tu Ting type has been made from Sung times to this day. The latter ware is distinguished by skilful painting in black-brown slip or pigment and maroon slip, and more recently, in red, green, and blue. The older paintings are often in a sketchy and impressionist style, but vigorous and bold. They are sometimes signed. The creamy glaze is sometimes combined with dark brown or black, and there are some examples in which the ornament is achieved by the graffiato process, *i.e.* covering the ware with a wash of clay which contrasts in colour with the body, and carving or engraving the ornament through this outer coating.

Imperial factories were established in Chang-nan-chên in the province of Kiangsi in the Sung dynasty, and the name of the town was changed to Ching-tê-chên during the Ching-tê period (A.D. 1004–7) of that era. The district had been noted for pottery as early as the Han dynasty, and it eventually became the ceramic metropolis of China; but, as its fame is chiefly associated with porcelain, we shall return to it later.

The use of glazed pottery for architectural ornaments was appreciated in China from very early times. Roof-tiles with disks at one end ornamented with dragons and other devices in sunk relief were used as borders, while elaborate mouldings, finials, and dragon gargoyles, besides spirited figures modelled in full relief, are found on old and modern temples. Perhaps the most celebrated structure in which the potter played a prominent part was the so-called porcelain pagoda of Nanking. It was commenced by the Ming Emperor Yung-lo (1403–24), completed in 1430, and destroyed during the Taiping rebellion in 1853. White porcelain bricks were used in the construction of the lowest storey, the rest was faced with glazed earthenware. The manufacture of this architectural pottery must have formed a considerable industry in various parts of China during the Ming dynasty; and the potteries did not confine themselves to tile-work and temple ornaments, but produced ornamental figures, incense-burners, vases, besides the more ordinary crockery with the same materials. These, like the architectural fittings, usually have a hard buff pottery body, with rich glazes of green, yellow, manganese purple, and turquoise blue, singly, or in tasteful combinations of two or more of these colours. Extensive potteries near Peking still manufacture pottery of this kind, and successfully imitate the old turquoise and purple porcelains which are so highly prized by collectors.

[1] The "hare's fur" or "partridge" cups, so highly prized by the tea-drinkers in Japan, were originally made here.

The province of Kuang-tung has been celebrated for pottery since the Sung dynasty, the districts of Amoy and Yang-chiang being specially concerned in the industry. Perhaps the best known production of this province is the "Canton stoneware," a hard grey or red-brown ware with thick mottled glaze, in which blue, grey, brown, and green contend for the mastery. This class of ware dates from the Ming dynasty, and is still made in large quantities at Yang-chiang. Every kind of ornamental and useful ceramic object is made here, from roof-tiles to ginger jars; and green, turquoise, yellow, purple, and brown glazes are used as at the Peking potteries. The age of these Canton wares is often very difficult to determine. A good celadon glaze is also used, and among the most striking productions of the Canton potteries are well-modelled figures of deities and mythical personages, with the flesh in brown unglazed ware, and the draperies richly covered with celadon green or variegated glazes. The Canton wares are not infrequently marked with potters' names.

Pottery of a very distinctive type is made at Yi-hsing-hsien in the prefecture of Chang-chou-fu, province of Kiangsu, where the industry has flourished since the reign of Chêng Tê (1506–1521). These potteries, which were founded by Kung Ch'un, are noted for a fine stoneware, varying in hardness and colour, the latter being most commonly red, but sometimes drab or buff. All kinds of objects were made, but the ware is best known in Europe from the teapots which were largely imported by the Portuguese and the Dutch in the seventeenth and eighteenth centuries, and were imitated in Holland by De Milde and De Calve, and in England by Dwight and Elers. The vessels are usually unglazed: they are often ornamented with small applied reliefs, or moulded in fanciful forms, the teapots and water-droppers resembling lotus seedpods, finger citrons, pomegranates, bamboo joints, phœnixes, ducks, and what not. Glazes, however, were sometimes used, for we read of a celebrated potter named Ou, who flourished in the reign of Wan-li (1573–1619), imitating the old Kuan and Chün glazes on Yi-hsing ware. Later on, and particularly since the eighteenth century, opaque enamels have been used to decorate the ware. Potters' names are commonly found impressed with a seal on the Yi-hsing wares (see p. 375).

PORCELAIN.

The exact period when porcelain was first made is still a matter of doubt, though its Chinese origin is beyond dispute. The theory that it dates back as far as the Han dynasty (206 B.C.–220 A.D.) seems to rest chiefly on the assertion that the word *tz'ŭ*, which is now used for denoting porcelain, was invented at that time. But the word *tz'ŭ* is freely applied to dark-coloured and opaque wares which would be classed in Europe as stoneware, and it may just as well have been coined in the Han dynasty to distinguish vitrified stoneware from soft earthenware. In fact the Chinese cannot be said to possess any word which is used in the restricted

modern sense of our word *porcelain*. The terms in general use in Chinese literature are *t'ao*, *yao*, and *tz'ŭ*, of which the first two literally mean a "kiln," and can apply equally well to any kind of ware baked in a kiln. Indeed the word *yao*, which is said to have come into use first in the T'ang dynasty (618–906 A.D.), is most commonly used in the comprehensive sense of "ware," and is applied indifferently to opaque stoneware such as Chün yao, and to the translucent porcelain of the Ming dynasty such as Yung yao (Yung Lo porcelain) and Hsüan yao (Hsüan Tê porcelain). Much more convincing evidence is provided by literary references in the T'ang dynasty, *e.g.* to the wares of T'ao Yü in the seventh century, which are described as "imitation jade," and to the Hsing Chou and Yüeh Chou wares, which are compared to snow and ice, silver and jade, and to the white bowls from the Ta Yi kilns in Szech'üan, which "surpassed hoar frost and snow." A still more interesting reference is quoted by Dr. Bushell[1] to the words of the Arab traveller Soleyman: "There is in China a very fine clay with which they make vases which are transparent as glass: water is seen through them. These vases are made of clay."[2]

It is practically certain, then, that translucent porcelain was made in China in the T'ang dynasty, if not earlier, but the matter is of academic interest, for at present we possess no examples which can be reasonably dated earlier than the Sung dynasty (960–1267 A.D.). As for our own word *porcelain*, it is only within the last two centuries that it has come to be used definitely for the white, translucent, and highly vitrified ware which we distinguish from both earthenware and stoneware. Its derivation is probably from *porcellana*, a cowry shell, and it was formerly applied to shell-like substances, of which porcelain was one. It was, for instance, used for cups and ornaments made of strips of mother-of-pearl shell, and Marco Polo (in the fourteenth century) employed it in this sense as well as in reference to Chinese porcelain. For a long time it was applied to fine white earthenwares, such as Damascus ware, maiolica and Delft, and even to the red stoneware teapots imported from China in the seventeenth century and imitated in Holland by De Milde and others, and in England by Dwight and Elers.

Ching-tê-chên.

Before passing to the discussion of the various kinds of Chinese porcelain, it will not be out of place to give a brief description of the great ceramic centre, Ching-tê-Chên, the Stoke-upon-Trent of China. As already stated, it was established as early as the sixth century, and was then known as Chang-nan-chên; but its great importance dates from the time of the imperial patronage accorded to it in the Ching Tê period, when it was called Ching-tê-chên, or the borough of Ching Tê; this was in

[1] Introduction to his translation of the *T'ao Shuo*, p. xiv.

[2] *Relation des Voyages fait par les Arabes et les Persans dans l'Inde et à la Chine dans le IX^e siècle de l'Ere chrétienne*, traduit par M. Reinaud, Paris, 1845.

A.D. 1004. The Père d'Entrecolles, a Jesuit, who went into China to establish missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris in 1712, accompanied by specimens of the two principal ingredients, *kaolin*[1] and *petuntse*. He visited the Imperial Manufactory, and gives the following interesting account: "Ching-tê-chên wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of souls: it is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed here has to be brought a great distance—even the wood for the furnaces has to be taken a hundred leagues; provisions also are very dear, yet numerous poor families find employment who could not subsist in the neighbouring towns; the young and the old, the lame and the blind, all find work at which they can earn a livelihood by grinding colours or otherwise." "Formerly," says the *History of Fou-liang*, "there were only three hundred furnaces, now there are nearly three thousand." Ching-tê-chên is situated in a vast plain, surrounded by high mountains from which issue two rivers, flowing into each other, and form a wide open basin; here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to Jao-chou.

Lord Macartney, ambassador to the Emperor of China in 1792–94, says that not far from the route taken by the English on their way to Canton there was an unwalled city called Ching-tê-chên, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

The Manufacture of the Porcelain.

The hills which encircle Ching-tê-chên abound in the minerals necessary for the potter's craft. The chief of these materials are the China-clay and China-stone, which form the principal constituents of true porcelain. China-clay is called by the Chinese Kao-lin, from a mountain of that name, but there were many sources of supply in the neighbourhood and many qualities of the mineral. During the Ming dynasty the finest kaolin was mined at Ma-tsang, but that source gave out towards the end of the dynasty. Another valued kind was the red kaolin from the property of Fang, on the east of Ching-tê-chên, which ceased to be excavated before the nineteenth century. Though red in the raw condition, it burned to white, as did also the coarse yellowish kaolin found in the east of the city.

[1] *Kaolin* is the name of a native earth found in China, answering to our *China clay*; *petuntse* is a siliceous stone found also in China, answering to our Cornish granite or *China stone*. The word *kaolin* is said to be derived from *kaoling* (lofty ridge), the name of a hill where some of the material is found.

The miners harnessed the mountain torrents for their crushing and refining operations, and sent the prepared material in boats or by land to Ching-tê-chên. Kaolin is an infusible substance, and its function is to give strength and solidity to the porcelain, or, as the Chinese say, to form the bones of the ware. The second material, China-stone, is fusible at a high temperature, and melts into a clear glass. Mixed with the kaolin, its function is to bind together the opaque particles of the latter by melting round them in the furnace and to give the ware the translucency which characterises porcelain. It is the flesh which clothes the bones of the porcelain body. It is also used, softened with a little lime, to form the transparent glaze. The China-stone is likewise mined and washed and crushed in the mountains, and sent to Ching-tê-chên in the form of briquettes stamped with the maker's name. From this circumstance it got the name of petuntse, which means white (*pai*) briquettes (*tun*) for porcelain (*tz'ŭ*).

A third material is sometimes used in place of kaolin. This is the soapy rock or steatite (called by the Chinese *hua-shih*), similar to that used in England by the old Worcester potters. It was a relatively expensive mineral in China, and was only used for a special ware which is differentiated in the West by the misleading name of "soft-paste," and to which further reference will be made. The peculiar virtue of the hua-shih was to give the body a smooth and waxen surface like vellum, susceptible to very delicate painting; and some of the potters obtained a very similar result by the less expensive process of dipping the ordinary porcelain body into a wash of steatite which left a thin coat on the surface. The steatitic body is opaque, and at the same time surprisingly light to handle. The use of hua-shih and the varying nature of the kaolin will account for many of the more or less marked differences which are observable in Chinese porcelains; but in some cases where certain coloured glazes were required, a mixed body almost resembling earthenware seems to have been preferred by the potters.

The general principles of the manufacture of porcelain are the same in China as elsewhere, with the prominent exception that in the ordinary wares the body and glaze are baked together at one single firing, whereas in other countries it is usual to slightly harden the body in a light preliminary firing before the glaze is applied. As many processess of decoration have to be applied before glazing, it is clear that the greatest care and skill must be required of the Chinese potter in handling the ware in the relatively soft and plastic condition in which it remains until it is put into the furnace.

The Decoration of the Porcelain.

In a book on marks and monograms it is not necessary to dwell at length on the details of manufacture, but it may be of interest to describe briefly a few of the Chinese methods of ornamentation. These are

apparently of a very simple nature, such as the use of coloured glazes, painting in underglaze colours and overglaze enamels, carving, engraving, pressing in moulds, and applying reliefs and embossments to the body, and the astonishingly beautiful results of these processes on old Chinese porcelain are due to the artistic feeling and the wonderful manipulative skill of the Chinese potters.

The colours which bedeck the porcelain surface are due to small doses of certain metallic oxides incorporated in the glazing material, or applied to the finished white glaze in the form of vitrifiable enamels. The oldest colours were all incorporated in the glaze, and it was not till later periods that these were gradually reinforced by enamel colours. Oxides of copper, manganese, cobalt, iron, and antimony are responsible for most of the glaze colours, and a great variety of hues was obtained from these few minerals by altering the conditions in which they were fired and by blending them in various ways.

The most prolific of these minerals is copper, from which were obtained the ancient turquoise, crimson and mottled glazes of Sung wares, the leaf-green glazes and enamels of later periods, besides the pure turquoise, and the many tints of underglaze red, including *sang de bœuf*, peach bloom, and maroon.

Manganese is responsible for the many shades of purple, violet, and aubergine, and in part for the black glazes.

Cobalt, which is closely allied to manganese, produced the many shades of blue, including the pigment with which the "blue and white" porcelain is painted.

Iron oxide is the base of the celadon green, and metallic brown glazes, and some of the blacks; as an overglaze enamel it produces the rich coral and Indian reds.

When the oxides are mixed with the glaze itself their colour is developed in the full heat of the kiln, and such colours are known as high-fired colours or *couleurs du grand feu*. Between these and the low-fired enamels are certain intermediate colours called by the French *couleurs du demigrand feu*, and fired in the cooler parts of the kiln. These include turquoise, violet or aubergine purple, leaf-green and yellow. They are mixed with a softer medium than the ordinary glaze, though, like it, they are applied direct to the porcelain body. It will be observed that these glazes are always covered with a fine network of almost imperceptible cracks, an accidental crackle quite distinct from the well-known crackled glaze of which we shall speak presently. The colours of the *demigrand feu* were largely used in the Ming dynasty before the pure enamel colours came into common use.

True enamel colours are painted on the finished ware, the colouring oxides being mixed with a glassy flux to make them adhere to the glaze, and fired at a comparatively low temperature in a small enamelling kiln; they are called low-fired enamels or *couleurs du petit feu*. In the Ming dynasty they were limited to green, yellow, manganese purple, coral-red,

and brown-black, though there are indications that a tentative use was also made of an overglaze blue enamel which was not fully established till the early part of the present dynasty. The green, yellow, purple, and blue of this early period were transparent enamels, and it was not till the beginning of the eighteenth century that opaque enamel colours came into use. The eighteenth century witnessed a great development in the use of enamels; the rose-reds and carmines derived from gold were now employed on Chinese porcelain, and many new tints were obtained by blending the enamels and tempering them with arsenical white. Gold and silver are also fixed at a low temperature, and rank with the low-fired colours, though the use of gilding was perfectly understood in the early reigns of the Ming dynasty.

Though the enamel colours are generally painted on the porcelain in regular patterns with a brush, they were not infrequently applied in the manner of a glaze to cover considerable areas, and even the entire surface of the ware. In this case they are usually washed on over the white glaze, but in some cases they are applied direct to the porcelain body which has been already fired and is in the condition known as *biscuit* (*i.e.* unglazed porcelain). This was especially the case with the old transparent greens, manganese purple, and yellow, and one of the rarest and most highly prized kinds of porcelain is decorated in this way, *i.e.* enamelled on the biscuit (*émaillé sur biscuit*).

To leave enamel colours, and return for a moment to the subject of glazes, there are several methods of applying the glaze, whether coloured or uncoloured, to the porcelain body. It may be applied by "dipping," *i.e.* submerging the vessel in a tub of liquid glazing material, or by painting the glaze on to the ware with a brush, or by blowing the glaze-liquid from the end of a bamboo tube over which a piece of gauze has been tightly stretched. In some cases the colour itself was powdered on to the ware by the last method and the glaze added afterwards, which accounts for the peculiar stippled appearance of certain coloured glazes such as the so-called "powder blue" and certain reds.

In the firing of porcelain or pottery a considerable contraction of the material takes place, and in order to obtain a perfectly smooth and even surface both the body of the ware and the glaze must have the same contraction. If the glaze contracts a fraction more than the body, it will split up into a number of cracks; and if, on the other hand, the body contracts more than the glaze, the glaze will be forced up into lumps and inequalities. Both these faults the Chinese learned to turn to good account. By a nice adjustment of the materials, they were able on the one hand to give the surface of the glazed porcelain a slightly lumpy and undulating appearance, which added greatly to the play of light and shade. This effect they compared to "chicken skin" or "millet-like elevations in the glaze," and it has been named in Europe "orange peel" glaze. Conversely they were able to make the beautiful crackled glazes which have been the despair of Western potters. It is

said that this was effected by the use of a small admixture of steatite; but whatever the method was, the Chinese obtained a complete mastery of the process, and could regulate the size of the crackle at will. Thus we find in the same vase clearly defined bands of crackle in varying sizes and shapes. It was a common custom to emphasise the lines of this intentional crackle with red or black pigment. One Chinese account states that they did this by taking the ware before it had quite cooled and while the cracks were still slightly gaping, and rubbing the surface with pigment: when the porcelain had cooled and the cracks closed up tight, the surface was washed, and there appeared a delicate network of red or black veins. This is said to have been done at the Chi-chou factories, in Kiang-si, as early as the Sung dynasty. In some cases the crackled vases were washed over with a coloured, but uncrackled and transparent, enamel.

Another surprising glaze effect which started from an accident, and was actually regarded at first as a technical failure, was the *flambé* or transmutation glaze (*yao pien*). It was one of the varieties of Chün-chou glazes of the Sung dynasty; and though it was frequently produced from that time onwards, it was not till the Yung Chêng period (1723–35) that the potters brought it under complete control. The glaze seems to be composed of a mass of contending colours, in which green, blue, grey, crimson, and purple struggle for the mastery. These varied effects are mostly, if not entirely, due to the behaviour of copper oxide in a kiln in which the atmosphere, changed by the admission of pungent smoke followed by currents of pure air, becomes at one moment reducing and at another oxidising. Another and an easier method of producing these variegated effects was practised later in the eighteenth century, viz. applying patches of coloured glazes, and letting them run one over the other. The Chinese *flambé* glazes were long a puzzle to Western potters, but they have now been completely mastered both in England and abroad.

Painting in enamel colours over the finished glaze has already been described. Underglaze painting is applied in the usual way, but to the raw body of the ware before the glaze is added. Consequently it is only possible in this case to use a limited number of colours which will stand the full heat of the porcelain kiln. Until quite recent times these colours were limited to blue, red or maroon, and more rarely brown-black. Slips (*i.e.* liquid clays) were occasionally painted on with a brush, but this was practically confined to white in the case of porcelain, though on certain stonewares we find red-brown or maroon applied in this manner. Singularly beautiful effects were obtained by delicate traceries of a pure white slip (formed of steatite or gypsum) under the greenish-white porcelain glaze as early as the Yung Lo period (1403–24). A kindred, but rather coarser, method was to apply thin shavings and strips of the body-clay, and model them with a wet brush into the required design; this was usually covered with glaze, but sometimes left standing up in "biscuit," in effective contrast with the surrounding glaze.

Relief ornaments formed separately in moulds and "luted on" (*i.e.*

stuck on with liquid clay) to the surface of the ware were used on pottery as early as the Han dynasty, and the use of moulds for impressing the whole surface of the vessel was known in early times. The green celadon and the white Ting wares of the Sung and Yuan dynasties were elaborately ornamented in this way. But some of the most beautiful and most esteemed decoration from the Sung dynasty downwards has been accomplished by free-hand carving of the surface or by etching with fine point. A more delicate operation was the carving of openwork designs and lattice work, in which the knife passed clean through the thin porcelain wall, cutting away the ground of the pattern. This was done while the ware was still unfired and relatively soft, and the utmost manipulative skill was required for the work. Vessels treated in this fashion were provided with an inner shell if intended for holding liquid, but incense and pot-pourri vases, and boxes for holding fighting crickets and the like, were naturally suited for this kind of decoration. Sometimes the carving in openwork was combined with dainty reliefs in biscuit, as on certain rare and beautiful covered bowls on which are medallions with tiny figures or flowers in biscuit reliefs with passages of pierced fretwork between. One of these in the Morgan Collection in New York has the date mark of the T'ien Ch'i period (1621–27). Another effective decoration was achieved by cutting out a pattern in small sections *à jour*, and allowing the glaze to run into the perforations and fill them with transparent glass, so that, while the vessel was still capable of holding liquids, the design showed up as a transparency against the light. This method was sometimes combined with the use of enamel colours, and it has been successfully employed in recent times in Japan, where the decoration is known as "fire-fly" ornament. It is usually known in England as "rice-grain" decoration, following the French *à grains de riz*, from the size and shape of the excisions. It is interesting to observe that the "rice-grain" decoration was used in Persia, Syria, and Egypt as early as the eleventh century, though it does not seem to have been introduced into China before the eighteenth century. In fact, most of the Chinese examples date from the beginning of the nineteenth century. Another very beautiful and kindred decoration is "lace work," in which intricate scroll patterns were deeply incised in the ware, and covered over with a transparent glaze usually of pale celadon green tint.

Painting in liquid white clay or "slip" on a white or coloured ground was in common use in China from early times. The material used was steatite or gypsum, which showed up in dead white lines against the faint greenish tint of the ordinary porcelain glaze. On the coffee-brown, blue, dark lavender and celadon green glazes these white traceries stand out in bold contrast.[1]

[1] The following passage relating to the manufacture at the end of the seventeenth century is of considerable interest. We find a notice of porcelain in the travels of Ysbranti Ides, ambassador to China from Peter the Great in 1692. He states that "the finest, richest, and most valuable china is not exported, or at least very rarely, particularly a yellow ware, which is destined for the Imperial use, and is prohibited to all other persons. They have a kind of crimson ware, which is very fine and dear, because great quantities of it are spoiled in the baking. They have another sort, of a shining white purfled with red, which is produced by blowing the colour through a gauze, so that

Early Porcelains.

If we may judge from the few existing specimens of Sung dynasty wares, the quality of translucency, which we regard as essential in porcelain, was not held of much account in the Sung period. Indeed, it is only in the ivory white wares of the Ting class that we meet with any indication of translucency, and that only where the sides of the vessel are particularly thin. We gather, however, that during the Yuan dynasty a more translucent ware was generally manufactured, and that the white Imperial bowls with engraved designs and marked with the characters *Shu fu* (see p. 364) formed the connecting link between the Ting wares of the Sung and the beautiful egg-shell porcelain bowls of the Ming dynasty. The Shu-fu bowls were fired upside down like the Sung Ting wares, and consequently had a raw mouth-rim which was generally concealed beneath a metal band, but like the Ming bowls they were of translucent white porcelain.

Ming Porcelains.

In the Ming dynasty (1368–1634 A.D.) great progress was made in the manufacture of porcelain; and as early as the reign of Yung Lo (1403–24) bowls were made of a thinness and delicacy which were never surpassed in China. This was the so-called "bodiless" (*t'o t'ai*) porcelain, so attenuated that it seemed to consist of glaze alone. It was decorated with designs delicately etched in the paste or traced in white slip under the glaze, and so faint as to be only visible when held against the light like a water-mark in paper. A fine example bearing the mark of the Yung Lo period in archaic characters (see p. 351) is in the British Museum. The manufacture of these fine white bowls continued to the end of the Ming dynasty, though at certain periods a slightly thicker ware (*pan t'o t'ai* or half bodiless) seems to have been preferred.

Though it is probable that painting in blue on the porcelain body before glazing was attempted as early as the Sung dynasty, and further developed during the succeeding Yuan dynasty, we know of no examples older than the Ming. Chinese writers speak of this class of decoration, commonly called "blue and white," as fully established even in the earliest Ming reigns. The blue colour was obtained from oxide of cobalt, and in

both the inside and out are equally beautified with crimson spots no bigger than pins' points, and this must be excessively dear, since for one piece that succeeds a hundred are spoiled. They have a china purfled in the same manner with gold; also a kind of china which looks like mosaic work, or as if it had been cracked in a thousand places and set together again without cement. There is another kind of violet-coloured china, with patterns composed of green specks, which are made by blowing the colours at once through a frame pierced full of holes, and this operation succeeds so rarely, that a very small basin is worth two or three hundred pounds. Specimens of white porcelain are found engraved or painted with designs in the very body of the paste in such a manner as to be only seen when held up to the light, in the same manner as the watermark upon a sheet of paper, or become visible when the vase is filled with liquid, when the imperial dragon, animals, birds, or fish are distinguished, having no traces whatever on the surface."

addition to the native supplies of this material a superior mineral was imported from the West under various names, of which the most suggestive is *hui hui ch'ing* (Mohammedan blue), implying that it came from Arab sources. As blue painting had been in general use in Persia and Egypt for several centuries, it is probable that the imported cobalt was derived from these countries. The Mohammedan blue was deep but brilliant, and of a slightly violet tone. It was brought to China in the reign of Yung Lo (1403–24) by the celebrated Eunuch Chêng-ho, and was used in the reign of Hsüan Tê (1426-35), which was particularly noted for the quality of its blue and white porcelain. The supply seems to have temporarily failed during the Ch'êng Hua period (1465–87), but to have been renewed in the reign of Chêng Tê (1506–21), only to cease altogether during the Wan Li period (1573–1619). This fine blue was never very plentifully supplied, and we may be sure that it was only used in the finer wares. For the rest the commoner blue would be employed, which will account for the dull and impure quality of some of the Ming blue and white. A distinguishing feature of Ming blue and white porcelain, as compared with several wares of the present dynasty, is in the execution of the painting, the designs being clearly outlined and afterwards filled in with flat washes of colour.

Another underglaze colour which was used alone or in combination with the blue in painted decoration, was a red derived from oxide of copper. In tint it varies from vivid blood-red to dull maroon, and the porcelains of the Hsüan Tê period (1426–35) were noted for the successful development of this colour. Indeed its brilliance was so great during this reign, that it was called *pao shih hung* (precious stone red), and it was believed that pounded rubies were actually used in its production. Another descriptive name for it was *yu li hung* (red within the glaze), which serves to distinguish it from the less esteemed *fan hung*, a red derived from oxide of iron, which was applied over the glaze. The latter when of a rich coral tint is very beautiful, and was effectively employed as a ground colour on which to trace delicate patterns in gold. This red and gold ornament was a feature of Yung Lo porcelains, and a few good examples are shown in the British Museum, *i.e.* small bowls with blue and white designs inside and red and gold outside. The style was admired in Japan, where it was called *Kin-ran-de*, and was adopted by the celebrated potter Zengoro Hozen, who received the art name of Eiraku, the Japanese rendering of Yung Lo, in testimony of the Chinese origin of the style.

Another feature of the Ming porcelain is the use of coloured glazes—violet, turquoise, yellow, and aubergine purple—of the *demi-grand feu* over elaborate designs carved and pierced in the porcelain body. The colours are kept apart by carved or raised outlines of the ornament. Large wine jars, barrel-shaped garden seats, flower pots, figures of sages, sometimes within elaborate rockwork grottoes, and numerous other objects, mostly of considerable size, are seen in this kind of porcelain. An unmistakable

reference to this class of ware is found in the T'ao Shuo among the productions of the Hsüan Tê period, viz. "barrel seats decorated with floral designs carved in openwork filled in with colours."[1]

A further development was the use of these coloured glazes to fill in lightly incised designs in a coloured ground, leading up to the final abandonment of the carved or etched outlines in favour of black outlines painted on the biscuit and washed over with transparent green, yellow, and purple enamels.

The precise period in which painting in enamel colours over the white glaze first came into being has long been a matter of dispute. Chinese writers place it very early in the Ming dynasty; and though the famous chicken wine-cups[2] of the reign of Ch'êng Hua (A.D. 1465–87) exist for us only in literature, there seems no good reason to doubt that the Ch'êng Hua period was noted for finely enamelled porcelain. Authentic examples of Chia Ching (1522–66) porcelain painted in on-glaze enamels are to be seen in most good collections, but the bulk of existing Ming enamelled wares belong to the reign of Wan Li (1573–1619). They are painted in green, yellow, aubergine, and coral red, with occasional touches of black, in addition to underglaze blue, a combination generally known as the "five-colour" scheme. The Chinese name for it is *Wan Li wu tsai* (Wan Li five colours), but the expression *wu tsai*, though literally rendered "five colours," has the general significance of "enamels." It is not to be supposed that this kind of decoration ceased with the Ming dynasty. Indeed it was freely used in the present dynasty in the reign of K'ang Hsi (1666–1722) and a particularly close imitation of the Wan Li enamelled porcelain was largely made in the reign of Yung Chêng (1722–35).

Single-colour glazes were freely used on Ming porcelains, red, various shades of blue, metallic brown, and celadon green of the *grand feu*, turquoise, yellow and aubergine-purple of the *demi-grand feu*, besides various crackles, of which stone-grey and greyish green are the commonest. Mottled or *flambé* glazes are also found; but they do not seem to have been deliberately made until the reign of Yung Chêng in the present dynasty, and we must regard the earlier examples as more or less fortuitous effects.

There can be no doubt that the Ming potters were capable of producing porcelain of the utmost refinement; but the specimens which have survived the dangers of transport, and the chances of the three hundred and sixty years which have elapsed since the end of the Ming dynasty, are mostly of heavy build, and often of rather clumsy form. Many of

[1] *Description of Chinese Pottery and Porcelain, being a Translation of the T'ao Shuo*, by S. W. Bushell; 1910, p. 138.

[2] *Chinese Pottery and Porcelain*, op. cit., p. 141. "The wine-cups of Ch'êng Hua porcelain comprise many different patterns and designs, but all are remarkable for artistic drawing, for the combination of the colours both dark and pale, and for the translucent purity and strength of the material. The 'Chicken Cups' are decorated above *moutan* peonies, below with a hen and chicken instinct with life and movement."

them are clearly export wares, and the fact that they have been recovered to a great extent from India and Persia, and the near East, will explain the solidity of their make. But for all their thickness, the paste is as a rule remarkably white, and of an almost unctuous fineness of grain; and the decoration is bold and effective, even when roughly executed. It should be added that most of the Ming porcelains in Western collections belong to the later reigns, and that examples older than the sixteenth century are excessively rare, though the early date-marks, especially those of the Hsüan Tê and Ch'êng Hua periods, have been systematically inscribed on blue and white and enamelled wares for the last three hundred years.

K'ang Hsi Porcelains.

The short reigns with which the Ming dynasty ended, and the present Chi'ng dynasty began, were too troubled to favour the growth of peaceful arts, and the first reign of importance in the ceramic history of the present dynasty was that of K'ang Hsi, which lasted a full cycle from 1662 to 1722.

The Imperial factories at Ching-tê-chên came under the care of the celebrated Lang Ting-tso, and an epoch of great brilliance began. The bulk of the finest porcelains in our great collections dates from the K'ang Hsi period. To Lang himself are attributed the noble *sang de bœuf*, or ox-blood red glazes, and the cognate and equally prized "peach-bloom" red and apple-green. The *sang de bœuf* red and the apple-green are always crackled, though the cracks are often so fine that they are only apparent on close inspection; and the two colours appear frequently in the same piece. The finest peach bloom too is frequently broken by passages of apple-green, which give it an additional beauty and value.

Single-coloured porcelains of great variety were made at this time, all distinguished by conspicuous excellence of colour and form. The pure white wares were of the utmost refinement, whether plain, or decorated with delicately incised or etched designs, slip-traceries, reliefs, or open-work.

The large group of porcelains decorated with washes of transparent green, aubergine and yellow, applied direct to the biscuit, and often over patterns traced in black outline, which we have already mentioned among the Ming wares, must be assigned principally to the K'ang Hsi period. This is particularly applicable to those finely modelled figures of sages and deities, with white biscuit faces and coloured draperies, which command such extravagant prices to-day. Under this heading too should be ranged the sumptuous vases of the *famille noire* or *famille jaune*, with designs, usually floral, reserved in grounds of black or brownish-yellow; the designs themselves were usually filled in with green and aubergine in the latter class, and green, aubergine and yellow in the former. On a few rare specimens the designs are reserved in a transparent leaf-green

ground. The black of this so-called *famille noire* has an iridescent greenish sheen, which distinguishes it from all other blacks. It is produced by coating the surface with a dull black pigment, and then washing it over with a thin transparent green enamel.

The blue and white porcelain of the K'ang Hsi period is justly admired for its technical superiority over all other kinds of blue and white, and for its supreme decorative qualities. As might be expected, it varies widely in quality and value, but even the inferior specimens of this period have a charm not to be found in the later wares. The native cobalt was used for the manufacture of the blue colour, but no pains were spared in selecting and refining the mineral, the finest cobalt being set apart and mixed with the commoner kinds in proportions varying according to the class of ware to be decorated. The best blue and white porcelain has a body of the purest material, and is carefully painted with blue of a deep but brilliant sapphire tone, without that tinge of purple which is observable in later and earlier blues. The glaze which covers it is clear and limpid like fresh spring water, though like almost all Chinese porcelain glazes it has a faint greenish tinge, recalling the film inside an egg. The colour is never flat or still, but is laid on in graded depths which give it the life and fire of a precious stone. The designs are innumerable, formal arabesques or bronze ornaments with ogre faces peering out from the intricacies of the pattern, passages of diaper and mosaic, the flowers of the four seasons, elaborate court, hunting, battle and historical scenes, figures of tall graceful ladies, and a hundred other motives. Among the best known are the arabesques with ogre heads, the tiger-lily design covering the entire surface with a sinuous pattern of formal lilies, the radiating "aster" pattern, the "Love Chase," in which a man and girl on horseback are depicted hunting a hare, and the isolated figures of tall girls called by the Dutch *lange lijsen* or "long Elizas." In some of the most prized examples the pattern is reserved in white in a blue ground, as in the tall vases with magnolia branches thrown up against washes of deep blue, and the "hawthorn jars" with sprays of white prunus blossom in a sapphire blue ground, netted over with lines resembling the cracks in ice. Another highly prized class of blue and white is the so-called "soft paste," to which we have already referred (p. 321). It is characterised by an opaque, and sometimes earthy-looking body, and soft-looking glaze usually more or less crackled, and varying in tone from a dead white to a pale buff. The painting differs from that of the ordinary blue and white, in that it is applied in fine brush strokes like miniature work instead of broad washes. There is no doubt that this "soft paste" (which is really extremely hard, and has nothing whatever in common with the European soft pastes of Sèvres, Chelsea, &c.), was made in the Ming dynasty, but the bulk of existing specimens date from the K'ang Hsi and succeeding periods.

Painting in under-glaze red, which seems to have fallen into disuse during the latter part of the Ming period, was revived in the reigns of

K'ang Hsi and Yung Chêng. It is often combined with blue painting. Another colour used in combination with under-glaze blue was the Nanking yellow, and a pale variety of the lustrous brown known as *café au lait* and *feuille morte*.

Blue and white painting is not usually found surrounded by any coloured grounds except the powder-blue and coffee-brown, and occasionally yellow and coral red.

The enamelled porcelains of the K'ang Hsi period form another large and important class. They are a continuation of the late Ming "five-colour" ware, and from the predominance of greens in various shades they are often grouped under the title *famille verte*. The enamels are always of the transparent kind, and include several shades of green, aubergine purple, brownish yellow, Indian red, green-black, and a beautiful enamel blue, which distinguishes the K'ang Hsi palette from the Ming. It is true that a tentative use of this blue enamel is found in rare examples of Wan Li period, but it was not successfully developed till the K'ang Hsi period, when it gradually supplanted the under-glaze blue in the "five-colour" scheme. The painting of the K'ang Hsi *famille verte* porcelain is characterised at once by breadth of treatment and refinement, and it stands as a happy mean between the bold but somewhat crude painting of the late Ming enamelled wares and the more minute and effeminate style which succeeded it in the reigns of Yung Chêng and Ch'ien Lung. In the finest specimens the enamels are pure and brilliant, and, standing out in palpable relief, give the ware a richly jewelled appearance. In combination with ground colours, the *famille verte* enamels are used with great effect, as in panels inserted in a ground of powder blue, or over the powder blue itself, or on a crackled green, grey, or lustrous brown glaze. (See *Ker. Gall.*, enlarged edition, fig. 524.)

Much of the *famille verte* porcelain of this period has strong affinities in its decoration with the Japanese Arita wares, and one group, painted chiefly in underglaze blue and coral red, appears to be a direct imitation of the "old Imari" porcelain. The last years of the long reign K'ang Hsi witnessed the beginnings of a radical change in the enamelled wares. An opaque rose-pink enamel derived from gold first came into use at this time, and it was followed in the next reign by a series of opaque enamels which gradually ousted the transparent colours of the *famille verte*. The earliest specimens of the *famille rose*, as the new enamelled ware is called, are distinguished by a dull and rather impure carmine, opaque white, and yellow side by side with the transparent enamels which had not yet been abandoned.

Yung Chêng Period (1723–35).

But in the succeeding reign of Yung Chêng (1723–35) the *famille rose* colours were perfected and the many shades of ruby and rose reds were combined with opaque blues, yellows, and whites, and mixed colours of various tones. This new colour scheme is seen to perfection

on the Canton "eggshell" porcelains, which were sent in the white state from Ching-tê-chên and enamelled by the skilful workers in the Canton *ateliers*. The exquisite "ruby back" dishes of thin porcelain of the finest quality, decorated on the front with pheasants, poultry, and symbolical flowers, or with Chinese interiors and graceful ladies and children, surrounded by richly diapered borders, are the finest specimens of this class. Some of these Canton plates have as many as seven different patterns on the sides and rim, and are known as the "seven border" plates. The enamels are almost all of the opaque kind, but are laid on thickly and stand out in relief from the porcelain surface. (See *Ker. Gall.*, enlarged edition, figs. 527–9.)

In several other groups of Yung Chêng enamelled wares, however, the traditions of the *famille verte* still survived. One of these was a whole-hearted imitation of the Wan Li "five-coloured" porcelain, and so close were the copies that many of them are classed as Ming wares in our collections. Another group marks more clearly than anything the passing of the *famille verte*. Transparent green, yellow and aubergine are still used, but in thin, broken washes picking out the details of a design outlined in underglaze blue. The effect is soft and harmonious, but contrasts feebly with the bold passages of colour in the K'ang Hsi *famille verte*.

A characteristic ornament of this time is a branch of some flowering shrub or tree prettily thrown across the white porcelain surface, and usually accompanied by one or two birds. The blue and white porcelain seems to lose its virility after the K'ang Hsi period, and the strong vibrating masses of colour give place to minutely pencilled patterns.

But the reign of Yung Chêng is chiefly celebrated for its fine single-colour porcelains and for beautiful imitations of the old Sung glazes. Specimens of Ju, Kuan, Ko, Lung-ch'üan and Chün wares were sent from the Imperial collections to be imitated at Ching-tê-chên and many of these copies are only to be recognised by the superior fineness of the porcelain body on which the Sung types of glazes are displayed. Many of the Sung wares, it will be remembered, had dark-coloured bodies which emerged at the base rim, and showed to a lesser degree at the mouth where the glaze was thin. This peculiarity, usually described as "the brown mouth and iron foot" of the Sung wares, was copied by coating the mouth and foot of the white Yung Chêng porcelain with a brown ferruginous earth. This artificial dressing is usually quite obvious, and serves to identify the Yung Chêng copies. It is safe to say that most of the finer single-colour glazes and crackles of avowedly Sung type in our collections were made at this time. The splashed and mottled or transmutation glazes, called by the French *flambé*, which had hitherto been largely accidental, were now able to be produced at will. The direction of the Imperial factories was in the hands of Nien Hsi Yao, the successor of Lang Ting Tso, at the beginning of the Yung Chêng period; and 1720 T'ang Ying was appointed assistant director. The

latter, who assumed sole charge from 1736 to 1749, was the most brilliant of all the directors of the Imperial factories, and under his care the industry reached its highest development. All that had been done in previous reigns was copied at will, and many new decorative effects were discovered.

Ch'ien Lung Period (1736–95).

The Emperor Ch'ien Lung, who reigned from 1736–95, took a personal interest in the art. He collected old porcelains, and wrote odes to be inscribed on the new. The potters at this time boasted that there was nothing they could not imitate in porcelain. Natural stones such as jade and agate, shells, lacquer, grained wood, rhinoceros' horn, and in metal work, bronze, iron and copper were copied with bewildering exactitude. Wonderful imitations of patinated bronze are among their most remarkable glazes, and glazes imitating the colour of tea-dust and iron rust are reputed to have been invented at this time, though there are some much older glaze-effects which can scarcely be distinguished from them. A more hybrid production was the porcelain *lacquée burgautée*, in which the white porcelain was coated with black lacquer inlaid with designs in mother-of-pearl.

Meanwhile in the enamelled ware the transition from the *famille verte* to the *famille rose* colour scheme, which had been progressing in the Yung Chêng period, was completed. Opaque colours and rose tints held undisputed sway. A colour which does not seem to have been used over large areas till late in the Ch'ien Lung period is an opaque bluish green which came to be freely used as a ground colour for the insides of bowls and vases. Encrusted floral designs in rather high relief and sometimes a climbing vine with squirrel-like animals on the branches, are not uncommon on the vases of this time. Thin "eggshell" painted with panels containing groups of stately personages in official robes, the panels framed in rich brocaded diapers, belong to the Ch'ien Lung period. These are commonly known as "Mandarin" vases. On many of the wares a dark coral red is conspicuous, and is often used with overpowering effect.

Speaking broadly, the Ch'ien Lung porcelains display marvellous technical qualities, but the decoration is rather laboured and minute, and of an effeminate delicacy which contrasts with the breadth and freedom of the earlier styles.

The Nineteenth Century.

With the abdication of Ch'ien Lung, in 1795, terminated what was perhaps the most brilliant period in Chinese ceramic history. It had extended through the three reigns of K'ang Hsi, Yung Chêng, and Ch'ien Lung, with a duration of about a hundred and thirty years. There was no immediate falling-off in the quality of the ware at the commencement of the reign of Chia Ch'ing (1796–1810), but from the beginning of the nineteenth century began a gradual but sure decline. From this time onwards, the potters seem to have been content with working over the

old ground, and in the absence of progress their skill gradually evaporated. Many pretty porcelains, however, were produced in the Chia Ch'ing and the succeeding Tao Kuang period (1821–50), and some of the enamelled wares are not without a certain delicacy and charm. Among these the so-called "Peking" or "medallion" bowls hold a high place. Inside they are usually painted in underglaze blue, while the exterior is richly adorned with ruby, blue, yellow, lavender, or French grey enamels, broken by small medallions with enamelled or blue designs. The coloured grounds are often delicately engraved with scroll diapers, a form of ornament known as "graviata." Another effective ornament of this period consists of a floral design or branches of bamboo reserved in white in a coral-red background.

In the reign of Hsien Fêng (1851–61) the factories at Ching-tê-chên were pillaged during the Tai-ping rebellion, and the industry has scarcely yet recovered from this crushing blow. During the last reign Kuang Hsü (1875–1909), and the present, a considerable revival has taken place, the late Empress-Dowager having been an active patron of the porcelain industry, and some of the modern wares, notably those with single-colour glazes of the *sang-de-bœuf* class, are sufficiently well made to pass as antique. But the collector will observe a lack of refinement in the material and of accuracy in form in the modern wares, and in the case of the *sang-de-bœuf* red and *flambés* the glaze on recently made specimens almost always runs down uncontrolled beneath the base rim, which consequently has to be ground flat. But if the unwary collector is liable to be deceived by modern Chinese reproductions, he is perhaps still more in danger from the clever Japanese imitations which cover almost the entire field of old Chinese wares, and nothing but wide experience and a well-trained eye will save him from falling a victim to the best of these.

Export Porcelains.

To return to the older wares, there are several large and interesting groups of porcelain especially made for export to the nearer East or to Europe. The export trade in porcelain dates from the Middle Ages, when it was carried by caravans or by Arab and Chinese ocean traders to the East Indies, India, Ceylon, Arabia, Egypt, and Persia, to be farther transported to Europe and North Africa. The earliest export wares were the strongly made celadon bowls and dishes. Blue and white porcelain followed in due course, and in the last half of the Ming dynasty the trade must have assumed large dimensions. Persia seems to have been a good customer, and wares ornamented in almost pure Persian taste form a considerable class by themselves. In these the blue is often of a dark indigo tint, which seems to have been admired by the Persian connoisseurs. Other specimens of the Ming blue and white found in the near East have a pale blue of silvery grey tint on a thin crisp porcelain, which has a peculiar delicacy much admired by the Chinese themselves. Of the

enamelled wares, the Wan Li "five-colour" porcelains are also found in Persia and India, and a contemporary ware in which a lustrous coral red and green give the predominant notes. A thick coarse porcelain, crudely painted with Indian red and bluish green, was largely exported to the East Indies, where it is constantly met with to this day. The Dutch and other East India Companies, which established trade between Europe and China from the seventeenth century, imported vast quantities of Oriental porcelain. At first this consisted chiefly of blue and white as far as China was concerned (the enamelled wares being chiefly drawn from Japanese sources). Next came the Batavian ware, so called from the Dutch entrepôt in Java, a porcelain decorated with coffee brown glaze broken by panels painted in blue or early *famille rose* enamels. The practice of ordering whole table services from China began at least as early as the year 1702, for there is a plate in the British Museum, with the typical armorial decoration, bearing that date; and from that time onward dinner services were a regular article of commerce for the Canton merchants. Coats-of-arms were sent out to be copied, and these at first appeared surrounded by Chinese ornament; but, as the century advanced, a gradual invasion of European styles took place, and the armorial services returned with borders in the Meissen, Sèvres, and even Derby styles. This is the ware which was till lately supposed to have been made, or at least decorated, at Lowestoft, a great and wholly undeserved compliment to the small Suffolk factory. Nor was the European influence confined to this class of porcelain. The Jesuits, in the seventeenth century, had supplied religious designs to be executed on the blue and white porcelain, and later we find European engravings and mezzotints, both sacred and profane, rendered in sepia or Chinese wares. (See *Ker. Gall.*, enlarged edition, fig. 530.) Another class of porcelain shows the reverse procedure, the ware being shipped to Europe in the white, and decorated at the European factories and by private enamellers. Not a little of this work was done at Chelsea, or at least by artists whose painting may be also recognised on Chelsea porcelain. Unfortunately the European decorators were not content to paint the white Chinese porcelain, but they must needs take the beautiful "blue and white," if the decorations were slight enough to admit of it, and load the white spaces with clumsy enamelled designs. This hideous profanation has been dubbed with the appropriately ugly name of "clobbering." It was rife in Holland as early as the first years of the eighteenth century, and has been practised in England as late as the middle of the nineteenth. Wares so disfigured were sometimes marked by the clobberer with a garbled Chinese seal in red.

Though the bulk of our specimens of Chinese porcelain was made at Ching-tê-chên, there is no doubt that minor provincial factories supplied local requirements and sent their surplus goods into the export market. The rough and coarse wares which were distributed among the East Indies were probably to a large extent the output of Southern Chinese factories, and there are a few specimens of Ming blue and white of fair

quality in the British Museum which may be attributed on good grounds to provincial potteries. One is a wide-mouthed bottle which bears the inscription *Fu fan chih tsao* (made on the boundaries of Fukien), figured on p. 376; and the other a figure of Shou Lao, which is reputed to be Wên-chou ware, and was apparently made at Wên-chou-Fu in the province of Chekiang. At Chapu, in the same province, there is record of a factory making blue and white wares in the eighteenth century.

But the best known provincial porcelain factories were situated at Tê-hua, in the province of Fukien. Founded at the beginning of the Ming dynasty, according to the *T'ao Lu*, they continue active to the present day. They are the source of the well-known *blanc de Chine*, a beautiful ivory white porcelain, highly translucent, with smooth glossy glaze which blends closely with the body and varies in colour from a rich cream to milky white. The wares are usually of an ornamental character, figures of deities, sages, and historical personages (the most common subject being Kuan Yin, Goddess of Mercy), vases, wine and libation cups, incense-burners and brush-pots. They frequently bear moulded or engraved ornament and inscriptions in Grass character, besides occasional stamped marks.

Porcelain Shapes.

Nowhere have the ornamental and useful qualities of porcelain been more fully recognised than in China, and the shapes which it has assumed are innumerable. Though not so largely used for ritual purposes as its rival bronze, porcelain was not uncommonly employed in the manufacture of the temple sets which include an incense-burner, two pricket candlesticks, and two flower vases. There were also square vases for holding divination rods, wine ewers, libation cups and bowls. The incense-burning apparatus included an incense-burner, usually of tripod form with two square handles, with or without a pierced cover, an incense-box with cover, and a low round jar for holding ashes, a spoon-like shovel, and a pair of tongs. Less conventional incense-burners took the form of various ornaments and figures of deities, sages, or animals, in which the open mouth or nostrils frequently served as an outlet for the fumes. Akin to these are the joss-stick-holders, usually in the shape of a conventional lion, before which is a small tube to hold the incense-stick. The forms of ritual vessels were almost always copied from ancient bronzes. Indeed a very large proportion of the more ornamental porcelain forms derived from bronze models, the more ordinary shapes being dictated by the requirements of use and by the exigencies of the potter's wheel.

Objects for domestic use included oblong pillows which could be filled with hot or cold water, basins and ewers, deep flower-pots, and shallow bulb bowls, flower vases of every form, including hanging vases and wall vases with flat backs, hat-holders, plaques for inlaying in screens, tiles, tables, go-boards, barrel-shaped seats, fish bowls, besides large wine and meat jars with or without covers, wine ewers, teapots, tea bowls, with

or without covers, wine cups, sometimes on high stems, rice bowls and bowls for various foods, saucer-shaped dishes of all sizes, bottles and perfume sprinklers with long tapering necks, round cake-boxes, and square boxes for various uses. The special furniture of the scholar's table included brush handles, brush rests, often in the shape of a conventional range of hills, cylindrical pots for washing the brushes, ink slabs with a rough unglazed space for grinding the ink, a small screen to fend off the splashes of the ink when it was being prepared, water-droppers, usually of fantastic and often very beautiful forms, rests for the writer's wrist, colour boxes, small boxes for seal-vermilion, seals usually surmounted by lion or dragon figures, paper-weights and miniature vases to hold a single flower.

Among the articles for special use were the cylindrical or square vases for holding arrows, often fitted with an elaborate railed stand: boxes with delicately perforated sides for holding fighting crickets: lanterns with open-work sides, and snuff or scent bottles of innumerable forms, and usually lavishly decorated. Many of the snuff bottles are masterpieces in miniature.

The purely ornamental wares include vases of every conceivable form —oval, globular, square-bodied, beaker, baluster, club-shaped, or with fantastic forms of fungus, bat, peach, gourd, melon, &c.—and of all sizes, from tiny vessels fit to hold a single orchid, to the tall "ground vases" five or six feet high. There are besides a great quantity of figures and statuettes, chiefly of deities, Taoist sages, philosophers and historical characters, or of sacred creatures, such as the conventional lion (often called the dog of Fo (Buddha) because he is placed as a guard at the entrance of Buddhist temples), and the kylin, the tortoise, phœnix, and stork. The most familiar figures are those of Shou Lao, God of Longevity, with bald protuberant forehead, and carrying a peach or ju-i sceptre, and often accompanied by a stag or stork: Kuan Ti, the bearded God of War, usually seated and holding a sword: Kuan Yin, the Goddess of Mercy, often with a child in her arms, and strangely recalling figures of the Virgin: Tung Fang-so, with the three peaches which he stole from Hsi Wang Mu: the Eight Taoist Immortals: the jolly pair of laughing boyish gods, Twin Genii of Mirth and Harmony (Ho Ho Êrh hsien): Ho Shang (the Japanese Hotei), a smiling fat personage with bare pendulous abdomen, supposed to represent the Maitreya Buddha: and figures of Manjusri on a lion, Samantabhadra on an elephant, and Buddha himself in various postures. There are besides a vast number of objects of special form made for export to foreign countries—ewers with long spouts, narghili and water pipes for Persia and India; jars for the Dyaks, and deep bowls with pagoda-covers for the Siamese; besides the special European goods, such as coffee pots, tea and coffee cups with handles and saucers, flat-rimmed plates, vegetable dishes, salt-cellars, milk jugs, &c., pairs of vases, *garnitures de cheminée* consisting of three covered vases and two beakers—anything, in fact, that the European merchants were minded to order.

Subjects of Decoration.

The ornament on Chinese porcelain is borrowed from many sources, chief among which are stone and wood carvings, brocaded textiles, bronzes and water-colour paintings on silk and paper. Most of the carved and moulded designs of the early wares—phœnixes flying among flowers, archaic dragons, fishes in relief, fret borders, arabesques, and ogre heads, &c.—may be traced to the ancient bronzes. Textiles provided the richly diapered border patterns, and many of the beautiful floral designs of the blue and white and enamelled wares. The figures, nature studies, and landscapes were no doubt chiefly copied from pictures, and even from standard drawing books. Appropriate subjects were supplied by religion, history, and literature. Of the three Chinese cults, that of Confucius is represented by deified mortals, such as the founder himself, K'uei Hsing, the demon-faced god of literature, who stands on a dragon, and Kuan Yü, a hero of the romantic times of the three Kingdoms, who was afterwards canonised as Kuan Ti, the God of War. The twenty paragons of Filial Piety also serve to illustrate the spirit of Confucianism. Buddhism, which gained a foothold in China in the first century of our era, is illustrated by pictures of Buddha and the Bodhisattvas, Manjusri on a lion, Samantabhadra on an elephant, and Avalokita (Kuan Yin), the eighteen Arhats or Buddhist Apostles, the Deva Kings, and the canonised animals, such as the dragon, phœnix, lion, elephant, horse, and hare. But by far the most prolific source of inspiration was found in the Taoist cult, founded by Lao Tzü, the contemporary of Confucius, in the sixth century B.C. The worship of longevity and the pursuit of the elixir of life were the prominent features of the Taoist cult, and the foremost deity is Shou Lao, God of Longevity, who lives on Mount Pêng Lai in the Isles of the Blest, surrounded by those who have discovered the elixir and attained immortality. The eight Taoist Immortals, usually represented in pairs, each with fixed attributes, are Chung-li Ch'üan with his fan or fly whisk: Lü Tung-pin with a sword: Li T'ieh-Kuai with pilgrim's gourd and staff: Ts'ao Kuo-ch'iu with castanets: Lan Ts'ai-ho with basket of flowers: Chang Kuo Lao with bamboo tubes and rods: Han Hsiang Tzŭ with a flute: and Ho Hsien Ku with a lotus. There are, too, the three star gods of Happiness, Rank, and Longevity: Fu Hsing, who carries a babe and a peach: Lu Hsing, in official robes and carrying a *ju-i* staff with fungus-shaped head: Shou Hsing, with a scroll attached to a long staff and a peach. The Queen of the Genii is Hsi Wang Mu, in whose home in the K'un-lun Mountains the sacred peach tree of long life grows. Fable says that she visited the Han Emperor Wu Ti with an attendant carrying a tray of peaches, three of which were stolen by Tung Fang So, who gained thereby a longevity of three thousand years. The Twin Genii of Mirth and Harmony also belong to the Taoist cult. There is besides a host of worthies (*Hsien jên*), such as Wang Chi, who is represented watching two sages playing chess in the mountains; Hou Hsien

Shêng, with his three-legged toad, and others too many to enumerate. In the animal world the hare is sacred as the animal who lives in the moon, where he pounds the elixir of life with pestle and mortar, while the tortoise and the stork are emblems of longevity. The subjects taken from profane history consist principally of battle scenes and incidents from the romantic story of the Three Kingdoms, court scenes, groups of mandarins and their attendants, and incidents in the life of famous historical personages such as Chiang-tzŭ Ya, minister of Prince Si Po, who is depicted fishing on a promontory; the poet Li T'ai-po, reclining in drunken repose by a wine jar, or beside his adored lotuses, or being waited upon at court by the Emperor and his Ministers; and T'ao Yuan-ming, or Chü Tz'ŭ-t'ung, the lovers of the chrysanthemum.

The Seven Worthies of the Bamboo Grove form another favourite group, as do also the frequenters of the Orchid Pavilion; and the Virtuous Heroines are a not uncommon subject. Ideal figures of tall, graceful girls (*mei jên*) usually appear in isolated panels, and domestic scenes with ladies and playing children are sympathetically rendered. And the Four Liberal Accomplishments—writing, painting, music, and chess—are illustrated by appropriate groups.

The commonest animal subjects are the mythical creatures such as the dragon, the imperial monster usually represented as guarding the sacred pearl and surrounded by cloud scrolls and flames. He appears enveloped in the clouds or rising from sea waves, and on imperial wares of the present and the last dynasties he is always depicted with five claws. Another dragon is the *ch'ih-lung*, an archaic lizard-like creature with divided tail. Next to the dragon comes the phœnix, or *fêng-huang*, a bird of auspicious appearance, which has the head of a pheasant, beak of a swallow, long neck, gorgeous plumage, and long streaming tail. It is the especial emblem of the Empress. Scarcely less familiar is the lion, a conventional creature, not unlike a Peking spaniel, and usually depicted in twos or threes sporting with a ball of brocade, from which it draws out long streamers in its teeth or paws. The kylin is another common subject for decoration, a mythical creature of composite form, with the body and legs of a deer, horned head of a dragon, and bushy tail. He is a creature of good omen like the phœnix, and should be distinguished from the strange tribe of chimæras known as *hai shou*, or sea monsters, by the Chinese. Of the more ordinary creatures, the monkey and the horse are most commonly depicted on porcelain, the eight celebrated horses of the Emperor Mu Wang being a favourite theme, and the dragon-horse skimming over sea waves occurs frequently on Ming porcelain.

Landscapes form another frequent motive, and aquatic scenes. A common border is formed of curling waves dashing against rocks, or wavy water on which plum blossoms are carried, or watery depths with fishes swimming among aquatic plants. Fish are depicted with great skill by both Chinese and Japanese, the favourite species being the carp, an emblem of perseverance, and consequently of literary success. The carp

is represented leaping up waterfalls, and the story runs that when the carp succeeds in making the ascent of the Yellow River in the third moon of the year, and passing the falls at the *Lung Mên* (Dragon Gate), he turns into a dragon, a myth which is frequently represented in porcelain.

Birds, trees and flowers provide a host of motives, all exquisitely rendered by the Chinese painter. Cranes among lotuses, mandarin ducks swimming in pairs (an emblem of conjugal love), and gorgeous pheasants on rockery are perhaps the most effective designs, though the smaller birds are prettily depicted with their appropriate trees and shrubs. A bird singing on a rock, or a solemn eagle on a mountain peak are especially common on a very attractive group of Ming blue and white porcelain, painted in pale silvery blue on a thin crisp ware. Insects, too, are used to fill up smaller spaces, and occasionally they form a primary motive, as on certain specimens of the Ming ware just described, where a large cicada on a rock fills the foreground of a landscape panel.

But of all the subjects of porcelain decoration none, perhaps, are so frequently or so skilfully used as flowers, shrubs and trees. They are usually depicted in combinations which have a meaning to the Chinese. Thus the pine, bamboo and winter-flowering plum (*sung, chu, mei*) are the three faithful friends, and are associated with Confucius, Buddha, and Lao Tzŭ. Or again, the prunus, tree peony, lotus and chrysanthemum are the flowers of the four seasons, representing winter, spring, summer and autumn respectively. The pine and the bamboo are also emblems of longevity, the peony of riches and honour, and the lotus has a Buddhistic significance. The peach is a Taoist emblem of long life, and both blossom and fruit form a common motive. Wild orchids, rushes and flowering grasses are freely used, and a garden scene with flowering plants and fantastic rockeries is a favourite decoration. Sometimes the entire surface of a vase is covered with a mass of blossoms of different kinds, a decoration known as "the hundred flowers." Among fruits the peach, pomegranate and finger citron typify the three abundances of years, sons and happiness; and three plums are an attribute of Lao Tzŭ. The gourd too is an emblem of longevity, and the gourd vine, like that of the melon and the grape, lends itself to continuous scroll design. Another emblem of longevity is the *ling-chih* fungus, commonly depicted with grass growing through it. The head of this fungus seems to supply the shape for the end of the *ju-i* sceptre of longevity, and it appears in endless repetition in a common border pattern.

Symbols in Decoration.

Pure Chinese ornament is rarely devoid of emblematic meaning, but there is a large number of sacred and semi-sacred symbols which are interwoven in the decoration, and sometimes used in place of a mark under the porcelain. Of these the *Yin-yang* and the *Pa Kua* are perhaps the most conspicuous. The *Yin-yang*, in form a circle bisected by a curved line,

symbolises the dualism of nature. The *Pa Kua* consists of eight trigrams or sets of three parallel lines, one set undivided and the rest divided in different ways. They illustrate a mystic system by which all the phenomena of nature are explained. There are besides the eight musical instruments and the twelve ornaments embroidered on the ancient sacrificial robes, the eight Happy Omens from the foot of Buddha, viz. (1) the wheel of the law, sometimes replaced by a bell; (2) the conch-shell of victory; (3) the umbrella of state; (4) the tasselled canopy; (5) the lotus flower; (6) the vase, containing a *ju-i* sceptre or a peacock's feather; (7) the pair of fishes; (8) the angular knot. To these are added the Seven Gems of the Universal Monarch: — (1) the golden wheel; (2) the "jade-like girl"; (3) the horse; (4) the white elephant, which carries the jewel of the law; (5) the minister; (6) the general; and (7) the bundle of jewelled wands which fulfil every wish. Another symbol of universal occurrence is the *swastika*, which is used sometimes by the Chinese as a synonym for the word *wan* (ten thousand), and seems to express a wish for long life. It is often worked in to ornamental diapers or frets, which resemble the well-known "key pattern." The attributes of the Taoist Immortals are also employed as symbols, and there is the comprehensive group known as the Hundred Antiques (*Po Ku*), which seems to include emblems of all kinds, both sacred and profane. It includes the eight Precious Things (*Pa pao*), viz. the sphere or pearl, the cash, the open lozenge, the solid lozenge, the musical stone, the pair of books, the pair of rhinoceros horns and the artemisia leaf, all of which are usually decked with ribbons. Others are the tripod censer, the fan and staff, wine jar, water pot, *ju-i* sceptre, coral branch, &c. Groups of these symbols are commonly used to fill panels in porcelain decoration. The Chinese word for a bat has the same sound as *Fu* (happiness), and for this reason the bat is used as an emblem of happiness, and five bats symbolising the five happinesses frequently occur on porcelain.







The art of calligraphy ranks in China with painting and drawing, and well-written inscriptions are regarded as integral parts of decorative ornament. Hence the frequeney of lines of poetry (usually in five or seven characters), dedicatory and complimentary inscriptions, &c., besides the ornamental forms of such beneficent words as *Shou* (longevity), *Fu* (happiness), and *Lu* (rank).

THE EIGHT PRECIOUS THINGS (*Pa pao*)



The jewel (*chu*).





The "cash" (*ch'ien*).





The lozenge (*fang shêng*).





The painting (*hua*).





The musical stone (*ch'ing*).



The pair of books (*shu*).





The pair of horn cups (*chüeh*).





The artemisia leaf (*ai yeh*).



SYMBOLS, Etc., USED AS MARKS



The conch-shell.



Tripod vase.



The tripod vase.



Tripod vase.



The lotus flower.



Flower symbol.



The lotus flower.



Flower symbol.



The lotus flower.



Flower symbol.



The pair of fishes.



Swastika or fylfot symbol, Chinese *wan* (ten thousand) symbolising longevity.



The knot.

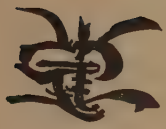




Fu, the sacred axe.



Fungus (*ling chih*), emblem of longevity.



Fungus (*ling chih*), emblem of longevity.



Fungus (*ling chih*), emblem of longevity.



Head of a *ju-i* staff of longevity (derived from the fungus).



A fly.



A gourd inscribed *shih fu* (manifest happiness).



Peaches and a bat, emblems of longevity and happiness.



Stork (emblem of longevity), with the mark of the Dresden Collection below. The Dresden Collection was formed by Augustus the Strong, about 1694–1705.





Stork on a late Ming blue and white plate in the Max Rosenheim Collection, exhibited at the Burlington Fine Arts Club in 1910.



The hare of the moon, a sacred animal of the Taoist cult.



Rabbit on late Ming porcelain in the Franks Collection.



A brush (*pi*), a cake of ink (*ting*), and a longevity sceptre (*ju-i*), forming the rebus *pi ting ju-i*= "May things be fixed as you wish," on eighteenth century porcelain in the Franks Collection.



Unknown mark on a blue and white bowl found in Siam.

Marks on Chinese porcelain and pottery are classified as (1) marks indicating date, (2) "Hall" marks, (3) marks of commendation which include expressions of praise of the ware itself, or of good wishes for its possessor, and (4) potters' marks which include the name of the maker or the place of manufacture, or both. The transliteration of Chinese characters followed throughout, is that used by Sir Thomas Wade in his transliteration of the Mandarin dialect, and adopted by Professor Giles and other compilers of standard dictionaries.

Marks are painted in underglaze blue or in enamel colours on the glaze, or stamped with a seal in the body of the ware, or more rarely etched with a fine point. They are usually written either in the ordinary script (*ch'iai shu*) or in the angular seal character (*chuan tzŭ*), more rarely in archaic script or in the cursive hand known as "grass" writing (*tsao shu*). The usual place for the mark is under the base, where it is commonly enclosed in a double ring, but sometimes it is placed in the decoration, or on the mouth-rim of the vessel. Marks on imperial wares are carefully pencilled, but on the ordinary trade goods they are often so freely and carelessly written as to be scarcely recognisable.

DATE MARKS

Indications of date are expressed by (*a*) the "reign name" of the Emperor, or (*b*) by cyclical dates.

(*a*) The Emperor, whose personal name ceased to be used when he ascended the dragon throne, selected a title by which he wished his reign to be known. This is the *nien hao* or period name which appears in porcelain marks,[1] and is by the far the commonest form of date mark.

Before the eighteenth century the *nien hao* was almost invariably written in the ordinary script (the Yung Lo mark on p. 351 being quite exceptional), but from the reign of Yung Chêng (1723–36) onward, it occurs frequently in the angular seal character. Date marks in seal character before this reign should be regarded with suspicion.

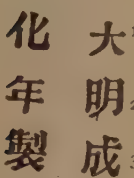
It is stated in the *T'ao Lu*, that in the year 1677, the prefect of Ching-tê-chên issued an order forbidding the potters to inscribe the Emperor's name or depict the deeds of distinguished men on porcelain, lest they should be dishonoured by the breaking of the porcelain. It is unlikely that this prohibition remained in force for any length of time, but its existence may account to some extent for the frequent use of symbols in place of the mark on K'ang Hsi wares, and also partly for the fact that the double ring under the base of many pieces has been left blank.

The reader is cautioned against placing too much reliance on the dates implied in the year-period marks. When they occur on Imperial wares they can be trusted implicitly; but in the private factories which catered for the general public, the *nien hao* of dead Emperors were used

[1] After his death the Emperor was also known in history by an honorific title under which he was deified. This is called *miao hao*.

with bewildering freedom. This is especially the case with the *nien hao* of the early Ming Emperors such as Hsüan Tê and Ch'êng Hua which are perhaps the commonest date marks on modern wares.

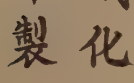
The complete *nien hao* consists of six characters, usually written in two columns of three each and read downwards, starting with the right hand column. The first character is *ta* (great), the second gives the name of the dynasty, the third and fourth the reign-name of the Emperor, the fifth is the word 年 *nien* (year or period), and the sixth a word meaning *made* usually *chih* 製 but sometimes *tsao* 造. To take an example, the *nien hao* of Ch'êng Hua (1465–87) is



1	2	3	4	5	6
Ta	*Ming*	*Ch'êng*	*Hua*	*Nien*	*Chih*
6		3	4	5	1 2

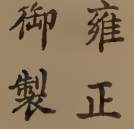
= made (in the) Ch'êng Hua period (of the) great Ming (dynasty).

Sometimes the first two characters are omitted, and the mark is written in two columns of two characters, thus—



Ch'êng Hua nien chih = made in the Ch'êng Hua period.

On rare occasions we find the word *yü* (imperial) substituted for *nien*, as—



Yung Chêng yü chih = made by order of the Emperor Yung Chêng.

Occasionally the characters of the mark are strung out in a single line read from the right.

In the following lists of *nien hao* of the Sung and Yuan Emperors, the name of the dynasty and the words *nien chih* are omitted for brevity's sake. The same applies to the minor reigns of the Ming and the present dynasties, but in the case of the reigns which were celebrated for their wares, or of which the names occur on known examples of porcelain or pottery, the date marks are given in full as they appear in actual specimens.

CHINESE DYNASTIES

FROM 206 B.C. TO THE PRESENT TIME.

漢 *Han* . . 206 B.C.

後漢 *Hou Han* (*After Han*) . A.D. 25

蜀漢 *Shu Han* (*Minor Han*) 221

魏 *Wei* (*The Three Kingdoms*)

吳 *Wu* (*The Three Kingdoms*)

西晉 *Hsi Chin* (*Western Chin*) 265

東晉 *Tung Chin* (*Eastern Chin*) 317

劉宋 *Liu Sung* . . 42

齊 *Ch'i* . . 479

梁 *Liang* . 502

陳 *Ch'en* . 557

北魏 *Pei Wei* (*Northern Wei*) 386-532

西魏 *Western Wei* A.D. 535-557

東魏 *Eastern Wei* 534-543

北齊 *Northern Ch'i* . 550-577

北周 *Northern Chou* . 557-581

隋 *Sui* . . . 589

唐 *T'ang* . . 618

後梁 *After Liang* 907

後唐 „ *T'ang* . 923

後晉 „ *Chin* . 936

後漢 „ *Han* . 947

後周 „ *Chou* . 951

宋 *Sung* . 960

南宋 *Nan Sung* (*Southern Sung*) 1127

元 *Yuan* . A.D. 1280

明 *Ming* . 1368

清 *Ch'ing* . 1644

NIEN HAO OR REIGN NAMES

SUNG DYNASTY, 960–1279 A.D.

建隆	*Chien Lung.*	960
乾德	*Ch'ien Tê*	963
開寶	*K'ai Pao*	968
太平興國	*T'ai P'ing Hsing Kuo*	976
雍熙	*Yung Hsi*	984
端拱	*Tuan Kung*	988
淳化	*Shun Hua*	990
至道	*Chih Tao*	995
咸平	*Hsien P'ing*	998
景德	*Ching Tê*	1004
大中祥符	*Ta Chung Hsiang Fu*	1008
天禧	*T'ien Hsi*	1017
乾興	*Ch'ien Hsing*	1022
天祐	*T'ien Shêng*	1023
明道	*Ming Tao*	1032
景祐	*Ching Yu*	1034
寶元	*Pao Yüan*	1038
康定	*K'ang Ting*	1040
慶歷	*Ch'ing Li*	1041
皇和	*Huang Yu*	1049
至和	*Chih Ho*	1054
嘉祐	*Chia Yu*	1056
治平	*Chih P'ing*	1064
熙寧	*Hsi Ning*	1068
元豐	*Yüan Fêng*	1078
元祐	*Yüan Yu*	1086
紹聖	*Shao Shêng*	1094
元符	*Yüan Fu*	1098

建中靖國	*Chien Chung, Ching Kuo*	1101	
崇寧	*Tsung Ning*	1102	
大觀	*Ta Kuan*	1107	
政和	*Chêng Ho*	1111	
重和	*Chung Ho*	1118	
宣和	*Hsüan Ho*	1119	
靖康	*Ching K'ang*	1126	
建炎	*Chien Yen*	1127	
紹興	*Shao Hsing*	1131	
隆興	*Lung Hsing*	1163	
乾道	*Ch'ien Tao*	1165	
淳熙	*Shun Hsi*	1174	
紹熙	*Shao Hsi*	1190	
慶元	*Ch'ing Yüan*	1195	
嘉泰	*Chia T'ai*	1201	
開禧	*K'ai Hsi*	1205	
嘉定	*Chia Ting*	1208	
寶慶	*Pao Ch'ing*	1225	
紹定	*Shao Ting*	1228	
端平	*Tuan P'ing*	1234	
嘉熙	*Chia Hsi*	1237	
淳祐	*Shun Yu*	1241	
寶祐	*Pao Yu*	1253	
開慶	*K'ai Ch'ing*	1259	
景定	*Ching Ting*	1260	
咸淳	*Hsien Shun*	1265	
德祐	*Tê Yu*	1275	
景炎	*Ching Yen*	1276	
祥興	*Hsiang Hsing*	1278	

YUAN DYNASTY (1280–1367).

中統	*Chung T'ung*	1260	泰定	*Tai Ting*	1324
至元	*Chih Yüan*	1264	致和	*Chih Ho*	1328
元貞	*Yüan Chêng*	1295	天曆	*T'ien Li*	1329
大德	*Ta Tê*	1297	天曆	*T'ien Li*	1330
至大	*Chih Ta*	1308	至順	*Chih Shun*	1330
皇慶	*Huang Ch'ing*	1312	元統	*Yüan T'ung*	1333
延祐	*Yen Yu*	1314	至元	*Chih Yüan*	1335
至治	*Chih Chih*	1321	至正	*Chih Chêng*	1341

Unimportant Nien Hao of the Ming Dynasty.

建文	*Chien Wên*	1399–1402	景泰	*Ching T'ai*	1450–56
洪熙	*Hung Hsi*	1425	天順	*T'ien Shun*	1457–64
正統	*Chêng T'ung*	1436–49	泰昌	*Tai Ch'ang*	1620

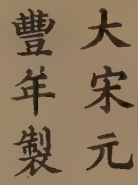
Unimportant Nien Hao of the Ch'ing Dynasty.

天命	*T'ien Ming*	1616–26			
崇德	*Ts'ung Tê*	1636–43	天聰	*T'ien Tsung*	1627–35

SUNG DYNASTY.

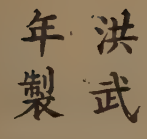


Ta Sung Ching Tê nien chih.
In seal characters.
(1004–1007).



Ta Sung Yüan Fêng nien chih
(1078–1085).

MING DYNASTY.



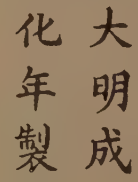
Hung Wu nien chih
(1368–1398).



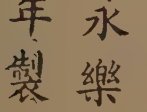
Ta Ming Hsüan Tê nien chih.
In seal characters.



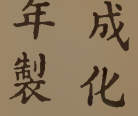
The same in seal characters.



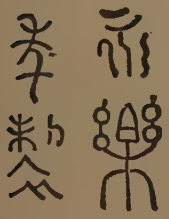
Ta Ming Ch'êng Hua nien chih
(1465–1487).



Yung Lo nien chih
(1403–1424).



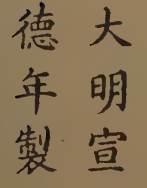
Ch'êng Hua nien chih
(1465–1487).



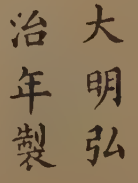
The same in archaic characters.



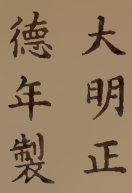
The same in seal characters.



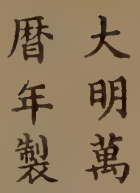
Ta Ming Hsüan Tê nien chih
(1426–1435).



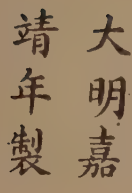
Ta Ming Hung Chih nien chih
(1488–1505).



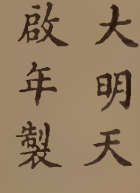
Ta Ming Ch'êng Tê nien chih (1506–1521).



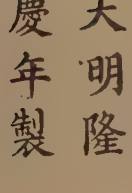
Ta Ming Wan Li nien chih (1573 1619).



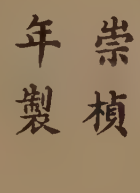
Ta Ming Chia Ching nien chih (1522–1566).



Ta Ming T'ien Ch'i nien chih (1620–1627).

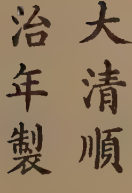


Ta Ming Lung Ch'ing nien chih (1567–1572).

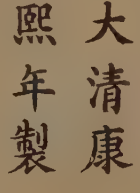


Ch'ung Chên nien chih (1628–1643).

CH'ING DYNASTY.



Ta Ch'ing Shun Chih nien chih (1644–1661).



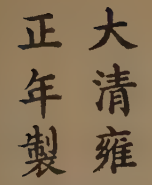
Ta Ch'ing K'ang Hsi nien chih (1662–1722).



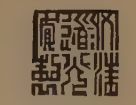
The same in seal characters.



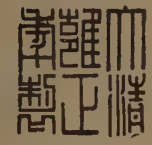
The same in seal characters.



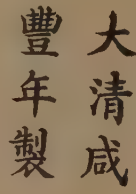
Ta Ch'ing Yung Chêng nien chih (1723–1735).



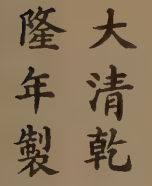
Ta Ch'ing Tao Kuang nien chih. In seal characters. (1821–1850).



The same in seal characters.



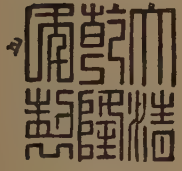
Ta Ch'ing Hsien Fêng nien chih (1851–1861).



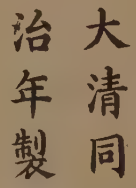
Ta Ch'ing Ch'ien Lung nien chih (1736–1795).



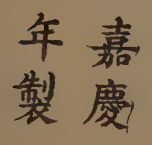
The same in seal characters.



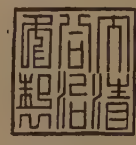
The same in seal characters.



Ta Ch'ing T'ung Chih nien chih (1862–1874).



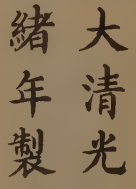
Chia Ch'ing nien chih (1796–1820).



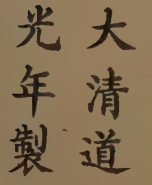
The same in seal characters.



Ta Ch'ing Chia Ch'ing nien chih. In seal characters. (1796–1820).



Ta Ch'ing Kuang Hsü nien chih (1875–1909).



Ta Ch'ing Tao Kuang nien chih (1821–1850).



The same in seal characters.

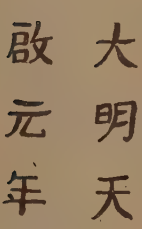
MISCELLANEOUS DATE MARKS.



Wu Fêng êrh nien = second year of Wu Fêng (*i.e.* B.C. 57). Incised on an unglazed pottery jar in the British Museum.



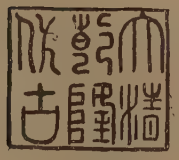
Mark copied from a coin of Wang Mang (A.D. 9–23) inscribed *pu ch'üan:* stamped on an unglazed pottery scoop in Mr. William C. Alexander's Collection. Exhibited at the Burlington Fine Arts Club in 1910.



Ta ming t'ien ch'i yüan nien = first year of T'ien Ch'i of the great Ming dynasty (1621 A.D.).



Ch'ien lung nien chih = made in the Ch'ien Lung period (1736–95); a short form of the seal mark on p. 353.



Ta Ch'ing Ch'ien lung fang ku = imitation of antique (made in) the Ch'ien Lung period of the great Ch'ing dynasty (1736–95) (Bushell).

(*b*) CYCLICAL DATES.

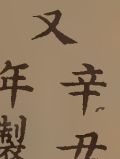
Another Chinese method for computing time is the system of sixty year cycles, which is supposed to have begun 2637 B.C., the first cycle in our era being the forty-fifth and starting with the year Four. Each year of the sixty is named in two characters which consist of one of the Ten Stems preceding one of the Twelve Branches. A table of the Stems and Branches is given below. The Ten Stems are divided into five pairs which correspond with the five Chinese elements—wood, fire, earth, metal, and water. The Twelve Branches are also used to represent the twelve Zodiacal signs—the rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, and boar—as well as the twelve divisions of the day and the points of the compass. Taking the first stem and combining it with the first branch, the second stem with the second branch, and so on, it will be seen that the combinations are not complete until the sixty has been reached, the least common multiple of ten and twelve. A complete table of cyclical years since 4 A.D. is given on the next page.

Stems.		Elements.		Branches.	Zodiacal Signs.	
1. 甲	*Chia*	Corresponding to	木 *Mu* (wood)	子	*Tzŭ*	rat
2. 乙	*i*			丑	*Ch'ou*	ox
3. 丙	*Ping*	,,	,, 火 *Huo* (fire)	寅	*Yin*	tiger
4. 丁	*Ting*			卯	*Mao*	hare
5. 戊	*Wu*	,,	,, 土 *T'u* (earth)	辰	*Shên*	dragon
6. 己	*Chi*			巳	*Ssŭ*	serpent
7. 庚	*Kêng*	,,	,, 金 *Chin* (metal)	午	*Wu*	horse
8. 辛	*Hsin*			未	*Wei*	sheep
9. 壬	*Jên*	,,	,, 水 *Shui* (water)	申	*Shên*	monkey
10. 癸	*Kuei*			酉	*Yu*	cock
11.				戌	*Hsü*	dog
12.				亥	*Hai*	boar

TABLE OF CYCLICAL DATES FROM A.D. 4.

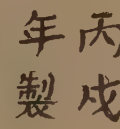
Cyclical Signs.	CYCLE BEGINNING					Cyclical Signs.	CYCLE BEGINNING				
	4 304 604 904 1204 1504 1804	64 364 664 964 1264 1564 1864	124 424 724 1024 1324 1624	184 484 784 1084 1384 1684	244 544 844 1144 1444 1744		4 304 604 904 1204 1504 1804	64 364 664 964 1264 1564 1864	124 424 724 1024 1324 1624	184 784 784 1084 1384 1684	244 544 844 1144 1444 1744
甲子	04	64	24	84	44	甲午	34	94	54	14	74
乙丑	05	65	25	85	45	乙未	35	95	55	15	75
丙寅	06	66	26	86	46	丙申	36	96	56	16	76
丁卯	07	67	27	87	47	丁酉	37	97	57	17	77
戊辰	08	68	28	88	48	戊戌	38	98	58	18	78
己巳	09	69	29	89	49	己亥	39	99	59	19	79
庚午	10	70	30	90	50	庚子	40	100	60	20	80
辛未	11	71	31	91	51	辛丑	41	101	61	21	81
壬申	12	72	32	92	52	壬寅	42	102	62	22	82
癸酉	13	73	33	93	53	癸卯	43	103	63	23	83
甲戌	14	74	34	94	54	甲辰	44	104	64	24	84
乙亥	15	75	35	95	55	乙巳	45	105	65	25	85
丙子	16	76	36	96	56	丙午	46	106	66	26	86
丁丑	17	77	37	97	57	丁未	47	107	67	27	87
戊寅	18	78	38	98	58	戊申	48	108	68	28	88
己卯	19	79	39	99	59	己酉	49	109	69	29	89
庚辰	20	80	40	100	60	庚戌	50	110	70	30	90
辛巳	21	81	41	101	61	辛亥	51	111	71	31	91
壬午	22	82	42	102	62	壬子	52	112	72	32	92
癸未	23	83	43	103	63	癸丑	53	113	73	33	93
甲申	24	84	44	104	64	甲寅	54	114	74	34	94
乙酉	25	85	45	105	65	乙卯	55	115	75	35	95
丙戌	26	86	49	106	66	丙辰	56	116	76	36	96
丁亥	27	87	47	107	67	丁巳	57	117	77	37	97
戊子	28	88	48	108	68	戊午	58	118	78	38	98
己丑	29	89	49	109	69	己未	59	119	79	39	99
庚寅	30	90	50	110	70	庚申	60	120	80	40	100
辛卯	31	91	51	111	71	辛酉	61	121	81	41	101
壬辰	32	92	52	112	72	壬戌	62	122	82	42	102
癸巳	33	93	53	113	73	癸亥	63	123	83	43	103

Like the *nien hao*, the cyclical dates usually end with the words *nien chih* or *nien tsao* (both meaning "made in the year ——"), but as the number of the cycle is usually omitted, the exact date can only be guessed from the style of the ware on which the mark occurs, or from some other circumstance, as in the annexed mark, *Yu hsin ch'ou nien chih* ("made in the hsin ch'ou year recurring"). The *hsin ch'ou* year recurred in the long reign of K'ang Hsi in 1661[1] and 1721, and we may reasonably conclude that the date indicated is the year 1721. Occasionally the *nien hao* is given as well as the cyclical year, and then the exact date is easily computed.

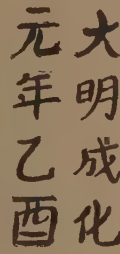


The same characters are used in computing cyclical dates in Japan.

Ping hsü nien chih = Made in the *ping hsü* year, which may refer to the year 1886, 1826, 1766, 1706, 1646, &c.



Ta ming ch'êng hua yüan nien i yu = The *i yu*, first year of the Ch'êng Hua (period) of the Great Ming (dynasty), *i.e.* 1465 A.D.



For other marks containing cyclical dates, see pages 373 and 374.

In rare instances the number of the year of a reign, with even the number of the month and day, is given in both Chinese and Japanese date marks, and for this reason the following table of numerals is appended. The characters are the same in both Chinese and Japanese.

[1] The *nien hao* of the Chinese emperor is reckoned officially from the beginning of the year following the death of his predecessor. Thus the K'ang Hsi period dates from 1662, though the emperor actually began his reign in 1661.

NUMERALS.

Fig.	Common Form.	Short Form.	Long Form.	Chinese.	Japanese.
1.	一	丨	弌	*I*	*Ichi*
2.	二	丨丨	弍	*Êrh*	*Ni*
3.	三	丨丨丨	弐	*San*	*San*
4.	四	乂	肆	*Ssŭ*	*Shi*
5.	五	𠂆	伍	*Wu*	*Go*
6.	六	亠	陸	*Liu*	*Roku*
7	七	𠂇	柒	*Ch'i*	*Shichi*
8.	八	𠂆	捌	*Pa*	*Hachi*
9.	九	文	玖	*Chiu*	*Ku*
10.	十	〇	什	*Shih*	*Ju*

Another Japanese rendering of the numerals is: 1, *Hitotsu*, or *hi*. 2, *Futatsu* or *fu*. 3, *Mitsu* or *mi*. 4, *Yotsu* or *yo*. 5, *Itsutsu* or *itsu*. 6, *Mutsu* or *mu*. 7, *Nanatsu* or *nana*. 8, *Yatsu* or *ya*. 9, *Kokonotsu* or *kokono*.

Numbers between ten and twenty are expressed by placing the numerals in excess of ten after the character for ten, and multiples of ten by placing the requisite numeral before the character for ten, as in the following instances:—

十一 *Shih i* = Eleven.

二十 *Êrh shih* = Twenty.

七十四 *Ch'i shih ssŭ* = Seventy-four.

NUMERALS USED AS MARKS.



I = one.

Êrh = two.

San = three.

Ssŭ = four.

Ch'i = seven.

Numerals incised on Chün-chou porcelain of the Sung dynasty, exhibited at the Burlington Fine Arts Club in 1910.

(2) HALL MARKS.

Hall marks are so called because they contain the word *t'ang* (a hall), or some equivalent, such as *chai* (a studio), *fang* (a retreat), &c.; and they may refer to the potter's shed, the painter's studio, the dealer's shop, the house of a noble, or the palace or pavilion of an emperor. The absence of any preposition leaves it doubtful whether the mark refers to the place *where* or the place *for which* the object is made; and the general sense alone decides the translation. Such marks usually consist of four characters, the first two giving the name of the hall, the third the word *t'ang* (hall), and the fourth the word *chih* or *tsao* (made). The last word is occasionally omitted, and sometimes the mark is lengthened to six characters or more by addition of descriptive words or phrases. The key-word to these marks is

T'ang (a hall), for which is sometimes substituted one of the following :—

堂

Chai (a studio).

齋

Fang (a retreat).

房


Hsüan (a terrace).


Chü (a retreat), and more rarely *chuang* (a workshop), and *t'ing* (a retreat).


The *T'ao Shuo* (see Bushell, *op. cit.*, p. 110) mentions a white Ting ware vase of the Sung dynasty with the characters in the margin obliquely inscribed upon it. The mark reads *Jén ho kuan* = Hall of Generous Harmony.


Yang ho t'ang chih = Made at (or for) the hall for the cultivation of harmony. On a saucer painted in blue and red under the glaze in the Franks Coll. Early eighteenth century.


Yü t'ang chia ch'i = Beautiful vessel of the Jade hall. On late Ming porcelain, blue and white, and blue and red underglaze.


Ch'i yü t'ang chih = Made at the hall of rare jade. On two blue and white saucers of the K'ang Hsi period (1662–1722) in the Franks Coll.


Tzü tz'ü t'ang chih = Made at the hall of the purple thorn. Given by Bushell and Jacquemart.


T'ien ch'ang t'ang chih = Made at the hall of heaven-sent prosperity. Given by Bushell and Jacquemart.

Yung lo t'ang chih = Made at the hall of perpetual enjoyment. On a snuff-bottle painted in blue and red under the glaze. Early eighteenth century. Franks Coll.

永樂堂製

Ts'ai hua t'ang chih = Made at the hall of brilliant painting. On a saucer with Buddhistic ornament in enamels. Early nineteenth century. Franks Coll.

彩華堂製

Ts'ai hsiu t'ang chih = Made at the hall of brilliant decoration. On a nineteenth century blue and white bowl in the Franks Coll.

彩秀堂製

Ts'ai jun t'ang chih = Made at the hall of brilliant colours. In red on a saucer dish painted in enamels over a blue outline. Early nineteenth century. Franks Coll.

彩潤堂製

Ching wei t'ang chih = Made for the hall of respectful awe. On a white dish with "rice-grain" decoration in the Franks Coll. Late eighteenth century. Supposed to be a palace mark.

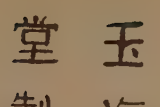
敬畏堂製

Tê hsing t'ang chih = Made for the hall of fragrant virtue. On a blue and white bowl of the Wan Li period (1573–1619), painted with the eight horses of Mu Wang. Franks Coll.

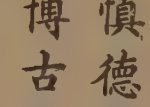
德馨堂製

Lu yi t'ang = Hall of waving bamboos. On enamelled porcelain of various periods in the present dynasty.

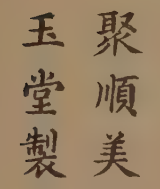
菉猗堂



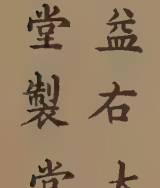
Yü hai t'ang chih = Made at the hall of ocean jade. In black, on a set of trays enamelled in colours on the biscuit. Early eighteenth century. Franks Coll.



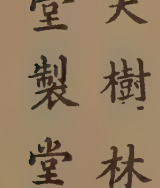
(1) *Shun tê t'ang chih* = Made for the hall for the cultivation of virtue; (2) *Shun tê t'ang po ku chih* = Antique made for the hall for the cultivation of virtue. A palace mark on blue and white, and enamelled porcelains made in the early nineteenth century.



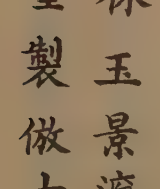
Chü shun mei yü t'ang chih = Made at the Chü shun hall of beautiful jade. On a late seventeenth century blue and white saucer dish in the Franks Coll.



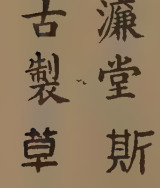
I yu t'ang chih = Made at the hall of (?) prosperity and profit. On a pipe painted in blue and white, with graceful girl figures. K'ang Hsi period (1662–1722). Franks Coll.



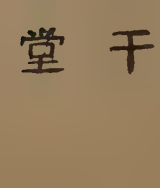
Ta shu t'ang chih = Made at the big tree hall. In black on an enamelled bowl of the Ch'ien Lung period (1736–95) in the Franks Coll.



Lin yü t'ang chih = Made at the hall of abundant jade. On a blue and white bowl, K'ang Hsi period (1662–1722), in the Franks Coll.



Ching lien t'ang fang ku chih = Imitation of antiques made at the Ching-lien hall. On a nineteenth century blue and white bowl decorated with floral sprays. Franks Coll.



Ssŭ kan ts'ao t'ang = Straw pavilion on the river bank. Given by Bushell.

奉先堂

Fêng hsien t'ang = Hall for the worship of ancestors. Given by Bushell.

福慶堂製

Fu ch'ing t'ang chih = Made at the hall of happiness and good fortune. Given by Bushell as on a specimen in the Walters Coll.

經笥堂製

Ching ssŭ t'ang chih = Made for the hall of classic lore. On a wine cup of the Yung Chêng period (1723–35), in the Walters Coll. Given by Bushell. *Ching ssŭ* (lit., Box containing the classics) is a phrase connoting deep scholarship.

綠竹山房珍藏

Lü chu shan fang chên tsang = Precious treasure of the green bamboo mountain lodge. (Bushell.)

澹寧齋製

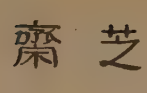
Tan ning chai chih = Made in the studio of peace and tranquillity. On a colour dish with lotus scroll in blue and white. Nineteenth century. Franks Coll.

湛靜齋製

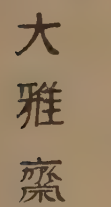
Chan ching chai chih = Made in the studio of deep peace. On a yellow-ground bowl. Early nineteenth century. In the Collection of General Sir R. Biddulph.

思補齋製

Ssŭ pu chai chih = Made for the pavilion for meditation for the correction of faults. On a nineteenth century enamelled bowl in the Franks Coll.



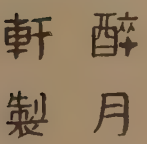
Chih lan chai chih = Made at the epidendrum studio. On a seventeenth century bowl with blue and white decoration, enclosing medallions with figures of Buddha. Franks Coll.



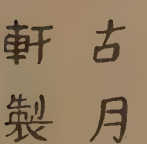
Ta ya chai = Pavilion of grand culture. A palace mark of the late Empress Dowager. On an enamelled bowl in the Franks Coll.



Yu chai = Quiet studio. Studio name of a painter on an enamelled "egg-shell" cup, about 1724. Franks Coll.



Tsui yüeh hsüan chih = Made on the terrace of the drunken moon. On an early nineteenth century enamelled bowl in the Franks Coll.



Ku yüeh hsüan chih = Made by Ku Yüeh-hsüan (ancient moon terrace). Mark on glassy porcelain finely enamelled. Mid-eighteenth century. (Bushell.)



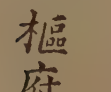
Chu shih chü = The red rocks retreat. (Bushell.)



Wan shih chü = The myriad rocks retreat. (Bushell.)



Shu ch'ang, i.e. Made for the *shu ch'ang kuan*—a college in the Han-lin University at Peking. (Bushell.)



Shu fu, a phrase meaning "Imperial palace," said to have been engraved inside white bowls in the Yuan dynasty. Found occasionally on modern wares, *e.g.* a bowl with engraved decoration and bluish-green glaze in the Franks Coll.

(3) MARKS OF COMMENDATION

(INCLUDING SYMBOLS AND OTHER EXPRESSIONS OF GOOD OMEN FOR THE POSSESSOR OF THE WARE)

(A number of symbols are given on pages 341–4.)



Three of the many fantastic "seal" forms of the character *shou* (longevity). A blue and white vase in the Franks Coll. is decorated entirely with the numerous varieties of the word known as the "hundred *shou*."



Another fanciful form of *shou*, known as the "spider mark," and found on blue and white porcelain made about the year 1700 for export.



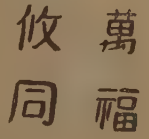
Lu = Emolument. Frequently inscribed on porcelain with the two companion blessings, *shou* (longevity), and *fu* (happiness). The last named occurs in a four-character mark below (*wan fu yu t'ung*), and another character *fu* (riches) occurs on other marks given below.



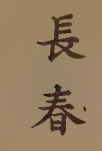
Seal form of *lu* (emolument), on a blue and white dish of the K'ang Hsi period (1662–1722), in Mr. F. A. White's Collection.



Dr. Bushell suggested that this mark is a variation of *Fu shou* = Happiness and longevity. It occurs in Chinese blue and white, and also on Japanese (Kaga) enamelled ware.



Wan fu yu t'ung = May infinite happiness embrace your affairs. On two sixteenth century bowls in the British Museum, one decorated in blue and white inside and gilt-coral red outside.



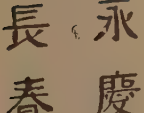
Fu kuei ch'ang ch'un = Riches, honour, and enduring spring. Found on several sixteenth century specimens, chiefly blue and white, in the British Museum.



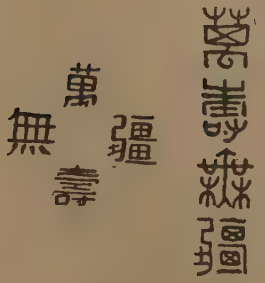
Mark in the form of a "cash" coin, reading *Ch'ang ming fu kuei* = Long life, riches, and honour. On a blue and white bowl, with sixteenth century mount, in the Franks Coll.



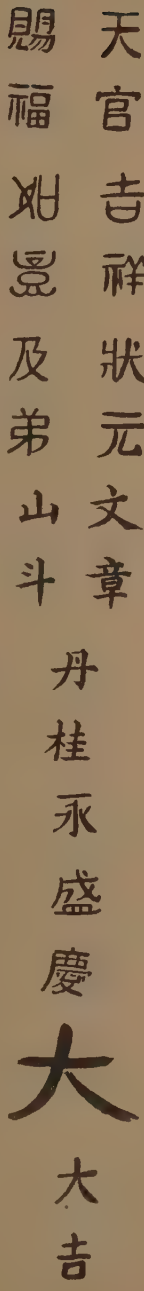
In the square *Tê hua ch'ang ch'un* = Virtue, culture, and enduring spring, surrounded by the characters *Wan li nien tsao* = Made in the Wan Li period (1573-1619). On a pair of dishes painted in dark but vivid blue, in the Franks Coll.



Yung ch'ing ch'ang ch'un = Eternal prosperity and enduring spring. On late Ming porcelains.



Two marks reading *Wan shou wu chiang* = A myriad ages without ending. The second is in seal character.



T'ien kuan tz'ŭ fu = May the powers of heaven grant happiness.

Chi hsiang ju i = Good fortune and fulfilment of wishes! (Bushell.)

Chuang yuan chi ti = May you obtain the degree of Chuang-yuan. On a brush-pot. (Bushell.) The degree of Chuang-yuan is the highest attainable by State examinations.

Wên chang shan t'ou = Scholarship lofty as the hills and the Great Bear. On a blue and white brush-pot, with six scholars seated at a table and a long inscription. K'ang Hsi period (1662–1722). Franks Coll.

Tan kuei = Red olive; a symbol of literary honours. On a Ming bowl, blue and white inside, and coral red with gilt lotus scroll outside. Franks Coll.

Yung shêng = Ever full. On a blue and white wine cup in the Walters Coll., Baltimore. (Bushell.)

Ch'ing = Congratulations. (Bushell.)

Ta = Great.

Ta chi = Great luck.

胎玉

Tai yü = Body like jade. The word jade (*yü*) 玉 occurs by itself or in numerous combinations as a mark, *e.g.* 真玉 *Chên yü* = veritable jade. 玩玉 *Wan yü* = trinket jade. 西玉 *Hsi yü* = western jade.

These marks are chiefly on blue and white of the K'ang Hsi period (1662–1722)

集錦

Chi chin = Massed brocade. On blue and white porcelain in Mr. F. A. White's Coll. K'ang Hsi period (1662–1722).

宝勝

Pao shêng = Inexpressibly precious. On a blue and white bowl with dragon continued over the rim on to the reverse. Early eighteenth century. Franks Coll.

圍 ? *Pao* = precious. 珍 *Chên* = a pearl. 珍玩 *Chên wan* = precious trinket. 雅玩 *Ya wan* = elegant trinket.

聖 *Shêng* = holy or imperial. 全 *Ch'üan* = complete. 古 *Ku* = antique. 順 *Shun* = harmony.

興 *Hsing* = exalted. 國 *Kuo* = national.

Marks found on small blue and white pieces of the K'ang Hsi period (1662–1722)

南川錦玉

Nan ch'uan chên yü = Elegant jade of Nan ch'uan. On a blue and white saucer of the K'ang Hsi period (1662–1722), in the Franks Coll. Dr. Bushell explained that Nan ch'uan (south (of) the river) is a name given to the town of Ching-tê-chên.

天

T'ien = Heaven. On blue and white porcelain. Supposed to be an abbreviation of the reign name *T'ien ch'i* (1621–27), but this is extremely doubtful.

Kung=Workmanship. On a blue and white barrel-shaped sprinkler in Lord Altamont's Collection. K'ang Hsi period (1662–1722).



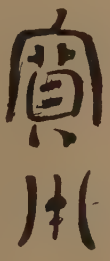
Fa=Issued (? for sale). On a blue and white bowl of fine quality in the Franks Coll. K'ang Hsi period (1662–1722).



Kao=High (in value). Incised on the base of a Chün ware vase of the Sung dynasty, in Mr. William C. Alexander's Collection.



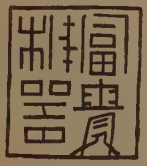
Pao yung=Precioús (vessel) for use. On a Ko ware bowl of the Sung dynasty in Mr. G. Eumorfopoulos' Collection. This and the last mark were figured in the Catalogue of early Chinese wares exhibited at the Burlington Fine Arts Club in 1910.



Chih=Made (to order). On an early eighteenth century enamelled plate in the Franks Collection.



Fu kuei chia ch'i=Fine vessel for the rich and honourable. On late Ming porcelain.

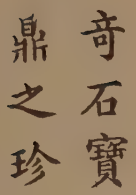


I shêng=Harmonious prosperity. On a saucer dish of Canton stoneware, with mottled brown and grey glaze. Franks Collection. Probably eighteenth century.

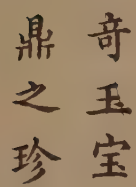




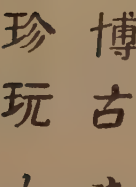
Yu lai = Arrival of friends. On a seventeenth century blue and white dish in the Franks Collection.



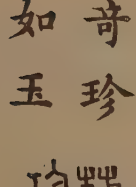
Ch'i shih pao ting chih chên = A gem among precious vessels of rare stone. On a bowl enamelled in colours in the Franks Collection. Seventeenth century.



Ch'i yü pao ting chih chên = A gem among precious vessels of rare jade. On blue and white porcelain of the seventeenth century, in the Franks Collection.



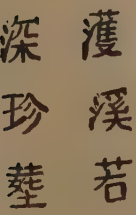
Po ku chên wan = A jewelled trinket of antique art. On blue and white porcelain of the K'ang Hsi period, in the Franks Collection.



Ch'i chên ju yü = A gem rare as jade. On blue and white porcelain of the K'ang Hsi period, in Mr. F. A. White's Collection.



Jo shên chên tsang = To be treasured as very precious (lit. Like a deep gem). On porcelain of various periods, the present mark being in seal characters.



Huo ch'i jo shên chên tsang = To be treasured like a deep gem of the boiling stream. Probably an allusion to the jade found in mountain torrents. On blue and white porcelain of good quality in the Franks Collection.

滄浪綠水

Ts'ang lang lü shui = Green water of the boundless ocean. On a blue and white saucer-dish of the sixteenth century in the Franks Collection.

在川知樂

Tsai ch'uan chih lo = Rejoicing in the stream. On a saucer painted with red fish among water plants. Yung Chêng period (1723–35). Franks Collection.

愛蓮珍賞

Ai lien chên shang = Precious reward for the lover of the lotus. On a saucer painted with water lilies of the Yung Chêng period. Franks Collection.

觀蓮舫製

Kuan lien fang chih = Made for the look-lily boat (a lake excursion boat). On a tazza of blue and white porcelain of the Ch'ien Lung period (1736–95) in the Franks Collection.

聖友雅集

Shêng yu ya chi = The elegant collection of holy friends. On blue and white cups painted with graceful ladies, in the Franks Collection. Late seventeenth century.

師府公用

Shuai fu kung yung = For the public use in the general's hall. On a blue and white bowl painted with dragons in the Franks Collection. Wan Li period (1573–1619).

內用之器

Nei yung chih ch'i = Vessel for use within the house. Incised on the base of a Ming vase, with turquoise ground, and engraved bands of ornament coloured yellow and aubergine, in Mr. S. E. Kennedy's Collection.

酒 *Chiu* = wine　棗湯 *Tsao t'ang* = decoction of dates　薑湯 *Chiang t'ang* = decoction of jujubes

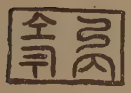
These three inscriptions are said in the *Ching-tê-chên T'ao Lu* to occur inside Imperial altar cups of the Chia Ching period (1522–66).



Hsieh chu chu jên tsao = Made for the lord of the Hsieh bamboos. The minister of the fabulous Huang Ti cut bamboos for musical instruments in the Hsieh Valley. On an early nineteenth century enamelled bowl in the Franks Collection.



Hsü = Dawn. On blue and white porcelain of the K'ang Hsi period (1662–1722), in Mr. F. A. White's Collection.



A private seal. (Bushell.)



Mark resembling the letter G. On a pair of bottles with formal floral scrolls painted in fine blue. K'ang Hsi period. In Mr. F. A. White's Collection.



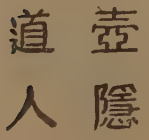
One of many illegible seals, known as "shop marks," which occurs on Chinese porcelain of all periods.



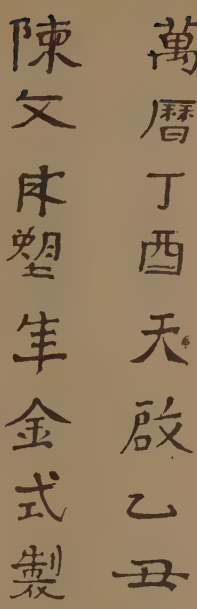
Another formal seal from early eighteenth century porcelain, adopted by the Old Worcester Porcelain Company as their "square mark."

(4) NAMES OF POTTERS OR POTTERIES.

The name of the potter rarely appears in Chinese porcelain marks, though it is far more common on earthenware and stoneware. The reason is probably that in the large porcelain factories, where a minute division of labour was observed, no particular individual could fairly receive credit for the finished piece. But it must be remembered that the "hall marks" often contains the "studio name" of the decorator, and consequently ranks as a signature.



Hu yin tao jên = The Taoist hidden in a pot. An art-name adopted by Hao Shih-chiu who is described in the *T'ao Lu* as a very skilful potter of the reign of Wan Li (1573–1619).

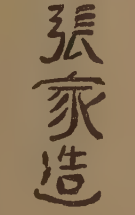


Wan li ting yu ch'ên wên ching su = Ch'ên Wên-ching modelled it in clay in the *ting yu* year of Wan Li (*i.e.* 1597). Incised on a seated figure of buff stoneware with marbled ornament in the Collection of Mr. G. Eumorfopoulos.

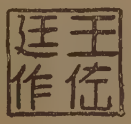
T'ien Ch'i i ch'ou nien chin shih chih = Made by Chin-shih in the *i ch'ou* year of T'ien Ch'i (*i.e.* 1625). Incised on a Canton stoneware dish with mottled glaze in Sir Arthur Church's Collection.



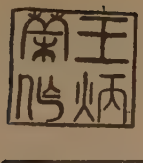
Wang shih ch'ih ming = Mr. Wang Ch'ih-ming. Impressed on a pillow of creamy ware painted in black in Mr. G. Eumorfopoulos' Collection. Probably Tz'ŭ-chou ware, late Ming period. The last three specimens were exhibited at the Burlington Fine Arts Club in 1910.



Chang chia tsao = Made by Chang-chia. Impressed on a pillow of similar ware to the last, and in the same collection.



Wang pu t'ing tso = Made by Wang Pu-t'ing. Impressed on a box with beautifully carved reliefs and an opaque yellow glaze in the Veitch Collection, Birmingham Art Gallery. Early nineteenth or late eighteenth century.



Wang ping jung tso = Made by Wang Ping-jung. On a similar specimen in the Hamburg Museum.



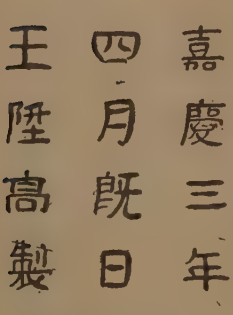
Wu shên nien liang chi shu = Painting of Liang-chi in the *wu shên* year. On a coffee-pot with enamelled rosettes in a brick red ground, in the Franks Coll. The cyclical date (*wu shên*) no doubt refers in this case to the year 1808.



Kuang liang chi tsao = Made by Kuang Liang-chi. Stamped on a brown biscuit figure of Ho Shang in the Dresden Collection: late seventeenth century.



Chiang ming kao tsao = Made by Chiang Ming-kao. Stamped in an ornamental framework on a white biscuit Buddhist figure in the Franks Collection. Early eighteenth century.



Chia ch'ing san nien ssŭ ming chi jih wang shêng kao chih = Made by Wang Shêng-kao at the end of the fourth month of the third year of Chia Ch'ing (*i.e.* 1798). Painted in blue beneath a bowl with "rice-grain" decoration, in the Franks Coll.



Lin ch'ang fa tsao = Made by Lin Ch'ang-fa. On a blue and white dish of the early nineteenth century in the Franks Coll.



Shang su. A name on an eighteenth century vase with brownish yellow glaze and ornament in bronze style in the Franks Coll.

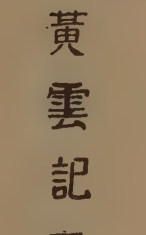
Ko ming hsiang chih = Made by Ko Ming-hsiang. Stamped on Canton stoneware of the eighteenth century.



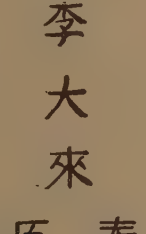
Ko yüan hsiang chih = Made by Ko Yüan-hsiang. On similar ware.



Huang yün chi = Recorded by Huang-yün. On a Canton stoneware figure of a cat, with red *flambé* glaze, in the Franks Coll. Nineteenth century.



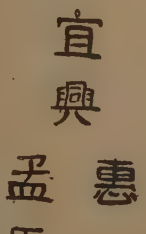
Li Ta-lai. A potter's name on a Canton stoneware jar in the Franks Coll. About 1800.



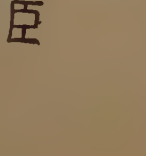
T'ai-yüan. A potter's name on similar ware.



Yüeh-ch'ang. A potter's name on similar ware.

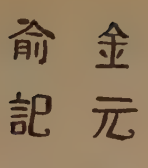


Yi hsing. *Yi hsing hsien* in the province of Kiangsu, where the fine pottery teapots &c. in red, buff, and drab ware are made. On an opium pipe bowl in the Franks Coll., and made by Ching Yüan-yu ; see below.

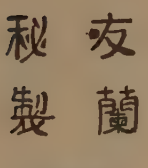


Mêng-ch'ên and *Hui* (on the right), names of an old Yi-hsing potter impressed on modern teapots in the British Museum.





Chin yüan yu chi = Recorded by Chin Yüan-yu. Stamped on an opium pipe bowl in the Franks Coll. Yi-hsing ware, with enamelled decoration.



Yu lan pi chih = Secret manufacture of Yu-lan. Stamped on a light red stoneware teapot with engraved decoration, in the Franks Coll. Eighteenth century Yi-hsing ware.



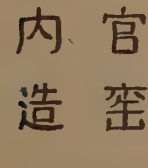
Ch'ên ming yüan chih = Made by Ch'ên Ming-yüan. Stamped on a drab stoneware teapot with blue-speckled surface in the Franks Coll. Early eighteenth century Yi-hsing ware.



Hsiu lung tê chi = Recorded by Hsiu Lung-tê. On a red stoneware teapot in the Franks Coll. Early eighteenth century Yi-hsing ware.



Fu fan chih tsao = Made on the borders of Fukien (the province). On a Ming blue and white bottle in the Franks Coll.



Kuan yao nei tsao = Made in the Government kiln. In red on a bowl with yellow ground in the Franks Coll. Early nineteenth century.

In preparing the sections on Chinese and Japanese wares, the following works have been consulted :—

Catalogue of a Collection of Oriental Porcelain and Pottery, by A. W. Franks, 1879.
Oriental Ceramic Art, by S. W. Bushell, 1899.
Chinese Art, vol. ii. Victoria and Albert Museum Handbook, by S. W. Bushell, 1906.
Porcelain, Oriental, Continental, and British, by R. L. Hobson, 1909.
Marks on Pottery and Porcelain, Burton and Hobson, 1909.
Japan and China, vol. ix., by Capt. F. Brinkley, 1904.
Catalogue of Japanese Pottery, in the Museum of Fine Arts, Boston, by E. S. Morse 1901.
Japanese Pottery, South Kensington Museum Art Handbook, 1880.

Japan

THE native name of Japan is Nippon, or Dai Nippon, Great Nippon, *i.e.* the Land of the Rising Sun.

It may be desirable to give a brief account of the form of government in Japan, the more especially as important recent changes have been made, altering the constitution very materially. The sovereign power was lodged in a supreme head or ruler, but the greater part of the country was subject to vassal princes or *Daimios*, who paid tribute or rendered military service to the lord paramount. Every office was hereditary, descending from father to son. There was a single race of sovereigns, reputed to have descended from the gods, who governed the empire through successive centuries down to A.D. 1195, when the late singular government arose, the then commander of the army usurping the greater part of the secular power, leaving the lawful sovereign little more than spiritual power. The spiritual sovereign was known by the title of Mikado, and his court by that of the Däiri, or assembly of native princes. The temporal or actual sovereign was called the Siogun or Shogun. Both sovereigns had their separate courts and capitals, the spiritual chief residing in Miako, the temporal chief in Yedo. The Mikado, although nominally supreme, had not a particle of temporal power, being literally shut up in Miako, in his little principality of Kioto, with the revenues of which and presents sent him by the Siogun he was compelled to rest satisfied.

大日本

DAI-NI-PON.

The laws of *Gongen-Sama*, the great founder of the dynasty (1593–1606), denounced as high treason, with death for the penalty, any one harbouring a foreigner within the dominions of the Siogun ; all who had been cast ashore or made the attempt were either killed or imprisoned, and no Japanese was allowed to leave his island home.

After the expulsion of the Spaniards and Portuguese from Japan and the first massacre in A.D. 1590 of upwards of 20,000 Christians, followed in A.D. 1637 by a second, in which 37,000 were put to death in one day, the following decree was passed, which isolated Japan from the rest of the world, and which was fully acted up to for more than two

centuries: "No Japanese ship or boat whatever, nor any native person, shall presume to go out of the country. Whosoever acts contrary to this shall die, and the ship, with the crew and goods aboard, shall be sequestered till further orders. All Japanese who return from abroad shall be put to death. Whoever discovers a Christian priest shall have a reward of 500 schuets (£381), and for every Christian in proportion. All persons who propagate the doctrine of the Christians or bear this scandalous name shall be imprisoned. The whole race of the Portuguese and whoever belongs to them shall be banished to Macao. Whoever presumes to bring a letter from abroad or to return after he has been banished shall die with all his family, also whoever presumes to intercede for him shall be put to death. No nobleman nor any soldier shall be suffered to purchase anything of a foreigner."

The Dutch, a few years after the expulsion of the Portuguese, succeeded in obtaining the confidence of the Japanese, and were permitted to reside on an island called Deshima, near the port of Nagasaki, in the province of Hizen, where they erected a factory, and had an exclusive right of trading there, which was carried on surreptitiously and to a limited extent with the Japanese, and by their non-interference with the religion of the people they retained the privilege for more than two hundred years.

In 1868, however, this anomalous state of things was altered, a revolution broke out, and the office and power of the Siogun were abolished. He had been usually but erroneously called by a Chinese title, the *Taicoon* or *Tycoon* (which dates only from 1858), but the Mikado was in 1868 restored to his ancient supremacy. He is regarded as a source of power and property. "There is no single thing existing in the land which is not the Emperor's; the water in which the child is washed at its birth, and the earth in which it is buried, are all his. The rice we eat, the money we use, the clothes we wear, the cap we put on, the staff which supports us, are all the produce of the Emperor's land. He is the father and mother of the empire."

Under the influence of these principles a marvellous national movement has taken place. The Daimios, or territorial princes, who, under the Siogun, exercised almost absolute sway within their territories, have almost unanimously surrendered their lands and titles to the Mikado, from whom they are to hold their possessions henceforth in dependency, and are no longer to be styled Daimios, but simply *Kazoku* (nobles). The majority of these had voluntarily given in their adhesion in 1869, being reappointed *Chiji*, or governors of their respective provinces.

The Mikado received in great state the Duke of Edinburgh at Yedo, the first known instance of the reception of a foreign prince (except Chinese).

The first great collection of Japanese art seen in the Western world was at the International Exhibition at Paris in 1867, sent over by the Tycoon the year preceding his deposition, which was dispersed piecemeal

to visitors. To this succeeded the Japanese Court at Vienna in 1873, which contained superb pieces of the rarest and finest work in porcelain, enamel, and lacquer principally examples of modern manufacture. Among the lacquer-work at Vienna may be especially noted two cabinets, valued by the Japanese Commissioners at £938 and £730 each; these and other fine specimens were recalled to form a National Art Museum in Japan. Many choice pieces were, however, secured for private collections in this country from these exhibitions. The International Exhibition at Philadelphia in 1876 was, in a historical point of view, of far greater interest, from the fact of more ancient examples being exhibited; and as the chief intent of making such a collection became evident to the intelligent antiquaries of Japan, very careful catalogues were prepared, and we are consequently enabled to assign localities and approximate dates to the ancient as well as the more recent examples.

The system of Japanese writing is directly the reverse of ours; they, like the Chinese, write from top to bottom, and from right to left in perpendicular lines, and their books begin where ours end. They have three modes or systems of writing: the first consists of Chinese characters; and although no approach to fusion has ever taken place between the two nations, yet the Japanese did adopt at some distant period the Chinese system of writing; but the difference of the language, although it carries the same impression to the mind, is expressed in other sounds. The second and third consist of two alphabets known as the *Katagana* and *Hiragana*, phonetic systems adopted at a later period, but not altogether displacing the first; thus it is not uncommon in books to find the three systems written on the same page.

The Sinto is the original religion of the Japanese, and Tensio Dai Sin is the supreme of all the gods of the Japanese, and patron and protector of the Empire. On this are engrafted the two religions derived from China—Buddhism and Confucianism.

The Japanese use no other furniture in their rooms than rugs or mats, and a pillow or padded rest for their heads, lacquered or inlaid cabinets with porcelain vases, &c., among the wealthy; but beds, tables, and chairs are superfluities. The greatest Daimio holds these as encumbrances and altogether insufferable, being only fit for foreigners.

The travelling equipage of the Japanese Diplomatic Mission, in their visit to the several Powers of Europe in 1862, numbering thirty-five in all, including the envoys, ministers, subordinate officers, secretaries, doctors, accountants, cooks, barbers, and servants, with baggage and provisions, &c., to match, consisted of fifty crockery teapots, 5000 champagne bottles of soy, a service of five porcelain cups for every individual, with saucers innumerable to serve as plates, &c. There were also fifty *hibachi*, or vessels for burning charcoal, to warm the rooms, and heat water or other liquids.

It will be remarked in examining the Japanese Historical Collection in the Victoria and Albert Museum how many of the examples of ancient

pottery are destined for the preservation and use of tea; they are mostly of coarse manufacture and rudely ornamented, but they were evidently prized for their antiquity and fitness for the purpose, real or imaginary. In this we must allow the Japanese to be the best judges of their qualities, for it is scarcely competent for Europeans to express an opinion, having, comparatively, at so recent a period become acquainted with the beverage. These jars or bottles are frequently covered with ivory lids, sometimes of wood, and are used to contain the tea-leaf, either freshly cropped and dried or ground. Jars for ground tea were made at Seto in Owari in the fourteenth century, and there are many others of the seventeenth century.

Old Bizen tea-vases were in demand, as were also "Raku" ware, tea-bowls from Kioto; others of "Shigaraki" ware (province of Omi) were used for keeping rice-seed to be steeped in water; ash bowls for ceremonious tea-parties of "Hitasuki" ware, and "Takatori" tea-bowls of the sixteenth and seventeenth centuries. For drinking the spirit called Sake, "Soma yaki" cups were used. Many other varieties will be noticed in speaking of the productions of the provinces under their respective headings. These common and slightly ornamented wares were used principally by the tea-clubs formed for drinking powdered tea. The ceremonies connected with this usage were numerous. The vessels were to be of a coarse and archaic character; the tea used was the finest green, ground to powder and frothed up with a brush or whisk made of bamboo; it was passed round in a bowl made for the purpose, of rude pottery, and various solemn forms had to be adhered to—even the size of the room was prescribed. The Raku ware was much in vogue among the tea-clubs.

In every branch of her industrial arts Japan is deeply indebted to her neighbours on the mainland, and pottery is no exception. The history of Japanese ceramics shows that at every stage of their development the influence of China or Corea was apparent. The earliest examples which we possess, excavated from burial mounds, and dating from the third century B.C. to the seventh century A.D., are precisely the same as those found in Corea, and this fact serves to explain the tradition that a Corean in the first century of our era introduced the art into Japan. Further improvements in the eighth century are, again, attributed to a Corean monk named Gyogi, who is reputed to have gone from place to place teaching his art. Many of the traditions which have clustered round his name are purely fictitious, and the statement that he introduced the potter's wheel in Japan was disproved by the discovery of wheel-made ware in the old burial mounds.

The early pottery was mostly red or grey, unglazed, and varying in hardness from soft terra-cotta to stoneware: needless to say it was unmarked. The introduction of tea from China brought with it a demand for more refined wares, and we see the Japanese turning for aid to China. A potter named Kato Shirozaemon (commonly named Toshiro) visited China in 1223, and learned the secret of applying thick rich glazes from

the Sung potters. On his return, after a search for suitable clays, he found what he required at Seto, in the province of Owari, and settled there in 1227, his family continuing the work for many generations. The energies of the potters were now largely devoted to supplying the vessels required in the ceremonial drinking of tea, and in these we find Corean influences strongly in evidence. The yellowish white bowls, the inlaid and marbled wares of Corea, were accepted as models by the tea-drinkers. The Karatsu factories were founded by Coreans, the Raku ware was invented by a Corean in the sixteenth century, the famous Satsuma potteries were started by captive Corean families, who have preserved their individuality to this day. But it was to China that the Japanese turned for knowledge of the manufacture of porcelain. Gorodayu Go-Shonzui journeyed to Ching-tê-Chên in 1510, and spent five years there among the porcelain factories. He returned with a perfect knowledge of the manufacture of blue and white porcelain; but when the stock of Chinese materials which he brought with him was exhausted, he was unable to discover native sources of supply. Indeed, nearly a century elapsed before the abundant native materials were discovered on Mount Izumi-yama in the province of Hizen, by a Corean named Risampei. From this time the manufacture of porcelain was established in Japan. The next important step was the discovery of the use of enamel colours for the decoration of the ware. It is said that this was first learnt by the Corean potters in Hizen, but it is certain that two Japanese potters, Kakiemon and Tokuemon, were responsible for the development of this beautiful decoration; and tradition attributes their enlightenment to Chinese sources, a thing in itself highly probable. From Hizen the secrets of porcelain making and enamel painting gradually spread, and a revolution was worked in Japanese pottery by Ninsei in Kioto, who first applied painted enamels to glazed pottery. He was followed by a host of Kioto potters, and the Awata district of Kioto became for ever famous for its enamelled fayence.

But if the inspiration in so many cases came to Japan from China and Corea, there was no lack of native talent to take up the ideas and develop them on original lines. The Japanese are a nation of potters, and as they work in families and small groups, each setting a particular mark or seal on its wares, the variety of fabriques is enormous and bewildering. In this they differ from the Chinese, who seem to have combined to work in large factories, and whose names rarely appear on their productions. Japanese porcelain, on the other hand, was rarely marked with potters' names before the nineteenth century. It was purely imitative of the Chinese, and the marks which do occur are usually Chinese *nien-hao*, or date marks, symbols or words of commendation. The porcelain itself differs slightly from the Chinese in make, being always submitted to a preliminary firing, after which the glaze is applied and melted in a second firing. In appearance the Japanese porcelain, if we except one or two of the finer makes, such as Hirado and Nabeshima, is, as a rule, coarser and

greyer than the Chinese, the glaze is not so smooth and oily, and the bottoms of dishes are frequently scarred with "spur marks," *i.e.* holes made by the points of the supports on which the ware stood in the kiln. There are of course many other points of difference in the colour and style of decoration, but these vary with the individual wares.

The subjects selected by the Japanese artists in decorating their wares are generally birds and flowers, artistically and naturally drawn, enclosed in medallions, of various forms, and never adhering to the principles adopted by Europeans of centres surrounded by circles and well-balanced lateral ornaments, making the two halves of a subject correspond. These notions of taste are completely set at defiance; the borders even of the same medallion are of irregular form, sometimes divided in halves or quarters, and set in the sides, corners, or edges of a piece, in what we might call the most admired disorder; their flowers are natural, and without the stiffness we are accustomed to see. On the other hand, the human figure is always treated in a conventionalised type. Among birds we find represented the stork, pheasant, falcon hawk, poultry, &c., and especially a species of beautiful duck with richly coloured plumage, called *kinmodsui*. The flowers and plants are numerous, but the favourites are the *Paulownia imperialis* and the chrysanthemum, both being imperial emblems; the camelia, the lotus, the bamboo, the pine-tree, the *sakura* or flowering cherry, the *butan* or pæony, the wisteria, the peach, the wild vine, gourds, the fungus, &c. Small animals are frequently introduced, such as dogs, cats, foxes, monkeys, and rabbits,[1] and a great variety of fishes and insects. Among them the *doogame*, or common tortoise, the *minogame*, or tortoise with a feathery tail, the *tako*, or cuttlefish are conspicuous. A favourite object in landscapes is the sacred mountain Fusi-yama (an extinct volcano), represented as seen from Yedo. Among the chimerical birds the principal is the *hōō* or bird of paradise, with a peacock's tail and rich plumage, whose appearance upon earth denotes some extraordinary event, as the birth of a prince or accession of an emperor. The *rio* or dragon, whose dwelling is in the depths of the sea, is a huge, long, four-footed snake, scaly all over the body like a crocodile, with sharp prickles along its back, the head monstrous and terrible; it has but three claws on each foot, whereby it is distinguished from the Chinese imperial dragon which has five claws. In some of the Japanese Emperor's furniture, hangings, &c., this dragon is represented holding a round jewel or pearl in the right fore-claw.

The *kirin* of Japan (akin to the *kylin* of China) is a winged quadruped of incredible swiftness, with two soft horns standing before the breast and bent backwards, with the body of a horse and feet of a deer. To the *kirin* is attributed extreme good-nature, and it takes especial care in walking not to trample on any plant, nor to injure the most inconsiderable worm that might chance to be in its way.

[1] The Japanese are particularly successful in portraying the expression of birds and monkeys, especially the latter, with distorted limbs, humorous positions, and comical faces.

A few of the deities, demi-gods, &c., are here given:—

Fukurokuju, the god of knowledge, seated on a stork.

Dai-ko-ku, the god of plenty, whose hammer has the miraculous property of turning everything it strikes into something precious.

Jiu-ro-jin, "oldest of men," the god of good luck and happiness, attended by a deer.

Hotei, the god of happiness, holding a wine-cup.

Yebisu, the fisher-god of Japan.

Bishamon, god of military glory, dressed as a warrior and holding a spear and a small pagoda.

Benten, the madonna or guardian goddess of the mountain Fusiyama, sometimes seated playing on a lyre.

Kami-nari, the thunder-demon, sitting on a cloud with a drum on his back.

Kintoku, a sort of infant Hercules, who at three years of age was able to hold a powerful bull by the horns.

Daruma, a follower of Buddha, who by long meditation in a squatting position lost his legs from paralysis and sheer decay.

Shoki, the strong man, who is represented fighting with a demon.

These are frequently represented on Japanese pottery and porcelain, but there were many other household gods (*Kami*), and every house possessed a *kami-dana* or "shelf for the gods," on which were placed shrines, lighted up during the period of family devotions, morning and evening,—the god of the kitchen, the Shinto gods (*Kami*), the *Hotoké* or Buddhist deities, the god of punishment and revenge (*Fudo-son*), and patrons of all sorts of personages, &c. Among the emblems the most commonly used are those of *Longevity*, *Happiness*, &c. The word *shou* (Japanes *ju*), "Longevity," is the most frequent, and is represented in endless variety. A set of a hundred forms of this character is on the roll in the British Museum.

THE CRESTS OF THE MIKADO.

1. The Mikado has two crests; the first Imperial ensign is called the *Guikmon* or *Kiku*, representing the back or under side of the chrysanthemum flower, and has been used since it was first adopted by the founder of the family, who ascended the throne of Japan 667 B.C.



2. The second crest represents the *Kiri* or *Paulownia imperialis*, with its leaves and flowers. It is the official ensign, the mark of power, seen on coins, and was seen on the bread and cakes served at the receptions of the Dutch Ambassadors.



These two marks, together or separate, are frequently seen on por-

celain vases and other objects for Imperial use, sometimes accompanied by the three-clawed dragon, or the chimerical bird *Hō-ō*.

These arms or crests of the Mikado and the Daimios are unchangeable ; the names of the inheritors may vary according to the mutations assumed by the family or its title, but the crest remains the same. Their retainers have these cognisances worked on the backs or sleeves of their tunics, and the crests are frequently found on porcelain enamels, and lacquer-work made specially for the use of the nobles.

THE CRESTS OF THE SIOGUNS.



1. The crest of Minamoto Yoritomo, the founder of the Minamoto family, and the first who usurped the temporal sovereignty of Japan, 1185–1202. This crest continued in use until 1586.

Hide Yoshi, surnamed Taikosama, was Siogun in 1586, but the period only lasted until 1593.



2. The crest of Jyéyas, surnamed Gonghensama, the head of the Tokoungawa family, 1593–1606.

The fifteen succeeding Sioguns were of the same family.

This *Minamoto* crest of three mauve or marsh-mallow leaves was used until the extinction of their power in 1868.

THE CREST OF THE REGENT OR GOTAIRO.



3. The crest of Ikamon-no-kami, the Prince of Hikoné. The late Regent was assassinated in 1860. The office of Regent was assumed whenever a minor filled the Siogun's throne. He resided at Yedo. Sir Rutherford Alcock says, "Over the gates, in copper enamel, is the crest of the noble owner (an orange on a branch with three leaves), the chief of the house of Ikamon, in whom is vested the hereditary office of Regent."

THE CRESTS OF THE THREE GREATEST DAIMIOS.

4. The Prince of Kaga.



5. The Prince of Satsuma (viceroy of the island of Kiu-Siu).



6. The Prince of Shendi. A mirror-case of lacquer-work bears this crest. In Mr. J. L. Bowes' Collection.



DAIMIOS OR PRINCES OF SECONDARY RANK.

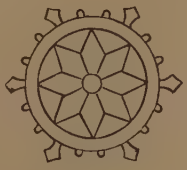
There are as many as 278 Daimios, each having his crest; we give only some of the more important of them.



7. Nagato.



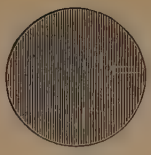
8. Aki.



9. Bizen.



10. Harima.



11. Kuroda.



12. Shimosa.



13. Wakasa.



14. Tanga.



15. Ossumi.



16. Yamashiro.



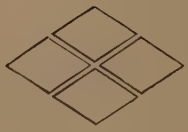
17. Sataké.



18. Suwò.



19. Sinano.



20. Nambu.



21. Chikugo.



22. Akita.



23. Kuwana.



26. Owazima, or Owajima.



24. Asiu.



27. Prince of Hizen.



25. Hikoné.



28. Prince of Kaga.

JAPANESE PERIODS.

The Japanese system of dates is somewhat like the Chinese *Nien-hao*, and is written in the same characters, *Ch'iao Shu*, differing only in the names of the periods, which are assumed by the Emperors when they ascend the throne. In Japan these periods were more frequently changed in each Mikado's reign. They are called *Nengo*, and complete lists may be found in Kæmpfer's "Japan," in Hoffman's "Grammar," and another has been privately printed by Mr. E. Satow. The *Nengo* is composed of two, seldom of more characters, which must be taken from a particular table, selected specially for this purpose, consisting of sixty-eight characters.

The ordinal numbers used by the Japanese are similar to the Chinese, but differently pronounced in each country. (See page 355.)

Note.—Inscriptions in the Chinese character are frequently found on Japanese wares.

"NENGO" OR JAPANESE PERIODS.

		A.D.
建德	*Ken-tok* . . .	1370.
文中	*Bun-tin* . . .	1372.
天授	*Ten-du* . . .	1375.
弘和	*Ko-wa* . . .	1380.
元中	*Gen-tin* . . .	1380.
明德	*Mei-tok the IV.*	1393.
應永	*O yei* . . .	1394.
正長	*Show-tiyo* . .	1428.
永享	*Yei-kiyo* . .	1429.
嘉吉	*Ka-kitsu* . .	1441.
文安	*Bun-an* . . .	1444.
宝德	*Ko-tok* . . .	1449.
享德	*Kiyo-tok* . .	1452.
康正	*Ko-show* . .	1455.
長祿	*Chiyo-rok* . .	1457.
寬正	*Kwan-show* .	1460.
文正	*Bun-show* . .	1466.
應仁	*O-nin* . . .	1467.
文明	*Bun-mei* . .	1469.
長享	*Tiyo-kiyo* . .	1487.
延德	*En-tok* . . .	1489.
明應	*Mei-o* . . .	1492.
文龜	*Bun-ki* . . .	1501.
永正	*Yei-show* . .	1504.
大永	*Dai-jei* . . .	1521.
享祿	*Kiyo-rok* . .	1528.

		A.D.
天永	*Di-yei* . . .	1532.
弘治	*Ko-dsi* . . .	1555.
永祿	*Yei rok* . . .	1558.
元龜	*Gen-ki* . . .	1570.
天正	*Ten-show* . .	1573.
文祿	*Bun-rok* . .	1592.
慶長	*Kei-chiyo* . .	1596.
元和	*Gen-wa* . . .	1615.
寬永	*Kwan-jei* . .	1624.
正保	*Show-ho* . .	1644.
慶安	*Kei-an* . . .	1648.
承應	*Show-o* . . .	1652.
明曆	*Mei-reki* . . .	1655.
萬治	*Man-dsi* . . .	1658.
寬文	*Kwan-bun* . .	1661.
延寶	*Yem-po* . . .	1673.
天和	*Ten-wa* . . .	1681.
貞享	*Tei-kiyo* . . .	1684.
元祿	*Gen-rok* . . .	1688.
寶永	*Ho-yei* . . .	1704.
正德	*Show-tok* . .	1711.
享保	*Kiyo-ho* . . .	1717.
元文	*Gen-bun* . .	1736.
寬保	*Kwan-po* . .	1741.
延享	*Yen-kiyo* . .	1744.
寬延	*Kwan-yen* . .	1748.

		A.D.
寶暦	*Ho-reki* . .	1751.
明和	*Mei-wa* . . .	1764.
安永	*An-jei* . . .	1772.
天明	*Ten-mei* . .	1781.
寛政	*Kwan-sei* . .	1789.
享和	*Kiyo-wa* . .	1801.
文化	*Bun-kwa* . .	1804.
文政	*Bun-sei* . .	1818.
天保	*Ten-foo* . . .	1830.
弘化	*Koo-kwa* . .	1844.
嘉永	*Ka-yei* . .	1848.
安政	*An-sei* . .	1854.
萬延	*Man-en* . .	1860.
文久	*Bun-kiu* . .	1861.
元治	*Gen-dzi* . .	1864.
慶應	*Kei-oo* . . .	1865.
明治	*Mei-ji*, 1868 to present time.	

EXAMPLES OF DATES.

元亀年製

Gen-ki nen-sei. "Made in the period Gen-ki," A.D. 1570 to 1573. On a bowl painted in colours and gilding, with flowers and panels of figures, &c. Franks Collection.

天正癸歳

Ten-show. "Seventh year," corresponding with A.D. 1579.

承應貳歳

Show-o. "Second year," corresponding with A.D. 1653.

延寶年製

Yem-po nen-sei. "Made in the period Yem-po," A.D. 1673 to 1681. On specimens of Nabeshima porcelain, made at Iwayagawa, province of Hizen. Franks Collection. Two circular trays painted with fans, blossoms, &c.

文化年製

Bun-kua nen-sei. "Made in the period Bun-kua," A.D. 1804 to 1818. On porcelain painted blue, from Hizen, a square vase painted with figures. Franks Collection.

明治年陶園製

Mei-ji-nen To-yen-sei. "Made by To-yen in the Mei-ji period," 1868 to the present time. On a blue and white porcelain saucer with phœnixes, &c. Franks Collection.

JAPANESE WARES.

ARRANGED IN PROVINCES AND TOWNS, WITH THE NAMES OF THE PRINCIPAL FABRICS AND POTTERS THEREIN.

Notes.

The references are principally to the Catalogue of the Japanese Historical Collection of Pottery and Porcelain exhibited at Philadelphia in 1867, now preserved at the Victoria and Albert Museum, descriptive tablets being affixed with corresponding numbers. These are alluded to as *Jap. Hist. Coll.*

We may here again remark that the Japanese word *Yaki* is a general term, used indifferently to signify pottery or porcelain, and has misled many, by comprehending the word in its latter sense. Hence Dr. Hoffmann, and after him M. A. Jacquemart, formed erroneous opinions as to the origin of porcelain-making in Corea as well as Japan.

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DENOMINATION OF WARES—(*continued*).

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YAMASHIRO.

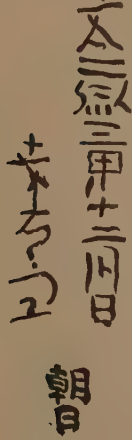
This province is situated in the northern central part of Japan, and is one of those appropriated for the support and maintenance of the Imperial Court.

Kio or Kiyoto, a principality in the province of Yamashiro, was formerly called Miaco, which in Japanese signifies a city, and was so called by way of pre-eminence, being the residence of the Daïri or hereditary ecclesiastical Emperor and his court, and on this account reckoned the capital of the whole Empire, but since the removal of the Court to Yedo it has been officially called Kioto.



KIOTO

Miaco, which was in Kæmpfer's time called the Imperial City, is thus spoken of by him in his *History of Japan*, 1727: "Miaco is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the Empire. There is scarcely a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the rich stuffs with gold and silver flowers. The best and scarcest dyes, the most artful carvings, all sorts of musical instruments, pictures, japanned cabinets, all sorts of things wrought in gold or other metals, the finest tempered steel, sword-blades and other arms, are made here in the greatest perfection, also the richest dresses, and other things too numerous to be mentioned. In short, there is nothing that can be thought of but what may be found at Miaco, and nothing, though never so neatly wrought, can be imported from abroad, but what some artist or other in this capital will undertake to imitate. Considering this, it is no wonder that the manufacturers of Miaco are become so famous throughout the Empire as to be easily preferred to all others, though perhaps inferior in some particulars, only because they have the name of being made at Miaco," now called Kioto.



Fushimi-Yaki. Fushimi-mura, in the province of Yamashiro, was a town where pottery was made at a remote period. In or about 1620 a man named Koemon commenced to make human figures with plastic clay, which is continued to the present time as a trade by the people. The figures are made in a clay mould, each part separately, then joined together and painted, but not glazed. In the Japanese Historical Collection, No. 258 is a group of Fukurokuju, God of Longevity, with an attendant, moulded in whitish clay, made at Fushimi in imitation of the figures produced by Koemon, and signed with that artist's name in 1840. On the back of the figure is the inscription given in the margin. In the same neighbourhood, at a village called Fuka-kusa, unglazed vessels are made for religious festivals.

Asahi-Yaki. This factory was founded 1644–47, and is situated in Uji, province of Yamashiro. The word *Asa-hi* is derived from its colour, and means "the morning light," similar to a famous Corean bowl used for ground tea.

Kobori-masa-kazu, a founder of one branch of the tea-ceremony, gave a seal to mark the works.

Tamara-yaki was founded about the same time.

Uji is the centre of tea-cultivation in Japan.

The ware is a dull red or buff stoneware with greyish glaze, usually thin, uneven and patchy. The manufacture ceased about 1730, but was revived in 1852 by Chobei, a descendant of the original Asahi potters. Mark as in margin.

Ninsei-Yaki. Nomura Seisuke, native of the village of Ninwaji, is one of the most celebrated Japanese potters. He took the studio name of

Ninsei, a composition of the first syllables of Ninwaji and Seisuke. Through a potter named Kurobei, he learned the secret of enamelling on pottery as practised in Hizen, and he began to make enamelled fayence about 1655. He seems to have moved from place to place, working in the Omuro district (at Seikan and Ottowa), at Awata, Iwakura and Mizoro. It is claimed for him that he improved the technique of the local wares, paying great attention to the fineness of the body, and uniformity in the crackle of the glaze; that he shook off foreign influences and developed the naturalistic style of decoration which is the characteristic of Japanese fayence; and that he introduced the art of enamelling on fayence, as an improvement on the painting in brown pigment which has been hitherto the recognised method of displaying pictorial designs on pottery. His wares are very hard, with brick red or yellowish grey body; the glaze has a uniform and circular crackle, and his enamels are at once soft and rich in effect.

His usual mark, impressed with a stamp, is *Ninsei;* but he used several others, such as—



 *sei* (for Nin*sei*)



Ninsei, in a seal with the upper part like a looped curtain (*maku-in*)



Genuine examples of his work are almost unknown in Europe, but there is no lack of more or less accurate copies bearing his mark.

A host of potters followed the lead of Ninsei, and numbers of kilns were erected in the neighbourhood of Kioto. Each has a different name and a different mark, but their typical production, a creamy or grey stone-ware with crackled glaze and enamelled decoration, is known by the general name of Awata ware.

Another Kioto potter of fame almost equal to Ninsei was Ogata Sansei, elder brother of the celebrated artist Korin. He is known by various studio names, the commonest of which is Kenzan. He was a master of all forms of decoration, but preferred to paint his simple, bold designs in dark brown on the creamy fayence, and his wares, both in their vigorous, impressionist style and general colouring strongly recall the Chinese Tz'ŭ-chou wares of the Sung dynasty. Kenzan was born in 1660, and died in 1743; his descendants carried on the traditions of his art, and there is a specimen in the British Museum signed *Sandai Kenzan* (Kenzan of the third generation). Kenzan worked at Awata, and for

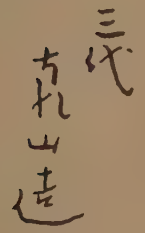
a time at Iriya, in Yedo. Among his favourite designs are a branch of blossoming prunus, a floral scroll, a flight of geese, lightly sketched flowers and trees, and vigorous landscape.



KEN-ZAN-YAKI. A bowl of drab glazed ware, crackled, painted with snow-covered pines in enamel colours and traces of gilding—imitation of ware by Ogata Shinsho at Awata, east of Kioto. This mark in black ("Ken-Zan") is on the bottom, A.D. 1730. *Jap. Hist. Coll.*, 270.



KEN-ZAN-YAKI. A fire-pan of buff glazed ware, painted with flowers and an inscription, in which is the square mark here given; on the bottom is the other mark, "Ken-Zan," made at Kyomizu in Kioto, A.D. 1750. *Jap. Hist. Coll.*, 271.



Sandai Kenzan Saku = Made by Kenzan of the third generation. Incised on a pottery netsuké with brown glaze, in the form of a monkey. British Museum.

Other Marks of Awata Potters are :—



AWATA.



Onike = Honourable pond: a reference to the pond at Mizoro, near Kioto. On a yellow-glazed tea bowl, roughly painted with birds and water plants. Franks Collection.



Gobosatsu. A mark found on Awata wares, ranging in date from the end of the seventeenth to the middle of the nineteenth century. (Morse.)

Hozan, the art name given to Yasubei at the beginning of the eighteenth century, and used by his descendants, who have made an immense variety of pottery at Awata.



Hozan, another form of the same.



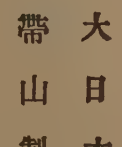
Tai hei, an additional mark used by one of the Hozan family. On a peach-shaped vessel, painted in natural colours, in the Franks Collection, and dated 1865.



Kinkozan, a name given to a member of the Kagiya family in 1756, and used by his family since. Found on typical Awata fayence of high quality.



Dai Ni-pon Tai-zan sei = Made by Taizan in Great Japan. The name Taizan was first adopted by Tokuro Yohei about 1720, and has been used by the family ever since.



Bizan, the art-name of Hasegawa Kumenosuke, who joined with Taizan in 1820. The mark continues in the family.



Tanzan. The art-name of Yoshitaro, a prolific Awata potter of the second half of the nineteenth century.



Kozan. On Awata fayence about 1820.







RAKU.



RAKU
(abbreviated form).

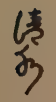


SEINEI: mark of Raku Tanniu, *c.* 1840.

RAKU-YAKI. A Corean named Ameya settled in Kioto about 1525. He introduced the manufacture of Raku ware, and his wife Teinin continued it after his death. Their son Chojiro attracted the patronage of Senno Rikiu, the master of tea ceremonies, who gave him the studio name of Tanaka. The famous Taiko Hideyoshi honoured the ware by presenting a gold seal in 1588 to Chojiro. This seal was engraved with the character *Raku* (enjoyment), a mark which has been used by Chojiro and his descendants ever since.

The Raku ware is a soft buff pottery, fired at a low temperature, and capable of being made in small private kilns. It has been in fact largely made by amateurs. The chief feature is the glaze, which is thick like treacle, waxen, and semi-opaque. The first Raku glaze was black, but in Chojiro's time a light red or salmon colour was introduced; in the seventeenth century a crackled straw-yellow glaze was made, and black pitted with red. In the eighteenth century green and cream white were added to the list, and gilding and splashed glazes also appeared.

The popularity of the Raku ware is due to the fact that its thick smooth glaze was specially suited for tea-bowls, and its simple and archaic appearance appealed to the taste of the masters of tea ceremonies. It was imitated by many potters and amateurs in various places in Japan, and numerous marks on Raku wares will be recorded in their several positions.



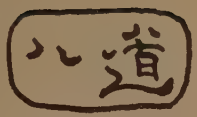
KYOMIZU.

KYOMIZU-YAKI. Kyomizu is a district of Kioto, but the term Kyomizu-yaki has come to include almost every kind of Kioto pottery except the Awata class. It also includes porcelain, which was introduced into this district about 1760. Among the best known Kyomizu marks are those of Rokubei (*d.* 1759), who decorated fayence in the naturalistic style. His son Rokubei Seisai opened a factory in 1811; he also made porcelain. He was succeeded in 1860 by his son Sho-un.



DOHACHI. Mark of Takahashi Dohachi, who set up at Awata about 1750, and died 1804.

A second Dohachi worked at Kyomizu from 1811 and two more of the family succeeded, carrying on the business to the present day. The second Dohachi decorated his wares with birds, flowers, landscapes, &c., taken from nature, and his style found many followers.





Dai Ni-pon Do-hachi tsukuru = Made by Dohachi in Great Japan.



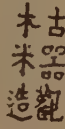


Mokubei, a skilful potter and clever copyist (*b.* 1767, *d.* 1833). He imitated Kochi-yaki (a Chinese Ming pottery decorated with coloured glazes, green, purple, yellow, and turquoise over raised designs), and made ivory white, celadon, and enamelled porcelains.

Mokubei.

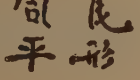


Ko ki kwan Moku-bei tsukuru = Made by Mokubei, the connoisseur of antique vessels. (Morse.)



Shuhei, about 1800, made beautiful enamelled porcelain and gilt designs on red ground (*Kinrande*).

Ogata Shuhei. On a beautifully enamelled porcelain bowl in the British Museum. Early nineteenth century.



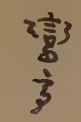
Kentei, about 1800; unglazed fayence with designs in gold or enamels. He was followed by his son of the same name.

Otowa. Mark of Otowaya Sozaemon, whose art-name was Kentei, and who lived at the end of the eighteenth century. He made a light buff pottery of fine grain, unglazed, but painted in enamels and gold. He was succeeded by a second Kentei.

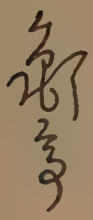


Ken, for Kentei.





RANTEI (= phœnix hall) is the studio name of a Kyomizu potter of the early nineteenth century. He made, among other wares, blue and white porcelain and celadon.



KITEI (= tortoise hall) is the studio name of Wake Heikichi, an eighteenth century potter, whose descendant of the third generation made a reputation for blue and white porcelain. The latter began in the Bunsei period (1818–29), and his son carries on his work, using the family mark.



Ki tei (tortoise house). On a box in the form of a pomegranate made of thick porcelain faintly enamelled. Franks Collection.

The ZENGORO family, which includes Tenkaichi Soshiro (*c.* 1640), the fourth generation, and Ryozen, the tenth generation, whose son was the celebrated Zengoro Hozen, better known by one of his studio names, Eiraku. He studied at Awata, and made both porcelain and fayence; and his wares included imitations of Kochiyaki, celadons, blue and white porcelain, and porcelain with red ground decorated with gilt designs and broken by panels of blue and white.

He was invited to Wakayama, capital of Kishiu, by Prince Harunori in 1827, where he had a kiln in the royal park and made the *Kairaku-yen* ware, decorated with coloured glazes, chiefly turquoise, yellow, and aubergine purple. He received here the two seals *Eiraku* and *Kahin Shiriu.*

He afterwards worked at Kaseyama, nèar Nara, in Setsu, in 1840, and in the same year at Omuro, in Kioto. In 1850 he moved to Otsu, on Lake Biwa, and died in 1855.

His son, Eiraku Wazen, succeeded him, and his grandson, Eiraku Tokuzen, has carried on the industry in the present century.



Riyo-zen. Stamped on a stoneware incense-burner with purple glaze, in the Franks Coll.

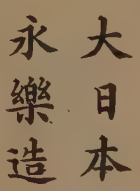


Hozen. Mark of Zengoro Hozen, art-named Eiraku.

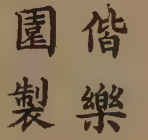
Eiraku. Stamped on a porcelain canister painted in dark brown, with silver and gold, in the Franks Coll.



Dai Ni-pon Eiraku tsukuru = Made by Eiraku in Great Japan: on a porcelain bowl painted in red and green, with figure subjects, in the Franks Coll.



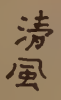
Kairaku yen sei = Made in the Kairaku garden. On a canister with pattern in relief filled in with purple and turquoise glazes, in the Franks Coll.



Kahin Shiriu. Stamped on a quatrefoil bowl of coarse porcelain, with artistic designs in red, green, and gold, in the Franks Coll.

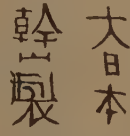


Seifu Yohei, a pupil of the second Dohachi, opened a factory in 1844, and copied Chinese blue and white porcelain with success. His son, who succeeded him in 1861, made enamelled porcelain, and a third Seifu who followed in 1878, is one of the best modern Kioto potters.



Kanzan Denshichi, porcelain-maker of Kioto: he is celebrated for his decoration in gold and bronze on red ground, imitation damascene work in gold and silver and iron, beautifully executed in flowers and ornaments, which appear as if inlaid in a style called "Zogan," originated by himself; he also copies the Yeiraku ware, and coats some of his porcelain with *cloisonné* enamel. This family have a kiln at Kyomizu, near Kioto.

Kan-zan-Yaki. *Dai Ni-pon Kanzan-sei* (the mark of Kanzan-Denshichi of Kyomizu), in blue under a porcelain bowl coated with *cloisonné* enamel, yellow figured ground, with compartments of flowers.



Makuzu. A potter named Chozo (studio name Kosai) who set up in Makuzu-ga-hara, Kioto, early in the nineteenth century, was a successful maker of blue and white porcelain. He was given the names of Roku-roku-rin, Kozan, and Makuzu. His grandson in 1860 took the name of Miyagawa-Kozan, and nine years later he removed to Ota.



Makuzu Kozan tsukuru = Made by Makuzu Kozan. Impressed in a gourd-shaped seal on a vase with crackled creamy glaze painted in colours with gilding, with a rocky landscape and figures. Franks Coll.



Zoroku, mark of a Kioto potter who made fayence and celadon porcelain, 1849–1878. He was succeeded by his son of the same name.



Zoroku, another form of the mark.

Okazaki ware made by Bunzaburo in the village of Okazaki as late as 1870. A Raku ware, and usually marked *Kagura*.



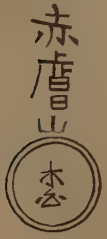
Kagura. Stamped on a shell-shaped box of Raku ware with yellow glaze, in the Franks Coll.

YAMATO.

Akahada-Yaki. Ware made at Koriyama and named after the mountain Akahada yama. In the seventeenth century tea ware was made here with opaque pinkish grey glaze resembling the Hagi ware. The work ceased at the end of the century, but was revived in 1761, when a buff lustreless glazed ware was made and decorated with variegated and monochrome glazes or minute enamelling.



Akahada-Yaki. (*Aka-hada*, "Raw flesh.") Examples —A brazier of buff ware with white crackled glaze resting on three feet, a seal stamp impressed on the bottom, a specimen of the "Akahada" ware made in the county of Soishimo at Koriyama, A.D. 1840, *Jap. Hist. Coll.*, 231; and an incense-box of buff ware in form of a pot-bellied dwarf, glazed brown drapery; the same ware made also at Koriyama, 1840. *Jap. Hist. Coll.*



Akahada-Yama. On a stoneware tea-bowl with olive-brown glaze, impressed inside with figures and trees, marked with the name of the fabric; followed by a circular seal, *Boku-haku*, the maker at Koriyama. Franks Collection.

IZUMI.

Minato-Yaki. There were potteries in this province in remote times, and the half fabulous Giyogi is said to have worked here in the eighth century. At the end of the seventeenth century, Ueda Kichizaemon was a potter of repute who worked at Sakai, and introduced a thin mottled glaze of yellow tint, and sometimes of claret colour. In the Bunsei period (1828–29), Kichizaemon, fifth of that name, copied Raku ware and the Chinese "Kochi-yaki." His wares have green, yellow, claret, amber-brown, and salmon glazes, on a fine hard light grey body, and closely resemble Awaji ware (*q.v.*).

Minato-Yaki. A teapot and a nautilus cup, the former in form of a tortoise, the tail forming a handle and the head a spout, of glazed pottery, bears this seal, which reads *Senshui*, the province called also Idsumi: *Sakai*, the name of the place; *moto*, original; *Minato-yaki*, Minato ware; *Kichi-yemon*, the maker's name. Franks Collection.



SETTSU.

Osaka, which has been termed the Venice of Japan, is in the central portion of Japan, in the province of Settsu, adjacent to Yamashiro, and is the centre of trade in Japan. Hiogo is the shipping port of Osaka, lying about thirty miles distant on the banks of a river, both being now open to foreign trade. The ancient name of Osaka was "Naniwa." A teapot of trefoil shape of grey stoneware with ornaments in white slip has at the back an inscription, "Nani-wa cha-mise Matsu-no-o." "The Matsu-no-o (Old Fir-tree) Tea-house at Naniwa." Franks Collection. Osaka is celebrated for its beautiful egg-shell porcelain and other descriptions of china: the former is made extensively. The mountain of Fusiyama, venerated by the Japanese, is seen from Osaka as well as from Yedo, and is frequently represented on their ware.[1] Sunsets, birds, trees, &c., are lightly sketched on it, and touches of a beautiful cobalt blue show above all other colours. Those delicate cups, covered with minutely plaited wicker, and sometimes with lacquer, are from Osaka.

Sir Rutherford Alcock, when visiting the shops at Osaka, having in view the purchase of objects for the International Exhibition (1862), says: "Of bronzes I saw little to compare with the choice there is in Yedo and at Yokohama, where foreigners create a large demand. In a lacquer-ware shop we found only a very indifferent show, and the prices were altogether fabulous. We were more fortunate in our search after pottery and porcelain, and priced and appropriated a perfect wealth of

[1] Kæmpfer describes it as "mons excelsus et singularis," which in beauty perhaps has not its equal, for which poets cannot find words, nor painters skill or colours sufficient to represent the mountain as the Japanese think it deserves.

'Palissy' pottery with raised fishes and fruit. Certainly this was the only harvest I was enabled to secure; many of the objects were unique in kind, and nothing like them could be found in Yedo or Nagasaki. Some very perfect eggshell was also picked up here, remarkably fine and surprisingly cheap."

Osaka as well as Kioto, being both in the vicinity of royal palaces, were the chief places of manufacture for the choicest examples of all descriptions of art-work, including porcelain, lacquer enamels, bronzes, embroidery, &c., being made for the use of the Emperors and princes.

At Sanda in this province a kiln was erected in 1690 on the Arita system by the Prince of Settsu, to imitate the Chinese celadon, in which it was successful.



Raku-Yaki. A figure of fine ware, painted and glazed, representing Fukurokuju, seated on the ground holding a fan in his left hand, was made by Kik-ko, of the city of Osaka, A.D. 1860. His work is finer and more delicate than other Raku ware, but is not favoured by the tea-clubs so much as commoner ware. *Jap. Hist. Coll.*, 256. Mark as in margin, *Kik ko.*

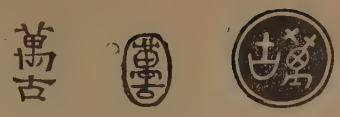
ISE.

Banko-Yaki. Numanami Gozaemon, a rich merchant living at Kuwana (1736–95), studied the art of the Kioto potters and started a private factory, where very clever imitations of Raku, Korean, Ninsei, and Kenzan wares were made, besides many original works. He was induced by the Shogun to move to Yedo about 1786, and settled for a time at Kommemura. He learned the methods of the Chinese enamellers and copied the green and red decorations of the Wan Li period. In addition, he used coloured glazes with success, and imitated Kochi-yaki. His ware is known as Ko-Banko, and the marks used by him are *Banko* and *Fuyeki.*

About 1830 a potter named Mori Yusetsu, whose father, a waste-paper buyer, accidentally discovered Banko's recipes, revived the use of the old Banko seal. Yusetsu's ware is chiefly fayence, and some of it is decorated in the Ko-Banko style, and passes for the original ware; but it is chiefly unglazed, thin and hard, and skilfully modelled with ornaments in relief. Yusetsu made much use of interior moulds, if he was not actually the inventor of them, as some accounts imply, and his ware shows finger-marks on the outside where the pressure was applied.

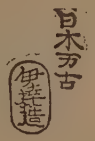
His brother Yohei seems to have adopted the name of Fuyeki, and used that mark.

A large number of factories in the nineteenth century adopted Yusetsu's style, and their productions are often lumped together as Banko ware. The potters of Yokkaichi are specially prolific in this class of ware since 1868.

Three forms of the mark *Ban-ko.* 

Ni-pon Yu-setsu, stamped on a Banko teapot of translucent ware in white and brown. Franks Coll. 

Banko Fuyeki, on Yohei's ware. (Morse.) 

Isé-Banko-Yaki. Red biscuit ware, with two handles and four feet, round the neck dragons in relief in white, on one side enamelled flowers, on the other an inscription cut through the red glaze. On the bottom are the stamps impressed, *Nippon Banko*, and in the oval *Shibata tsukuru* (made by Shibata). A.D. 1875. *Jap. Hist. Coll.*, 322. 

Isé-Banko-Yaki. A teapot and cover of biscuit ware, with pale green crackled glaze, painted with flowers in enamel. "Isé Banko" ware, made in the province of Isé. The same mark is impressed on the side, the space not being enamelled. A.D. 1875. *Jap. Hist. Coll.*, 320.

Kuwana-Yaki. M. Nakayama of Kuwana, in this province, is a maker of Banko ware; a dish with crayfish, crabs, &c., cleverly modelled. *Jap. Hist. Coll.*

Yokka-ichi-Yaki. A porcelain cup or small bowl, cream colour, painted and gilt inside and out, with groups of figures; made at Yokka-ichi in the province of Isé in 1780. *Jap. Hist. Coll.*

Mokume-Yaki. Shitome-Sohei, a potter of Yokka-ichi, makes porcelain, earthen and stone ware, the last called "Banko-yaki," after the inventor—pieces of various colours potted by hand, not thrown or moulded; also vases and other specimens, in which two or more coloured clays are blended together throughout the body, producing a singular mottled or marbled effect, called "Mokume" ware; in some pieces white porcelain clay is inserted by perforation of the body, inscriptions being thus inlaid so as to show through the entire thickness of the vessel; tea wares of extreme thinness, the handles being made movable on a pivot; the enamel colours on white slip are stated to be a peculiarity of this factory.

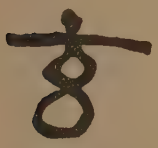
Banko-Yaki. Y-Mori of Yokka-ichi makes earthenware dishes cleverly decorated with flowers. He is the successor to the inventor of Banko-yaki, who was his ancestor, and whose name he continues; he was the master of Shitomei Sohei.

OWARI.

Seto-Yaki. This ware is made at Seto in the province of Owari; its origin is unknown. It is, however, stated that in the period of Yengi (A.D. 927) a sort of pottery was offered to the Emperor, but none is preserved. Great progress was made by Kato Shirozayemon, who went to China in 1223, and studied there for five years, on his return he went to Hizen, and thence to Yamashiro, and attempted to make his ware; also at Owari and Mino, but did not succeed. Having found suitable clay at Seto, he erected a kiln called Heishi-kama. The articles made from the clay he brought from China are called by the tea-clubs *Karamono*, "China ware," while that from Seto clay is called *Ko-seto*, "Old Seto." These are a kind of stoneware called by the Japanese *Shaki*. His works are scarce and valuable. Kato-Shirozayemon was abbreviated to "Toshiro."

The feature of the Ko-seto ware is its glazes, which are black, amber-brown, chocolate and yellowish grey, generally variegated and streaked, two or more glazes being superposed on the same piece. A crackled yellow glaze was used in combination with others as early as the time of the second Toshiro (1250–1300), but it does not seem to have been used alone before the fifteenth century. From the seventeenth century onwards this yellow Seto (Ki-seto) ware was largely produced. The Kato family continue to make their wares in modern times.

Shino-Yaki, first made by Shino Ienobu about 1480, is a coarse ware with thick crackled white or grey glaze, sometimes roughly painted in dark brown.



GEN (for Gempin).

Gempin-Yaki, made by a Chinese refugee who settled at Nogoya in 1659, is either an unglazed pottery with impressed or incised ornament, or a greyish-white glazed ware with rough painting in impure blue.

Oribe-Yaki is a name given to all the wares made at Narumi, where a factory was started by Furuta Oribe (1573–92). The manufacture continues to this day. The ware is usually coated with glazes of sugary white, buff, sage green, and salmon-pink colour, singly or in combination. It is also sketchily painted in dark brown.



Fuke.

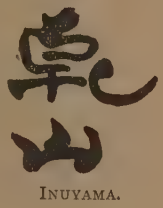
Ofuke or Mifukai-Yaki was made at Akazu first in the seventeenth century, but the potters were soon moved to Nagoya. The ware is noted for its "vitreous, semi-translucid Owari glaze, over which are run broad bands of brown ochre, splashed with a glaze like Avanturine lacquer, and between them streaks of green and violet." The mark "fuke" found in Ofuke ware, is given by Morse.

SHUNTAI-YAKI is another Akazu ware dating from the seventeenth century. It has usually splashed glazes, grey crackle streaked with blue, showing tinges of violet and buff.



SHUNTAI.

INUYAMA-YAKI was first made at Inaki in 1752, but the factory was moved in 1810 to Maruyama. It is a grey stoneware, with colourless or grey translucent glaze, painted in red-brown slip, russet red and green enamels, with black lines and white slips. The mark *Inuyama* has the same characters as *Kenzan*.



INUYAMA.

TOYOSUKE-YAKI, made by Toyosuke at the Horaku factory in Nagoya about 1820. It is a fayence with crackled greenish grey glaze, the vessels usually painted inside in black with splashes of green, and lacquered outside with black lacquer, decorated with gold, silver, or red designs. Marks Horaku and Toyosuke.

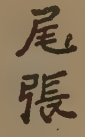


HORAKU.



TOYOSUKE.

OWARI (second only to Hizen) is the province where the most important manufactories of porcelain are carried on; one of the principal maufactories being probably at Okasaki, noted for its fine white porcelain.



OWARI.

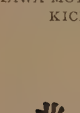
Hepburn says, "At Sedo, a town in Owari, much porcelain is made. *Sedo-mono* signifies crockery generally, being derived from *Sedo*, the name of the place, and *mono*, articles or things." It was noted for its fine blue and white porcelain (*Sometsuke*). Large and massive porcelain greenhouse pots and vases for exotic trees and plants are made in Owari, with fine cobalt blue deep borders and flowers, which being under the glaze, is impervious to the effects of the atmosphere.

Eggshell porcelain is produced in great perfection at OKASAKI in this province, as well as the exquisite vases and plateaux with *cloisonné* enamel ornamentation on the porcelain body, some in coloured lacs, others in pastes like enamelled metal.

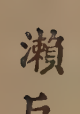


KAWA-MOTO MASU-KICHI.

In 1801 a potter named Kato-Tamikichi went to Arita in Hizen to study porcelain-making, and returned after five years to Seto in Owari, where he succeeded in making *Sometsuke*, or porcelain decorated in blue under the glaze, which has kept on improving up to the present day. The best makers at the present day are Kawamoto-Hansuke and Masu-kichi, the latter especially in producing large pieces in plates and table-tops from five to ten feet in diameter, and lofty vases. *Jap. Hist. Coll.*, 169–174.



SETO-YAKI. *Ki-to-ken Hoku-han-sei.* "Made by Hokuhan at the Kito (Curious Pottery) House." On a blue and white porcelain dish, with river scene and gentleman and lady in a boat, with verses above and inside. Franks Collection.



SETO-YAKI. Reading, *Dai Nipon Seto sei*, "Made at Seto in Great Japan." On a porcelain bowl covered externally with *cloisonné* enamel; on the inside is a landscape painted in blue and gold and coloured pendants, the outside consists of three medallions, one of which represents the famous volcanic mountain Fusi-yama and diapers on turquoise ground. Franks Collection.



NAGOYA-YAKI. The Shippo Kuwaisha of Nagoya in Owari is a company which made porcelain coated with *cloisonné* enamel. In the Philadelphia Exhibition of 1876 it was commended for some ingenious designs.

In some of this Nagoya work silver cloisons are also employed, and inlaid portions of the same metal. One vase, ornamented with marine animals, as the octopus, prawn, &c., is mentioned as a most remarkable specimen of skill in carrying out a difficult design in this not very tractable material by the Shippo Kuwaisha. Hansuke of Seto at Philadelphia Exhibition, 1876, was commended for his decorative porcelain, for good potting and delicate decoration.

SHIPPO KUWAISHA.



SETO-YAKI. *Dai Nipon Hansuke sei.* "Made by Hansuke of Great Japan." On a pair of porcelain cups coated with *cloisonné* enamel in medallions and diapers on a lilac ground. A.D. 1876. Franks Collection.

TOTOMI.

SHIDORO-YAKI. This ware was first made about 1644–47 in a village called Shidoro-mura, in the province of Totomi, where the manufacture of tea-materials, &c., is still continued.

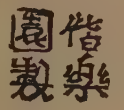


SHIDORO.

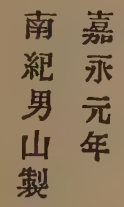
SHIDORO-YAKI. In the Japanese Historical Collection is a koro or brazier of red ware, glazed, in form of an elephant, made at Shidoro-mura, in the province of Totomi, A.D. 1760. *Jap. Hist. Coll.*, 210.

KII OR KISHIU.

KISHIU-YAKI. This factory is situated at Waka-yama, province of Kii, and is stated to have been founded 200 years ago. Since the before-named Eiraku-Zengoro went there by order of the Prince of Kii for the purpose of promoting the art, great progress has taken place. In the Japanese Historical Collection is a porcelain vase, 15½ inches high, with impressed ornament, the interspaces coloured purple, the whole covered with a crackled glaze; a specimen of "Kishiu" ware, made at Waka-yama, in this province, A.D. about 1830: it bears this mark, *Kai-raku yen-sei*, "Made at the Kairaku (Mingled Enjoyment) House." The mark stamped. *Jap. Hist. Coll.*, 289.



KISHIU-YAKI. *Ka-yei guan nen nan-ki Otoko-yama sei.* "Made at Otoko-yama in Southern Kii, in the first year of Ka-yei," corresponding with A.D. 1848. On Japanese porcelain, with designs outlined in relief, slightly crackled, dark violet ground and floral pattern. It is called "Kishiu" ware. Franks Collection.

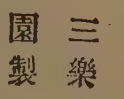


SANRAKUYEN-YAKI. A dish with a cover, resembling Kishiu porcelain, of flattened spherical form, with moulded flower ornament, one of the forms of Jiu ("Long life"), glazed turquoise and purple. A specimen of *San-raku-yen* ("Three enjoyments") ware of the nineteenth century. *Jap. Hist. Coll.*, 586. This ware was made in a private kiln at Tokio.



JIU.

San raku yen sei = Made at San-raku (Three enjoyments) garden. On a porcelain fruit-dish covered with purple glaze with spots of turquoise. Franks Coll.

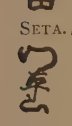


OMI.

Shigaraki-Yaki, made at the village of Nagano-mura. The earliest productions, dating perhaps from the thirteenth century, are rough pottery now called Ko-Shigaraki. In the sixteenth century the renowned tea-drinker Sho-o interested himself in the factory, and popularised the tea ware, which had a hard greyish buff body with red brown smear, and a little grey-green glaze. This is called Sho-o Shigaraki, and some of its varieties are streaked with black or spotted with white, or rough with embedded quartz. Other celebrated *cha-jin* (tea-drinkers) gave their names to other kinds of Shigaraki ware, *e.g.* Senno Rikui (end of sixteenth century), who favoured a greyish crackled ware resembling old Corean; and Soton, who favoured a white ware with crackled buff glaze, about 1630.



Seta.



Mompeizan.

Zeze-Yaki, made at Zeze, near Lake Biwa, from the seventeenth century. There are two kinds: (1) *Oe-yaki*, resembling the Seta and Takatori wares, with golden brown, russet and purplish glazes, and (2) *Seta-yaki*, made first in the seventeenth century, and revived in 1801 by Ikeda Mompei. It has splashed glazes with red, green, buff, and blue tints. The second Mompei made also a fayence like that of Awata. Marks, Mompei and Mompeizan.

Other modern Zeze wares imitate Kochi-yaki and Kyomizu wares.



Bairin. Mark of Bairin at Beppo, about 1800. (Morse.)

IGA.

Iga-Yaki was made at Marubashira, and dates back to the fourteenth century, when it was of the Seto type; but the later productions of the factories are scarcely distinguishable from the neighbouring Shigaraki wares.

MUSASHI (Province).

Tokio (Yedo) is on the east coast of Nippon, and Yokohama, its shipping port, is about sixteen miles distant. Yedo was formerly the residence of the Shogun, or, as he was subsequently called, the Tycoon, the temporal Emperor of Japan; but since the revolution and downfall of the Tycoon it has become the seat of Government and residence of the Mikado, and it may therefore now be called the capital of Japan. Tokio is a suburb of Yedo, where the principal commerce is carried on, and is a great mart for all Japanese produce. The collection of Japanese art at the Alexandra Palace was selected and consigned to England from a large depôt called

Kiriu-Kosho Kuwaisha, "The First Japanese Manufactory and Trading Company at Tokio," and there is now established a school of art styled "The Association of Painters of Porcelain at Tokio." We see by the invoice that a great portion of the pottery, porcelain, and other wares from the manufacturing districts were sent there to be decorated.

The shops at Yokohama, being so much frequented by foreigners, are plentifully stored with all sorts of porcelain, lacquer-work, enamels, bronzes, embroideries, &c., at moderate prices, and are eagerly purchased by those who cannot detect the difference between the showy, coarse work and the fine, highly finished rarities. These inferior articles are exposed on the lower floor, and can be reproduced in any quantity to meet the demand. The choicest are kept in the upper rooms in lac and inlaid cabinets. The oldest examples are, as a rule, much superior in point of excellence; they are highly prized, and even sought for by the wealthy natives themselves. The prices asked for them would frighten any but an experienced collector; they are not in common demand, and cannot be multiplied. Lately many fine examples, which had remained as heirlooms in the possession of the Daimios, have been sent to the shops at Yokohama for sale.

Shiba-Yaki. A factory near Tokio produces the elegant eggshell cups decorated in gold and colours, sometimes enveloped in minute wicker-work, which are known as *Shiba-yaki*. A set of Saki cups, in the Franks Collection, of eggshell porcelain, painted and gilt, with busts of Japanese ladies, has on each the artist's signature, *Shogetsu-ro-jin*, "The Old Man Shogetsu," and a seal signifying "seventy-two years old," of Shiba ware, made at Tokio, No. 1118.

Another eggshell set, with landscapes, artist's name, *Getsu-ho*, and three others with the name *Shun-zan*.

Imado-Yaki. In the northern part of Tokio, called Imado-machi, are numerous kilns for making an inferior pottery for domestic vessels, tiles, &c. A mottled ware of black and white clay and a kind of fayence with a glaze like the Raku ware, was made here a few years ago.

No. 259 is a brazier of black glazed earthenware, the bottom engraved with a seal, carried by a red silk sling; made at Imado in the northern district of Tokio, 1840. *Jap. Hist. Coll.*



KENYA.

Raku-Yaki. In the Middle Ages a lacquerer in Kioto named Haritsu made a splendid lacquer encrusted with flowers and insects in a Raku ware, made by himself. This form of decoration was followed by a native of Kioto named Miura-Kenya, who went to Tokio about twenty years since, and still retains the Raku factory in Asakusa in the north of Tokio. A bowl of thick brown ware, partly covered with a rich green glaze, the rest of the surface filled with flowers, which have the appearance of being inlaid. His works are close imitations of Nature. The traditions of Haritsu have been followed by Benshi and Kenzan of Kioto. *Jap. Hist. Coll.*, 251.

Raku-Yaki. On the bank of the river Sumida-gawa in Tokio lives a

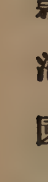
potter named Kozawa Benshi, who was much interested in making the Raku ware. In latter years he modelled figures in terra-cotta from designs in children's picture-books, with the help only of the spatula and knife, and resuscitated the art practised by Miura-Kenya, who is still living at a very advanced age. In the Philadelphia Exhibition of 1876 his terra-cottas were commended for great force of expression and singular skill in conveying the meaning of the groups of figures. A tray of red and black lacquer, inlaid with small earthenware shells and a young crab; made by Kozawa Benshi in Tokio, A.D. 1850. *Jap. Hist. Coll.*, 252.

Yedo Banko-Yaki was made by Numanami Gozaemon during his stay at Yedo about 1786 (see p. 402).

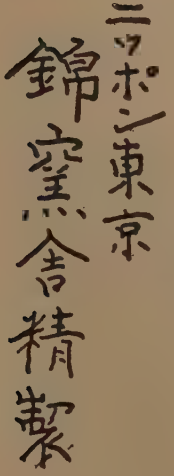
Ota-Yaki. The kiln at Ota, near Yokohama, was established after the opening of the harbour, by a merchant of Yokohama named Suzaki Yasubeye, for the purpose of imitating the Satsuma ware. He brought from Kiyomidsu a porcelain-maker named Kozan. The imitation was so successful as to materially reduce the value of the original Satsuma.



Makuzu-Yaki. *Ma-kuzu-yo Ko-zan-tzo* = Made by Kozan at the Makuzu kiln. Found on porcelain with details in relief in biscuit. One of the Kozan family from Makuzugahara, near Kioto, went to Ota, near Yokohama, A.D. 1875. Franks Collection. See also p. 399.



Tokio, Japan. *Ni-pon To-kio Hyo-chi-yen gua* = Painted at the Hyochi garden, Tokio, Japan. On a pair of flower vases of Arita porcelain made by Tsuji, and decorated at Tokio in 1875, in colours with gilding. *Jap. Hist. Coll.*, 367.



Tokio, Japan. *Ni-pon Tokio Kinshosha sei tsukuru* = Carefully made by the Kinsho Company at Tokio, Japan. On a porcelain vase painted in enamel colours, with gorgeous birds and flowers. Late nineteenth century. British Museum.

MINO.

MINO-YAKI. This ware was made at several villages in the province of Mino, especially at Tajimimura. During the seventeenth century the Emperor encouraged the manufacture; it was confined to earthenware until 1810, since which time the real porcelain, called *Shin-sei*, "new thing," was made. There are still 110 kilns making porcelain decorated with cobalt under the glaze. Eggshell porcelain has been made at the Ichi-no-kura factory since 1830.

日本美濃國
加藤五輔製

MINO-YAKI. A pair of porcelain flower vases with reticulated ornament painted in blue, with handles in form of fishes, made by Kato Gosuke of Tajimimura, in this province, A.D. 1875, are in the *Jap. Hist. Coll.*, 184. Mark, *Ni-pon Mino Kuni Ka-to Go-suke sei* = Made by Kato Gosoke in the province of Mino, Japan.

陶玉園製

MINO-YAKI. *To giyoku yen sei* = Made in the Togi-yoku (jade pottery) garden. On a pair of covered tea bowls of blue and white porcelain. Late nineteenth century. Franks Collection.

ECHIZEN.

MI-KUNI-YAKI. "Three Kingdoms," the name of a place in the province of Echizen. This mark is on an oblong stand, containing a small pot of grey stoneware; the upper part is covered with a deep green glaze, red border, the sides pierced and edges gilt. Marked in red. Franks Collection.

三国

MI-KUNI.

KAGA.

The materials for making porcelain were discovered in the hills near the village of Kutani-mura about 1650, but the manufacture was not carried to success until the return of Goto Saijiro in 1664 from Arita, whither he had been sent to learn the secrets of the Hizen potters. Three distinct types of porcelain were made in the province of Kaga:—

(1) *Ao Kutani*, so called from the predominance of a green (*ao*) enamel, which was associated with yellow, purple and soft "Prussian" blue. These enamels were translucent like the Chinese *famille verte* colours, and were either applied in broad washes over designs outlined in black on the biscuit, or were simply used for painting diapers, scrolls or floral designs on the biscuit or over a white glaze.

(2) *Arita Kutani*, decorated in the Arita style with enamels, silver and gold, and a limited use of underglaze blue.

(3) *Ko Kutani*, or old Kutani, in which a soft Indian red predominated, though usually broken by medallions of enamelled decoration.

The typical Kutani colour is a soft, opaque and subdued red, sometimes verging on russet brown. The ware itself varied widely, from stoneware through semi-porcelain to fine porcelain, and the glaze was usually dull and lustreless, sometimes crackled in parts.

About 1750 the Kutani factories ceased their activity, but in 1779 a revival took place in the Nomi district under Honda Teikichi, a native of Hizen. His kiln was near Wakasugi, and he favoured the Arita style of decoration. He died in 1822, but other potters continued the work in the district, and we hear of kilns erected at Tsuchi-yama, Wake-mura, Yamata-mura, Rendaiji, Motoe and other villages between 1820–60.

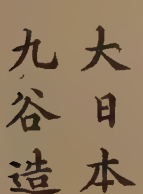
Meanwhile another revival took place at Kutani in 1809, under Yoshida Danemon, who moved after two years to Yamashiro-mura. The Ao Kutani methods were followed until 1840, when Iida Hachiroemon made a speciality of gold designs on a red ground (the *Akaji kinga* style), which became the typical Kaga style. In 1858 Zengoro Wazen, son of the celebrated Eiraku, came to Kutani, and worked there for six years. From 1863–69 a severe depression almost crushed out the industry, but it has recently taken a new lease of life, and *Akaji-kinga* and *Ao Kutani* methods are freely used.



KUTANI.

Up to 1850 practically the only marks used on Kaga wares were the name of Kutani or the word *fuku* (happiness); since that date the names of potters and the full mark *Dai Nippon Kutani tsukuru* (=Made at Kutani in Great Japan) have been placed on the wares.

The Kaga ware made by Hachiroemon and his pupils (and called Hachiroe) is a soft creamy ware with crackled glaze. Arita porcelain has been sometimes sent to the Kaga factories to be decorated.



KAGA-YAKI. *Dai Ni-pon Ku-tani tsukuru*=Made at Kutani in Great Japan. On a porcelain cup painted in black and red, with gilding: a water-lily inside. Franks Collection.



KAGA-YAKI. *Tozan no in*=Seal of Tozan. On a pair of flower vases with wide mouths and ring handles: porcelain painted in red with gilding, made by Kichizô Uchiumi at Kutani, and bearing the seal in the margin in red on the bottom: made in 1875. *Jap. Hist. Coll.*, 314.

Ohi-machi-Yaki. Pottery of the Raku type was made at Ohi-machi, near Kanazawa, on the boundary of Kaga. The factory was founded in 1666 by Haji Chozaemon, and the typical ware is a soft buff pottery with amber-brown and greyish green glazes.

Another Raku ware, but of white tone and often enamelled, was made at Eda-machi, Kanazawa, in 1827 by one Gembei and his successors.

Ohi-Yaki. A coarse brown glazed earthenware is made in this province, called "Raku" ware, at Ohi-machi. Specimens of A.D. 1790 and 1820 are in the *Jap. Hist. Coll.*, 249, 250.



OHI.

TAMBA.

The Tamba ware made at Onohara in the seventeenth century, and afterwards at Tachikui, is chiefly tea ware for the tea ceremonies, and is coated with glazes of the old Seto type.

In the nineteenth century a light grey ware with *pâte sur pâte* and enamelled decoration was made at Sasayama. The potter Naosaku (about 1840) placed his mark on this kind of ware.



NAOSAKU.

IZUMO.

The factory at Rakuzan was founded by Gombei (about 1676–1720), who made tea ware in the Hagi, and sometimes in the Seto style.



RAKU-ZAN.

The Fujina factory, established by Funaki Yajibei in 1764 and patronised by Prince Fumai, produced a variety of earthenwares with Seto glazes, spangled glaze like "avanturine" lacquer, soft yellow glaze decorated in red, green and gold, and a greyish fayence with elaborate ornament in enamel colour. The Fujina factories closed about 1868, but were reopened in 1875 by Jakuzan.

Unyei. Stamped on a pair of pricket candlesticks of grey ware with pale celadon green glaze. Fujina ware about 1830. *Jap. Hist. Coll.*, 225.



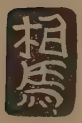
IWAMI.

Soma-Yaki. A factory was started in 1655 at Naka-mura by Toshiro, a retainer of the Prince of Soma. A grey stoneware was made either unglazed or speckled with brown under a translucent colourless glaze. The principal ornament on the Soma wares is a prancing, tethered horse,

painted in brown or blue or in white slip. This is the crest of Soma, and the original design for the pottery is said to have been drawn by Kano Naonobu. Other Soma wares have splashes of *flambé* glaze, *e.g.* red streaked with bluish grey, brown, purple and green: grey surface with brown marbling (*Mokume* ware): granulated glaze with surface like shark-skin (*Same-yaki*). The sides of the tea bowls are almost always deeply indented.



SOMA-YAKI. This badge of the Prince of Soma is found in relief on many pieces of Soma ware, accompanied by the stamp of Soma, given below, on pieces decorated with horses, &c.



SOMA-YAKI. A square basket, with a horse prancing in the centre tied to a stake, in relief, outlined in a brown, open-work border. Mark *Soma*. Victoria and Albert Museum, presented by Sir A. W. Franks.



SOMA-YAKI. Yen-Zan, a maker's name, stamped on cup of Soma ware. Franks Collection.



SOMA-YAKI. Kane-Shige, a maker's name, stamped on cups of this ware, accompanying the Soma mark. Franks Collection.

HARIMA.



MAIKO.

MAIKO-YAKI—made in the Akashi district—is a grey stoneware with brown specks and translucent glaze, strongly resembling Soma ware. The factory was started by Mikuni Kyuhachi in 1820.



AKASHI.

TOZAN-YAKI. A porcelain made at Himeji with clay found on Mount Tozan in the nineteenth century. It was chiefly of the blue and white variety, though a celadon glaze was also used. The manufacture has ceased to be of interest since 1868.



TOZAN-YAKI. A specimen of "Tozan" porcelain made at Himeji, painted in blue with landscapes and ornamental details. Marked underneath *Himeji sei* (Made at Himeji). A.D. 1820. Franks Collection.

Tozan-Yaki. A pair of porcelain vases of "Tozan" ware, painted with flowers in blue, with a blue mark underneath. *Jap. Hist. Coll.*, 366. Sir A. W. Franks has a porcelain bottle of pale green celadon glaze with two fish handles, inscribed "Made at Himeji."


TOZAN.

BIZEN.

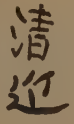
Kilns were erected in the neighbourhood of Imbe as early as the end of the fourteenth century, and a rough reddish-brown stoneware was made, with little or no glaze, the surface often rough with blisters and inequalities. About 1583, after a visit from the Taiko, great activity prevailed, and vessels were made for the tea ceremonies. From this time the Bizen potters have been celebrated for their finely modelled wares, and especially for figures and statuettes. The early wares are called *Ko Bizen*, and a general term for Bizen pottery is *Imbe Yaki*. The characteristic Bizen ware is a reddish-brown stoneware, with a thin skin of lustrous translucent glaze which shows a greyish tint where it has run thick, and is sometimes splashed or spotted with an opaque greenish grey. The finest period for Bizen figures was in the eighteenth century, but the potters still preserve their skill in modelling. Two rare classes of Bizen are *Ao Bizen*, which has a slatey blue tint, and the *Shira Bizen*, which is almost white and is sometimes decorated with red and gold.

Among the Bizen marks are crescents representing the new and the waning moon, and a cherry blossom, besides a variety of strokes or dashes which were used as kiln marks. These kiln marks were used in other districts as well to distinguish the wares of individual potters when they made use of public kilns.

Dai Ni-pon Im-be to = Imbe pottery of Great Japan. On a square bottle of dark-red stoneware with incised diaper ornament, nineteenth century. British Museum.



Kiyo-chika. On a brown stoneware ornament formed of a group of Chinese lions (Kara-shishi), in the British Museum. Nineteenth century.



Yoshida tsukuru = Made by Yoshida. On a cake box of chocolate-brown stoneware, with incised branches of pine, bamboo and plum. Bizen ware about 1840. *Jap. Hist. Coll.*, 195.





K'wa-bo. Stamped on a brown stoneware group of the gods Hotei and Daikoku in the Franks Collection. Eighteenth century.

NAGATO.

Hagi-Yaki was first made at Matsumoto in the sixteenth century by a Corean named Rikei, who took the name of Koraizaemon. The ware was in Corean style, and had a greyish crackled glaze with salmon clouding. The foot rim usually had a triangular nick.

In the seventeenth century a factory was opened at Matsumoto by a potter named Kinsetsu, who made Raku ware in addition to the old Hagi types, pale green and lavender glazes, variegated greyish or cream-white glazes, and painted ware. The thick, streaky lavender glazes often resemble very closely the Chinese Yuan wares.



Toyo-ura-yama.

Toyo-ura-Yaki. Founded about 1720 for the manufacture of terra-cotta ash-bowls for tea ceremonies. The kiln is situated at the foot of a hill called Toyo-ura-yama in the province of Nagato. No. 236 is a specimen made in 1846. The Japanese Historical Collection contains a terra-cotta ash-bowl, mottled black, incurved rim, of A.D. 1846, made at Toyo-ura. A pot and cover of porcelain, crackled inside, outside of dark green lacquer, with decorations of a dragon, fishes, and phœnixes in gold, made at Toyo-ura, is in the Franks Collection.

AWAJI.

The factory at Igano Mura in the island of Awaji was started by Kashiu Mimpei about 1830. After some years of experiment he succeeded in making a fine ware with coloured glazes—yellow, green, &c.—after the style of the Chinese Kochi-Yaki. Mimpei had studied at Kioto, and in 1834 he persuaded Ogata Shuhei to come from that city and help him. In 1838 he made a greyish white glaze, and in the next year a lustrous black. He also made fine tortoiseshell (*bekko-de*) and tiger-skin glazes.

In 1862 Mimpei retired, and the work was carried on by his son, assisted by his nephew Sampei. Another factory was opened at Samoto. Awaji ware has a hard white body, varying from stoneware to porcelain. The glazes are peculiarly smooth and wax-like. Fayence of the Awata type was also made there with crackled glaze and enamelled decoration.



Mimpei.

No. 284 (Japanese Historical Collection) is a flower-vase of yellow glazed porcelain, representing a green bamboo stem, made by Kashiu Mimpei, A.D. 1830. Height 12 inches. No. 286, a cup by Mimpei, of yellow glazed porcelain, partly facetted, bears the Ch'êng Hua mark, made in 1830. *Jap. Hist. Coll.*

日本淡路三集賀平

Sampei-Yaki. Porcelain tea-service, painted in enamel colours with flowers and fruit. On the bottom in gold the maker's name, Kashiu Sampei, in the island of Awaji, A.D. 1875; reading, "*Ni-pon Awaji Ka-shiu Sampei.*" *Jap. Hist. Coll.*, 288.

CHIKUZEN.

Potteries existed in this province in the ninth century, but their importance dates from the sixteenth century, when two Coreans, Shinkuro and Hachizo, were settled there and worked in Corean style. In the seventeenth century multiple glazes in the Seto fashion were introduced, and became the feature of the ware which is known as *Takatori-yaki.* The factory appears to have been moved frequently in search of supplies of clay, but it seems to have been fixed in 1708 at Sobara Mura.

The Takatori glazes include coffee-brown, chocolate-brown, tea-dust green, rich purplish black, bluish grey *flambé*, and translucent brown and green.

Takatoriyo = Takatori pottery (Morse.)



Taka for Takatori.



HIGO.

Yatsushiro-Yaki was first made by a Corean who had previously worked at Agano, in Buzen, taking the name of Agano Kizo. About 1630 he was moved to the neighbourhood of Yatsushiro, and set up his kiln at Koda, or, according to others, at Shirno Toyohara. His wares are of two distinct kinds, one with mahogany-coloured and splashed glazes of the Seto type, and the other (the typical Yatsushiro ware) a grey stoneware with ornament inlaid in white, and sometimes black, in Corean style. Other factories were opened, and the work has been continued to modern times, most of the beautiful vases and bowls with delicate inlaid patterns in a soft grey ground being nineteenth century work.

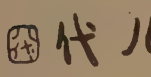
The Corean inlaid patterns imitated on Yatsushiro ware include (1) the stork and cloud pattern (*un-kaku-de*); (2) streaky white ornament showing the marks of the brush (*hakime*); and (3) a pattern of "cord marks" called *Mishima* style from its resemblance to the lines of closely written characters on the celebrated "Mishima Almanack."



YATSU-SHIRO-YAKI. In the Japanese Collection, No. 304, is a vase of grey porcelain with crackled glaze, incised with water-plants and a band of fret pattern filled in with white; on the bottom is this stamp in the Katakana character. "Yatsu-Shiro" ware, A.D. 1800, in the province of Higo.

YATSU-SHIRO-YAKI. A jar of grey-coloured porcelain, with an incised pattern of closely arranged parallel lines filled in with white; Yatsu-Shiro ware, in the province of Higo, A.D. 1720. Height 16 inches. *Jap. Hist. Coll.*, 302.

MISHIMA-YAKI. A brownish glazed earthenware bottle marked with white lines; a specimen of Mishima ware. *Jap. Hist. Coll.*, 591.



Yatsu-shiro, in two forms (Morse.)



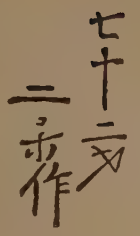
Ya = Yatsushiro.



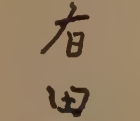
Gen.

HIZEN (ISLAND OF KIUSHIU).

KARATSU-YAKI. The first factories at Karatsu date back to the eleventh century. They are said to have been founded by Koreans, and their productions, Corean in style, are known as *Oku-gorai*. The work was continued by native potters, and in the thirteenth century a rough ware was made in the Seto style, and known as Seto Karatsu or Ko-Karatsu. At the end of the sixteenth century a further importation of Corean potters took place, and a ware known as Chosen-Karatsu was made, a hard dark ware, with mahogany glaze and passages of dark cream colour. In the middle of the seventeenth century splashed or *flambé* glazes were used, chiefly mahogany brown, with streaks of bluish white, or clouds of blue and green. Another class of ware, grey or greyish brown, was painted with archaic designs in reddish brown or black under the glaze, and known as *e-gorai* or "painted Corean." In the eighteenth century inlaid ornament like that of Yatsushiro was used, and granular glazes in white or grey. Most of the ware seems to have been archaic in style, and suited for the tea ceremonies; but in recent years skilful figures were made by Nakazato Keizo, who ceased work in 1895.



Shichi ju ni sai Ni-raku saku. Made by Niraku at the age of seventy-two. Mark scratched underneath a water jar of pale reddish-brown stoneware, with pale brown glaze, mottled with deep brown and green; incised ornament, filled with white slip. Karatsu ware, about 1800. *Jap. Hist. Coll.*, 168.



ARITA.

ARITA-YAKI. The province of Hizen is chiefly celebrated for porcelain factories located in the neighbourhood of Arita. It has already been mentioned that the first porcelain made in Japan was manufactured by Gorodayu-go-Shonsui with Chinese materials, but that the native materials were first discovered in Hizen, on Izumi-yama, by a Corean named Risampei in the first decade of the seventeenth century. This marks the true beginning of Japanese porcelain. It has also been mentioned how Kakiemon, an Arita potter, developed, if he did not introduce, the use of enamel colours for decorating the surface, having learnt his secrets from a Chinaman.

KAKIEMON WARE. The porcelain associated with the name of Kakiemon is the most beautiful enamelled porcelain made in Japan. It has at its best fine milk-white body and glaze, and is delicately painted in brilliant translucent enamels, a bright blue, turquoise green, soft red of orange tint, and pale primrose yellow. The designs are simple and restrained, but disposed with perfect grace—a single spray of some flowery plant, a blossoming prunus bough and a tiger, a boy or a brace of quails beside a banded hedge, a pheasant on a rock, or a few single blossoms, passages of red diaper or borders of broken flowers—leaving ample play to the fine white surface of the ware. This is the "fine old Japan" which served as a model for Meissen, Mennecy, Chelsea, Bow, Worcester, and numerous other European porcelain factories in the eighteenth century.

It is impossible that all the Kakiemon ware can have passed through the hands of one individual potter. The name is doubtless used to cover all the porcelains decorated in a style which he popularised. Indeed the quality of the Kakiemon wares varies widely, and at times the glaze is greyish, coarse, and partially crackled.

IMARI-YAKI. Another class of "Old Japan" is known from the seaport of Imari, its place of export. It was, however, made inland in the Arita district, though it must have been chiefly destined for export to Europe, the designs being unsuited to Japanese taste. Imari ware, freely imported by the Dutch in the seventeenth century, was a strong, coarse porcelain with greyish bubbly glaze, heavily decorated in a dark impure underglaze blue, combined with overglaze red and gold. Enamel colours were also used—green, manganese, yellow, and rarely black. The designs

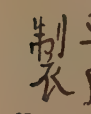
are crowded and roughly executed, but the general effect is often highly decorative. Baskets of flowers, irregular panels of landscapes or growing plants, and passage of diaper and bold flowering sprays are common motives. The forms of the ware—large dishes, plates, tea-cups and saucers, sets of covered vases and beakers—are clearly designed for Western trade.

In the eighteenth century a more Japanese style of decoration was adopted; the ware was purer, the painting more careful, and Japanese crests (particularly the chrysanthemum badge), delicate wistaria designs, phœnixes, and occasionally figures occur in the decoration. There was naturally Arita porcelain made solely for Japanese use, but this rarely found its way out of the country before the end of last century. It consisted chiefly of incense burners, sake-cup stands, covered bowls, tea bowls, and other native forms, of small size and simple decoration.

Other Arita wares besides the enamelled class consist of blue and white, celadon green, *ruri* (dark blue), lustrous brown, violet purple, embossed and pierced and sometimes engraved wares. About 1868, when the country was again opened to commerce with Europe, a quantity of heavily lacquered Arita ware was shipped from Nagasaki. It is often described as Nagasaki ware, and consists of large vases or bottles with bag-shaped or beaker-shaped mouths, such as are seen in the windows of tea-merchants' shops.

Okawaji or Nabeshima-Yaki. A kiln was opened in 1660 at Okawaji, a village eight miles from Arita, to make porcelain for the Prince of Nabeshima, who removed the best workmen from the neighbouring potteries of Hirose and Ichinoe. Towards the end of the eighteenth century the feudal patronage relaxed, and the ware degenerated. The early Nabeshima porcelain was not made for the market but for the prince's use. It was a fine white ware with lustrous glaze, and its decoration was either in delicate enamel colours in the Kakiemon style, in a soft light underglaze blue, or in the characteristic Nabeshima style, *i.e.* with naturalistic branches of blossoming cherry, maple leaves floating on water, and flowering sprays in underglaze blue with touches of enamel. A feature of the Nabeshima wares is a border of strokes like the teeth of a comb (called *Kushide* or comb pattern) on the exterior of the foot rim. A fine celadon was also made at Okawaji.

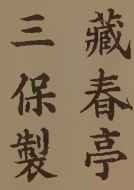
Mikawaji or Hirado-Yaki. The discovery of porcelain stone at Amakusa in 1712 led to the commencement of the manufacture at Mikawaji, but it was not till the factory was taken over in 1751 by Matsura, the Prince of Hirado, that porcelain was successfully made. Between this latter date and 1843 one of the finest Japanese porcelains was made at Mikawaji for the sole use of the Prince of Hirado. It is a milk white ware fine as pipe-clay, and with a pure glaze of velvety lustre. The decoration is usually in a beautiful pale, pure blue, and the designs are commonly landscapes, figures, trees, and flowers. A



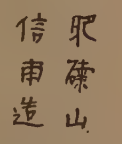
Hirado Sei (Made at Hirado).

favourite pattern consisted of boys playing under a pine tree, the number of the boys varying from seven to three, according to the quality of the ware. Besides this very beautiful moulded, carved, and pierced decorations were used, and good figures were modelled, either in pure white or with details picked out in coloured glazes—brown, blue, and black—in the biscuit. In the last part of the nineteenth century the Hirado potters have manufactured for the general market.

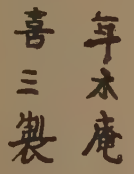
Potters' names do not appear on the private wares made for the Hizen princes, nor indeed on any of the Arita porcelains before the nineteenth century, but it is not unusual to find copies of Chinese *nien hao*, and marks of commendation or words of good omen in place of a mark.



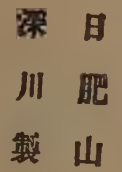
Zoshun-tei Sam-po sei = Made by Sampo at the Zoshun hall. On a pair of fish-shaped porcelain dishes, painted in underglaze blue, and enamels (chiefly red) with gilding. Arita; middle nineteenth century. Franks Coll.



Hicho-zan Shimpo tsukuru = Made by Hichozan Shimpo. In red on a covered bowl of Arita "egg-shell" porcelain painted in enamel colours with groups of flowers. Nineteenth century. British Museum.



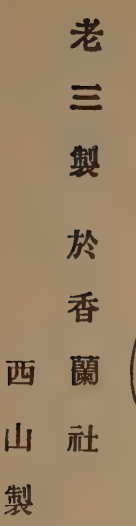
Nemboku an Kiso tsukuru = Made by Nembokuan Kiso. On beaker-shaped vase of late nineteenth century Arita porcelain, painted in underglaze blue and maroon. British Museum.



Nichi Hi-zen Fuka-gawa sei = Made by Fukagawa of Nichi Hizen. On a pair of flower vases of Okawaji porcelain with crackled celadon green glaze richly enamelled and gilt: date about 1875. *Jap. Hist. Coll.*, 355.



Hi-zen Tsuji sei = Made by Tsuji in Hizen. On a coffee pot of fine porcelain decorated in black, green and red, with gilding, about 1875. *Jap. Hist. Coll.*, 344.



Fuka-mi sei = Made by Fukami. On a pair of flower vases of Arita porcelain, with ornament in low relief and a pale yellow ground: made in 1875 by Suminosoke Fukami. *Jap. Hist. Coll.*, 343.



Mikawaji-Yaki. These marks are on a porcelain vase decorated with enamel colours and gold; on one side an unglazed panel with a lion in relief; on the bottom are the marks in the margin impressed in the circle incuse: the other marks are painted red. Made at Mikawaji, in the province of Hizen, A.D. 1875. The circular inscription commences from the lowest point towards the left: *Dai Nipon Mikawaji-sei*, "Made at Mikawaji in Great Japan." *Jap. Hist. Coll.*, 361.

MARKS OF COMMENDATION, &c., FOUND CHIEFLY ON EARLY PORCELAIN.



Ho = Precious. In gold on a blue ground beneath a porcelain saucer dish painted in colours with gilding, with four radiating medallions with baskets of flowers in a deep blue ground. Arita, about 1700. Franks Coll.



Ho tei no takaru = A gem among precious vessels (in Chinese, *Pao ting chih chên*). On an octagonal porcelain bowl painted in blue with touches of colour and gilding: landscapes inside and eight views outside. Arita, eighteenth century. Franks Coll.



Ka = happiness. On a porcelain saucer painted in blue with foreign figures in a landscape. Arita, eighteenth century. Franks Coll.



Kin = gold. On a pair of porcelain basins painted in colours with a peach bough, and eight compartments with floral designs. Arita, early eighteenth century. Franks Coll.

Fuku = happiness. On a pair of shallow porcelain bowls painted in colours with gilding, with medallions of plants in a red ground. Arita, about 1700. Franks Coll.



KUTANI-YAKI. A deep dish of Kutani porcelain, 16½ in. diameter, is in the Japanese Historical Collection, No. 309, the centre painted with firs and bamboos in green and purple on a yellow ground; the hollow with trellis and wave ornament in the same colours, thick rich glaze; painted mark at the bottom, meaning *Fuku*, "Happiness," frequently found on this ware; the date ascribed to it is seventeenth century.



A flower in red on two porcelain plates, painted in colours with gilding with a vase, rockwork, flowers, and phœnixes. Arita, seventeenth century. Franks Collection.



Fu ki cho shun = Riches, honour, and enduring spring (Chinese *fu kuei ch'ang ch'un*). A common mark on early Arita and other porcelains.

富貴
長春

Tai min nen sei = Made in the Great Ming dynasty. On a saucer dish painted in colours with a landscape and two deer. Arita, seventeenth century. Franks Coll.

太明
年製

Sem-mio nen sei = Made in the period Semmio; perhaps a garbled form of the Chinese mark *Ta ming Hsüan Tê nien chih*. On blue and white porcelain of recent date in Mr. F. A. White's Collection and in the Franks Collection.

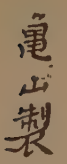
宣明
年製

Bun mei kai kua = Enlightenment and civilisation. On a bowl encrusted with cloisonné enamel. Seto about 1860. Franks Collection.

文明
開化

The fungus mark on Arita porcelain of the early eighteenth century, painted in underglaze blue, enamels and gilding. Imitated at Worcester. Franks Coll.





KAMEYAMA-YAKI. A factory opened in 1803 at Kameyama, in the neighbourhood of Nagasaki, made good porcelain with Amakusa materials. It was decorated in blue and white in the Chinese style, and some of it closely resembles Ming blue and white. The blue is dark with a tinge of mauve. The enterprise was abandoned in 1864; an attempt to revive it in 1872 resulted in failure. Mark, *Kameyama tsukuru* = made at Kameyama.

Other important porcelain factories existed at Wakayama, in Kishiu, where Zengoro Hozen, better known as Eiraku, worked from 1827–1844 (see p. 398). His wares are painted in enamels, or decorated with coloured glazes on the biscuit, and bear the marks *Kairakuyen*, *Kahin Shiriu* and *Eiraku*.



KOTO.

Similar wares were made at Otokoyama from 1847–1866 and marked *Nanki Otokoyama*, at Ota, and also at a private factory in Tokio which used the mark *San-rakuyen*. Fine blue and white enamelled porcelain was made near Hikone on the shore of the Lake Biwa, in the province of Omi. It is marked *Koto* (east of the lake).

Eggshell porcelain of wonderful tenuity has been made by the Japanese since about 1840. It was first made at the Hirado factories, and afterwards at Tokio (*Shiba-Yaki*), Seto and Mino.

Porcelain is also made in the province of Satsuma. An abortive attempt is recorded in the seventeenth century, but the manufacture was established at Tatsumonji in 1779. Another factory was started at Sarayama. Enamelled decoration was used till about 1868, since when only coarse blue and white has been made.

SATSUMA.

In 1596 Shimazu Yoshihiro, Prince of Satsuma, brought back from Corea a number of skilled potters whom he settled in his fief. They seem to have been divided into two principal groups, the one working at Chosa, where the prince had a castle, and the other in Sasshiu. The kilns were subsequently moved, but the Chosa group united at Tatsumonji in 1650, and the Sasshiu group moved to the Nawashiro district in 1603, and a little later founded a second kiln at Tadeno.

The early Satsuma wares include a great variety: in Corean taste, with reddish-brown body, translucent glaze, and inlaid "Mishima" ornament; grey granulated glazes like the *Same-Yaki* (shark-skin ware); *flambé* glaze with greenish-blue markings like Canton stoneware; "iron-rust" glaze with splashes of *flambé;* black glaze; black with gold specks; tea-green glaze over russet-brown; mixed glazes, green, grey and brown in Seto style, and "tortoiseshell" glaze.

Another kind has dark-brown archaic patterns painted under a translucent glaze on a stone-grey ware. This is known as *Sunkoroku*. But the most familiar and the most attractive Satsuma ware is a fine hard stoneware with crackled glaze, at first a greyish-white, and afterwards of a mellow ivory tint. This was first made in the Nawashiro district in the seventeenth century, and it seems to have been derived from the Chinese Ting class of pottery. Early attempts were made to decorate this ware with enamel colours, but it was not till the end of the eighteenth century that any quantity of it was successfully painted. The best period covers the first half of the nineteenth century when the finest ivory-white fayence with evenly crackled surface was sparingly decorated in Indian red, green, blue, purple, black, and yellow enamels with gilding and silvering. The ornaments were slight and beautifully executed. In more recent times the surface of the ware has been completely covered with minutely painted ornament. This is chiefly done at Tokio, and the work is intended for the Western markets. The modern ware is greyer and coarser. It should be added that a great quantity of Kioto fayence is passed off as Satsuma, and that a factory at Ota, Yokohama, was started to produce wholesale imitations of Satsuma ware.

日本 薩摩 中嶋製

Ni-pon Satsu-ma Naka-jima sei=Made by Nakajima of Satsuma in Japan. On a pair of flower-vases of crackled creamy fayence painted in colours with gilding, about 1875. *Jap. Hist. Coll.*, 296.

薩製

Satsu sei=Made in Satsu(ma). On Tachino ware about 1830 (Morse).



Hoju. On Satsuma ware about 1800 (Morse).

芳光

Hoko. On Satsuma ware about 1860 (Morse).

EUROPEAN PORCELAIN

PORCELAIN has this distinguishing characteristic: when held up to a strong light, it appears *translucent*, unlike pottery or fayence, which is *opaque*. The *pâte dure*, or true porcelain, is of the whiteness of milk, and feels to the touch of a hard and cold nature, and is somewhat heavier than soft paste; underneath the plates and other pieces, the rims or projecting rings upon which they rest, are left unpolished or without glaze.

The properties of porcelain may be thus defined:—

Hard.—The finest and most valuable have these essential and indispensable properties: the component earths are combined in such relative proportions that proper baking renders the mass translucent, fine, hard, dense, durable, and sonorous when struck with a hard body; a white colour, approaching the tint of milk; a grain fine and close; texture compact, intermediate between the closeness of glass and the obvious porosity of the best flint ware; fracture semi-vitreous, and will sustain without injury sudden alternations of high and low temperature; the presence of an alkaline component possessing the quality of a flux relative to the others, most economically brings all of them into a state approximating to fusion, and in the kinds varies the translucency, which foreigners try by every method to decrease, and the English manufacturers seek to increase, while preserving the fine close grain. The biscuit must be adapted to readily absorb water without injury. This is covered with a glaze, clear, white, transparent, indestructible by acids or alkalies or temperature, beautifully fine to the touch, smooth, and appearing soft like velvet, rather than lustrous or glossy like satin. When first applied to the ware the water readily permeates, and on the surface the thin coating of components quickly dries into a solid shell, uniformly thick in all parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggars.

The *pâte tendre* has the appearance of an unctuous white enamel like cream, it is also to the touch of a soft soapy nature; it is less dense, yet sonorous, translucent, granular, and a very fine porous fracture, harder and less brittle than glass, and will sustain considerable alternations of temperature. Not being able to sustain so great a degree of heat in the kiln, it is consequently softer than the other. As a rule, all painting

upon porcelain, or enamel painting and artistic work of every description in colours, as well as gilding, are executed *upon the glaze*, and *not* upon the biscuit. An exception, however, to this rule is the well-known *blue painted;* this and the *blue printed* are placed upon the biscuit *under the glaze.*

The *bleu du roi* (or, as it is termed in England, *Mazarin blue*) of Sèvres, Worcester, Derby, and some few Staffordshire china factories, is also under the glaze. The colour is PAINTED upon the biscuit ware, after which it is glazed and fired in the gloss-oven; it is afterwards painted in colours and gilt, and submitted to a further fire in the muffle kiln.

All ground colours (except the *bleu du roi*, and possibly one or two others) are upon the glaze, certainly on Staffordshire china and earthenware, many of the ground colours being too delicate to withstand the intense heat of the gloss-oven.

The method of *ground laying* is as follows *on glazed ware:* The artist lays even all the proper parts of the ware, with a pencil of suitable size, and a preparation of linseed oil, turpentine, and red lead, as a flux; he then with a lock of cotton or wool, applies the powder of the enamel colour, carefully adjusting the coating, so that all the parts may be equally covered; this is then baked or fired in what is called a *hard* kiln, the heat not being so intense as the gloss-oven, but much greater than required for gold and enamel colours; it is afterwards painted and receives another firing; this ground is therefore *laid*, and not *painted*, as in the *bleu du roi.*

It may be observed that Mr. Spode produced some specimens of *rose du Barry* on the biscuit with success, but great loss ensued, and it was discontinued.

Colours.—The best colours now used in the art have these components:—

REDS—Oxides of gold and iron.
PURPLES—Oxides of cobalt, chromium, tin, and calcium.
PINKS—Oxides of chromium, calcium, and tin.
BROWNS—Oxides of chromium, iron, and manganese.
BLUES—Oxides of cobalt and silica. *Mat blue*—Oxides of cobalt, lime, and zinc.
YELLOW AND ORANGE—Oxides of lead, silver, and antimony.
GREENS—*Yellow* or *emerald*—Oxides of chromium and silicon. *Blue* or *celeste*—Oxides of chromium, cobalt, silicon, and zinc. *Green edge*—Oxides of copper and chromium.
BLACK—Oxides of cobalt, nickel, manganese, iron, and chromium.[1]

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste or baked with the porcelain when at its greatest heat, usually in blue (*au grand feu*), it gives no guarantee for its genuineness: the mark was nearly always affixed before glazing. It is necessary, in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be

[1] Shaw's *Chemistry of Pottery.*

taken into consideration. First, above all, it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such descriptions of paste were made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated, the colours, the finish, the manner of decoration, and various other *indicia* must also be taken into account.

The reader will find a most valuable reference to representative specimens of Continental porcelain fabriques in the ten cases of some 500 specimens collected by the late Sir A. W. Franks, K.C.B., and bequeathed to the Bethnal Green Museum pending their accommodation later on in the British Museum. The specimens have been collected on account of their marks and monograms, and in the notices of the different ceramic factories given in the following pages, many of them will be found quoted. They comprise chiefly Italian, Spanish, German, French, and Dutch factories.

As regards public collections of specimens of English ceramics, that formed by Lady Charlotte Schreiber in the Victoria and Albert Museum, is frequently referred to in the notices of those fabriques. There is also a good collection of English porcelain in the British Museum, which is well arranged and labelled for public information.

The references to private collections have been corrected so far as it is possible to do so, and specimens which have passed from the ownerships referred to in the previous edition, have been in many cases traced to their present possessors.

Italy

FLORENCE

A PRIVATE manufactory of porcelain (*soft paste*) was established here as early as 1580, under the auspices of Francesco I. (de' Medici), Grand Duke of Tuscany. He established a laboratory, where experiments were made; the manufactory was in the Boboli Gardens. He has the glory of being the first maker of artificial porcelain in Europe whose productions are known to us; not, it is true, so hard as that of China,—that is to say, composed of *kaolin* and *petuntse*, but softer and translucid, which is one of the principal tests of porcelain. Vasari speaks of the translucid pottery of the Grand-Duke Francis; he tells us that he called to his assistance the celebrated Bernard Buontalenti, and that in a short time he made porclain vases as fine as the most ancient and the most perfect; he also relates that Alphonso II., Duke of Ferrara, profiting by the talents of Giulio d'Urbino, applied himself to this industry. M. Jacquemart[1] gives a receipt for making the porcelain of the Grand-Duke Francis, taken from a manuscript discovered in the Bibliotheca Magliabechiana, compiled by some person in the Duke's employ. The fabrication of this porcelain was abandoned after the death of its inventor. In the *Diarie de Carte* of the year 1613, at Florence, it is said that at a ball there, tickets were issued made of the *porcellana regia*, on one side of which were the arms of the Medici, and on the other a scimitar. It is called the Medici porcelain, some of the specimens having the arms of that family painted upon them. With the exception of the unknown production of an ancient potter at Venice, and what may have been made by the Duke of Ferrara, this was the first porcelain made in Europe, and is now very scarce, not more than about thirty-six pieces being known. The mark is painted in blue, and represents the Cathedral of Florence. The first we have here given is on the bottom of a large



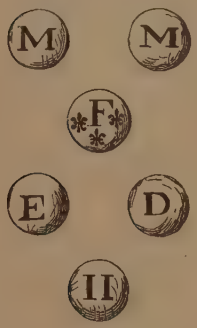
[1] *Histoire de la Porcelaine*, Paris, 1860.

bowl, painted with small blue flowers on white ground, of very compact potting, now in the Victoria and Albert Museum; the second mark is on a plate of the same fabrique, which, with an elegantly formed ewer of the same porcelain, was given to the British Museum by Mr. C. D. E. Fortnum. (*Ker. Gall.*, enlarged edition, figs. 184, 5, 6). The same mark is on a ewer in the Ashmolean Museum, Oxford (Fortnum Collection).



A charming little ewer of this fabrique, the body ovoid with scroll handles springing from the neck and meeting over the mouth, the spout in the form of an inverted lily, painted with floral sprays and arabesques in blue on white ground, 8 inches high and bearing the same mark, was sold at Christie's in July 1896 for the large price of £304, 10s., Messrs. Durlacher Bros. being the purchasers. It is now in the Collection bequeathed by Mr. George Salting to the Victoria and Albert Museum.

The discovery and identification of this porcelain is due to Dr. Foresi of Florence, further corroborated by MM. Piot and Jacquemart of Paris. Its history, with description and figures of all the then known pieces, is to be found in Baron J. C. Davillier's *Les Origines de la Porcelaine en Europe*, 4to, Paris, 1882.



Florence. The arms of the Medici family. On a vase in the Collection of M. Gustave de Rothschild, and other pieces; the six pellets, one bearing the three fleurs-de-lis, having initial letters which may be thus read—"*Franciscus Medici Magnus Etruriæ Dux Secundus.*"



Florence. A fine and interesting piece was in the Collection of the late Signor Alessandro Castellani; it is a shallow basin, in the centre of which is the figure of St. Mark, with the lion, painted in the usual blue pigment, and in a manner which stamps it as the work of a master's pencil. The monogram, composed of the letters G. P., is painted on the volume held beneath the lion's paw; and on the reverse of the basin is the usual mark of the Cathedral. It has been suggested that the monogram may be that of Rafaelle's great pupil, Giulio Pippi *detto* Romano; but, unfortunately for this hypothesis, Giulio Romano died in 1546, whereas the Medici Porcelain does not appear to have been perfected before 1580. (*Fortnum's Catalogue*, p. lxvii. of Introduction.) The figure of St. Mark is after a design by Geo. Penz.

LIST OF PIECES OF FLORENTINE PORCELAIN OF THE SIXTEENTH CENTURY.

1. Vase, with handle over the top, painted with arabesques, and in front the arms of the Medici.	*Baron Gustave de Rothschild.*
2. Large dish, painted with historical subject.	*The same.*
3. Another piece.	*The same.*
4. Another piece.	*Queen of Portugal.*
5. Another piece.	*The same.*
6. Large bowl painted in blue with flowers.	*Victoria and Albert Museum.*
7. Plate, in blue with flowers.	*The same.*
8. Oil and vinegar cruet.	*The same.*
9. Plateau, with arabesques.	*Sèvres Museum.*
10. Plate in the same style.	*The same.*
11. Large square bottle, with the arms of Spain.	*The same.*
12. The companion bottle, dated 1581.	*The same.*
13. Another piece (a fragment?).	*The same.*
14. Hunting-bottle, in Persian style.	*Baron Alphonse de Rothschild.*
15. Hunting-bottle, with rings.	*Baron C. Davillier.*
16. Small jug.	*M. Arondel.*
17. A flacon.	*The same.*
18. A large flacon of flattened circular form.	*Unknown.*
19. Basin, with St. Mark and the lion in the centre.	*M. A. Castellani.*
20. Plate with blue flowers.	*Right Hon. W. E. Gladstone.*
21. Plate with blue flowers.	*Mr. C. D. E. Fortnum.*
22. Plate with blue flowers.	*M. Floresi, Florence.*
23. Plate with blue flowers.	*The same.*
24. Bocaletto, Persian decoration.	*Baron de Monville.*
25. Another piece.	*Unknown.*
26. Small ewer, described on previous page.	

Dr. A. Foresi, of Florence, who claims the discovery of the documents in the Magliabecchi Library, and by whose research twelve of the pieces above described were brought to light and appropriated, has also become possessed of a trial piece, made, he thinks, in the time of Cosmo I. It is a porcelain hunting-bottle with Oriental decoration similar to No. 15, with mask loops for the cord to pass through; under the foot is written *Prova*, as in the margin. This piece he considers was also the Medici porcelain.



DOCCIA.

Doccia. This manufactory was founded in 1735 by the Marchese Carlo Ginori, contemporaneously with the Imperial Manufactory of Sèvres. At this early date he commenced making experiments at Doccia, a villa

of the family a short distance from Florence, in the vicinity of Sesto. The Marquis Charles, at his own expense, sent a ship to the East Indies to obtain samples of the materials used in the composition of Chinese porcelain, and in 1737 he secured the services of Carlo Wandhelien, a chemist, who became director of the works, and its first productions became articles of commerce. In 1757 Carlo Ginori died, and was succeeded by his son, the Senator Lorenzo, who enlarged the works, constructed more improved furnaces, increased the number of workmen, and gave it the architectural appearance it now presents: he was consequently enabled to produce statues, vases, and other objects of large dimensions. These improvements were continued and increased by his son and successor Carlo Leopoldo, who established a museum for models of the most celebrated sculptors, ancient and modern, and a school of design, which may be seen by the improved character of the borders and ornaments, as well as the high finish of the ware of this period. After his death, and during the minority of his eldest son, the direction of the manufactory was confided to the Marchese Pier Francesco Rinuccini, and afterwards to the Marchesa Marianna Ginori, the mother of a more recent owner of the fabrique, Lorenzo Ginori Lisci, the great-grandson of the founder. The early moulds of the Capo di Monte porcelain were transferred to Doccia when that manufactory was discontinued in 1821; the consequence is, that Europe is inundated at the present day with false examples of Capo di Monte porcelain, and which can be purchased to any extent at the Doccia fabrique; the mark being also imitated, tends to throw discredit on everything emanating from it.

It may be observed that in all those countries where similar manufactures were established, they were either of short duration, or were indebted for their prosperity to the patronage and royal munificence of the sovereigns in whose states they were situated, and afterwards became their property. Doccia, on the contrary, sustained itself by the exertions alone of the Ginori family, who first originated it; the sole encouragement it obtained from the Tuscan Government was the prerogative of being the only fabrique of the kind in the state, which prerogative ceased in 1812.

During the last thirty-five years or so the fabrication of the imitative Capo di Monte ware of the eighteenth century, in coloured *mezzo-relievo*, has been brought to great perfection, as well as the imitation of the maiolica of Xanto, and Maestro Giorgio, of the sixteenth century, by the invention and introduction of the metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded in the London Exhibition in 1851, as well as in that of Paris in 1855: he died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions, and successful imitations of the maiolica of the sixteenth century, of the Capo di Monte porcelain bas-reliefs, the reproduction of Luca della Robbia, and Chinese and Japanese porcelain.

The principal artists from 1770 to 1800 are given by Mr. Marryat:—

Rigaci, *miniatures.*
Antonio Valleresi, *flowers.*
Angiolo Fiaschi, *figures.*
Carlo Ristori, *landscapes.*
Gasparo Bruschi, *modeller.*
Giusep. Bruschi, *modeller.*
A. M. Fanciullacci, *chemist.*
Giov. Bat. Fanciullacci, *miniatures.*
Antonio Smeraldi, *figures and landscapes.*
Giov. Giusti, *flowers and landscapes.*
Giusep. Ettel, *modeller.*
Gaet. Lici, *modeller.*
Pietro Fanciullacci, *painter and chemist.*



Doccia. This mark, in red, is on a porcelain *écuelle*, the dish painted in the centre with a shield on a cross of the order of St. Stephen, quartered with the Ginori arms (three stars *argent* on a bend *or*), supported by an eagle on each side, and festoons of flowers; the borders are elaborately painted with flowers in a very effective manner; the cover has a floral monogram, composed of a large *M*, *G*, *L*, and a *C*, the last in blue, being probably that of the *Marchesa Marianna Ginori Lisci;* the *C* may be intended for her husband, *Carlo* Leopoldo Ginori. Formerly in the Collection of the Marchese d'Azeglio.



Doccia. The initials of Pietro Fanciullacci, a chemist as well as a painter, on a porcelain sugar-basin and cover, painted with peasants and landscapes, formerly in the possession of the Marchese d'Azeglio.



Doccia. *Hard and soft paste.* This mark is a star, being part of the Ginori arms; it is in gold on the richest specimens, but is more generally found in red, on a cup and saucer, painted with Florentine arms and medallions of landscapes. The same mark is also found on the Nove porcelain, and occasionally on that of Venice. Specimens bearing this mark are also found with Italian views, and lettered descriptions of the same: Mr. J. Loraine Baldwin had one with the description "Sepulcro digli Orazi," and "Sepulcro di Virgilio," written underneath each view, and this is a typical specimen of the fabrique of La Doccia. The same mark occurs on a very rich specimen, perhaps the finest in the Franks Collection—a fan-shaped jardinière in an oval-shaped stand, exquisitely painted with panels having subjects of ladies and military officers, the panels divided by pilasters richly gilt on blue ground. There was a similar set of three jardinières in the Reynolds Collection. (See *Ker. Gall.*, enlarged edition, fig. 206.)

It is impossible to distinguish between Doccia and Le Nove, and while the Editor has included the above specimens in the former fabrique, Sir A. W. Franks has classed them amongst the latter.



Doccia. The same star, but with more points; marked in red, on a fine specimen, with landscapes and festoons, gilt border; formerly in Mr. Bohn's Collection.



Doccia. Another mark, of a double triangle; stamped in gold on the best pieces.

GINORI.

Doccia. The name of the Marchese Ginori is sometimes impressed, which is occasionally abbreviated, and only GIN. used. This is a comparatively modern production.

CA
N.S.

Doccia. Porcelain. This mark is on a tea-service, painted with nymphs and satyrs. A teacup and saucer in the Franks Collection, has in addition CA impressed; another has P.G. There is another which was formerly in Mr. Napier of Shandon's Collection, and in that of the Marchese d'Azeglio. The same mark occurs on a milkpot, painted with Carnival figures and garden scene. These letters (N.S.) are proved satisfactorily to belong to the Doccia fabrique; we have seen a complete *déjeûner* service so marked, many of the pieces bearing in addition the name Ginori. These initials are attributed to Nicolo Sebastino. On a specimen in the Franks Collection these letters are accompanied by a cross.



Doccia. These marks, a mullet and double triangle, or a modification of the preceding, are in blue or gold on superior quality of porcelain.

There are also in the Franks Collection some oval medallion portraits, white on blue ground, in imitation of Wedgwood's jasper ware, which Sir A. W. Franks attributes to Doccia.

The present proprietorship of the Ginori factory is vested in a limited company trading under the title of "S. C. Richard Ginori," and a great number of hands are employed at works a short distance from Florence. At the International Exhibition of Turin, 1911, this company received the Grand Prix for an important exhibit of their porcelain, which was of the best quality and excellent decoration. The mark "Richard Ginori," in gold, is only applied to the porcelain decorated at the works.

CAPO DI MONTE.

Capo di Monte. *Soft paste.* This manufactory was founded by Charles III. in 1736. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period,

have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. Starrien Porter, in a letter to Mr. Pitt (Lord Chatham), dated April 8, 1760, speaking of this factory, says, "The King is particularly fond of his china factory at Capo di Monte; . . . during the fairs held annually in the square before the palace at Naples, there is a shop or stall solely for the sale of his china, and a note was matutinally brought to the King of the articles sold, together with the names of the purchasers, on whom he looked favourably." On obtaining the crown of Spain, he took with him twenty-two persons to form his establishment at Madrid.

The beautiful services and groups in coloured relief are of the second period, *circa* 1760. These are generally unmarked, but a peculiarity which distinguishes the old from the more recent reproductions is the "stippled" mode of rendering the flesh tints; this can be seen more clearly when the specimens are examined under a magnifying glass.

The earliest mark is a fleur-de-lis, generally roughly painted in blue, as in the margin. These marks have been hitherto considered as denoting the ware made at Madrid only, but the fleur-de-lis was used both at Capo di Monte and Madrid. In so placing these, we are guided by the opinions of several gentlemen well qualified to judge, and who, from long residence in Italy, have come to that conclusion. The first mark here given has, indeed, been always appropriated to Capo di Monte, and, upon comparing it with those which follow, the similarity will be admitted; it is really a badly formed fleur-de-lis. The manufactory was abandoned in 1821. (*Ker. Gall.*, enlarged edition, figs. 190–3.)



Naples. Second period, under the patronage of Ferdinand IV., 1759. These marks stand for Naples, surmounted by a crown; they are in red or blue, and sometimes only impressed in the moist clay. (*Ker. Gall.*, enlarged edition, figs. 194–7.)





NAPLES. This mark of the initials of King Ferdinand under a crown is in blue on a cabaret with classical figures in relief. On a cup and saucer with a painting of Mount Vesuvius in Sir A. W. Franks' Collection. See also mark below.



NAPLES. This mark occurs on services in the Etruscan style; the initials stand for Ferdinandus Rex; used about 1780. A service with this mark, painted with copies of frescoes and antiquities of Herculaneum, inscribed "*Museo Ercolano.*" A book in the library of Sir Charles Price gives a description of a service of 180 pieces, presented by the King of the Two Sicilies to George III. in 1787. The preface, by the Director Venuti, states that the subjects are all copied from Greek and Etruscan specimens in the Royal Museum. This service is still in existence at Windsor; it is of white ground with a red and black border, the subjects painted on the flat surface.



NAPLES. A vase, with flowers in relief, edged with blue and red; the mark in blue (for *Fabbrica Reale*). On a delicate cream-coloured cup, of soft paste. Sometimes the cipher is found without the crown.

Giordano.

NAPLES. This name, probably of a modeller, occurs indented on a fine statuette.

Apicllo

NAPLES. This modeller's name is scratched under the glaze of a pair of soft-paste china figures of male and female peasants.

Giovine in Napoli.

NAPLES. The name of a painter marked in red.



NAPLES. This monogram is deeply impressed on some Neapolitan china plates, inscribed "*Il Pescatore*" and "*Donna dell' Isola di Procida,*" painted with costume figures, the views being in the Bay of Naples; probably Giustiniani. This mark should rightly have been included among those of fayence, as Sir A. W. Franks, who knows the plates, informed the Editor while the earlier portion of the book was in the press that they are fayence and not porcelain. Collectors should refer to a notice of imitations of Capo di Monte, in the chapter on "Misleading Marks" at the end of the book.

MILAN, 1665. In the *Philosophical Transactions* for the year 1665 we read the following: "Notice was lately given by an inquisitive Parisian to a friend of his in London, that by an acquaintance he had been informed that Signor Septalio, a Canon in Milan, had the secret of making as good porcelain as is made in China itself, and transparent, adding that he had seen him make some. This, as it deserves, so it will be further inquired after, if God permit."

MILAN. The "Manufacture Nationale de J. Richard & C^ie^," for porcelain as well as fayence, is successfully carried on. Their ordinary mark is in black initials; they have obtained several medals at the recent expositions.



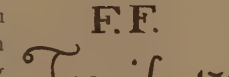
Note.—This is the same company as S. C. Richard Ginori, noticed under the heading of Ginori; the company's headquarters are at Milan, hence the confusion in its being entered under this head.

TREVISO. There was a manufactory of soft porcelain here, probably established towards the end of the last century; carried on by the Brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake had in his Collection a coffee-cup of soft porcelain inscribed, "*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso, Gaetano Negrisole Dipinse*, 1831."

TREVISO. On a porcelain coffee-cup and saucer, the cup painted with a garden scene, with a man and woman holding flowers, the former holding a bird, the latter a cage; at bottom "*Gesner Id. xiii.;*" the saucer gilt only, and marked underneath "*Treviso*," in blue; the other is red. (*Ker. Gall.*, enlarged edition, fig. 199.)



TREVISO. Fratelli Fontebasso, marked in gold on a porcelain *écuelle*, blue ground, with gold fret borders and oval medallions of Italian buildings, landscapes, and figures. A charming specimen, formerly in the possession of the Rev. T. Staniforth. Now in the Franks Collection.



TURIN. VINOVO. This manufactory was established about 1770. Vittorio Amedeo Gioanetti was born in Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757; he was subsequently elected professor of chemistry in the Royal University, and was a successful experimentalist. It was about 1770 that he established a manufactory of porcelain at Vinovo or Vineuf; attempts had been previously made, but they were unsuccessful, and it was not until Gioanetti applied himself to the manufacture that it succeeded perfectly. In the *Discorso sulla Fabbrica de Porcellana stabilita in Vinovo*, Turin, 1859, will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself; it was noted for its fine grain and the whiteness of the glaze, as well as the colours employed. The cross alone in brown is on a cup and saucer, painted with the arms of Sardinia and gilt borders, in Sir A. W. Franks' Collection.



TURIN. VINOVO or VINEUF. Sir Augustus Franks, in his *Catalogue of Continental Porcelain*, tells us that in 1766 G. V. Brodel, a manufacturer at Vische, started porcelain works at Vinovo, near Turin, with the help of Pierre Antoine Hannong of Strasbourg, but this venture being

unsuccessful came to an end, and was then taken in hand by the Dr. Gioanetti mentioned in a subsequent paragraph. This transfer of the industry took place about 1730, and the Doctor died in 1815.

The porcelain is of a peculiar composition, containing silicate of magnesia, and has been termed by Brongniart a hybrid paste.

Specimens bearing this mark have been erroneously ascribed to Bristol, but the paste is quite distinct.



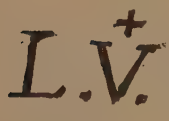
TURIN. VINOVO. Sometimes only a cross, and the letter V, for Vinovo. In the Franks Collection there is a statuette in white (the Assumption of the Virgin), the figure kneeling on a globe; inside the pedestal there is a monogram M.I.A., probably Maria. The mark as in the margin is in grey under glaze.



TURIN. VINOVO. The letters stand for Dr. Gioanetti, Vineuf. These marks are usually graved in the paste, but sometimes coloured. This mark also occurs on a bowl and cover, white with the royal arms of Savoy in gold and the initials V. A. (*Ker. Gall.*, enlarged edition, fig. 200), also on a cup and saucer in the Franks Collection. The cup, decorated with the arms of the King of Sardinia in gold, has also AI scratched in the paste.



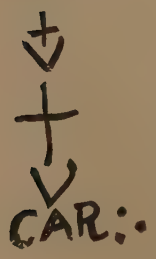
M. le Baron C. Davillier had some Vinovo porcelain cups with this mark in black; they are decorated with flowers.



TURIN. VINOVO. A custard cup and cover, gilded knob and border with sprigs of blue cornflowers, with the mark in the margin painted in reddish-brown over glaze, is in the collection of Mr. Frank Hurlbutt.



TURIN. These marks of a cross and a crescent are on an oblong china tray, painted with roses and detached flowers, formerly in the Baldwin, but now in the Franks Collection.



These three marks are upon an oval plateau, painted with flowers and attributes of the chase in the Sèvres style; the first is in black, the second incuse in the paste, and the third in rose colour. This painter's name occurs on another cup, green ground with medallions of flowers richly gilt, "*Ca. pinx.*" in rose colour, and the cross, V, and D.G. (as given above) in blue. In the Baron Davillier's Collection.

VICENZA. There was a manufactory of porcelain here, but we have no particulars respecting it. This mark is stamped on a dessert plate, and by some connoisseurs referred to this place.



VENICE.

The discovery of the *true* porcelain at Dresden (so called from being hard like the Oriental), which was brought to considerable perfection about 1715, on the discovery of the kaolin at Aue near Schneeberg, caused an intense excitement all over Europe, and the sovereigns of the chief states bestirred themselves to promote and encourage the art of making porcelain by every means in their power.

Vienna was one of the first to obtain the secret, which soon spread over Germany. Venice was not long in following the example: porcelain of soft paste was made here probably about 1720. The first proclamation we have any record of was made in 1728, offering facilities and privileges to any person who would undertake such works, and all subjects or foreigners who desired to introduce into the city of Venice manufactories of fine earth or porcelain and maiolica, in use in the East or West, were invited to compete.

At the date of this proclamation a porcelain manufactory did actually exist in Venice, but the exact time of its establishment is not known.[1]

Mr. Rawdon Brown (quoted by Drake, *Notes on Venetian Porcelain*) tells us the "Casa Eccelma Vezzi" was founded by Francesco Vezzi, who was born October 9, 1651. He and his brother Giuseppe were goldsmiths, and had made large fortunes by their trade. In 1716 these two "Merchants of Venice" offered the state 100,000 ducats for the honour of being ennobled, and in the same year they were elected and declared Venetian noblemen. Francesco turned his attention to the manufacture of porcelain. "Early in 1723 he had given up the goldsmith's trade, and was no longer under the protection of the 'golden dragon' which guarded the entrance to his shop: emerging from the plebeian rank of smelter and banker, he suddenly became a gentleman and a competitor with kings in an artistic and refined trade. Thirty thousand ducats was the sum invested by Francesco Vezzi in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned Doge from 1732 to 1735."

Francesco Vezzi died on the 4th May 1740; the site of his manufactory was at St. Nicolo in Venice.

Sir W. R. Drake informs us that "in September 1740 we find Luca Mantovani (his partners Doge Ruzini having died in 1735, and Francesco Vezzi in 1740) paying an annual rent of 100 ducats to the Brothers Ruzini (the Doge's heirs) not only for rent, but also for the

[1] A soft-paste porcelain cup, painted with coats of arms, dated 1726, is quoted below.

goodwill of the furnace at St. Nicolo, which had existed (probably for earthenware) since 1515. How long after Vezzi's death the manufactory of porcelain was carried on does not appear, but, judging from the statements made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed."

There is evidence that in 1735 the Vezzi manufactory had been successfully established in the state, and had succeeded in producing porcelain, the specimens of which were referred to as being on a par with the productions of the principal fabriques of Europe. It is also known that the cause ascribed for that manufactory not being permanent, but sinking "into inactivity and decay," was the fact that it was dependent on the purchase of porcelain paste in foreign countries. Materials for making porcelain were to be obtained in the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; they therefore procured it from Saxony, and probably also some of the workmen, which will account for the fact that the "Casa Eccellentissima Vezzi" produced both *hard* and soft paste porcelain.

To the Vezzi manufactory we must refer all the pieces marked in red or blue with VEN^. or other contractions of the word VENEZIA; they are painted with masquerades, grotesque Chinese figures, and decorations in relief, flowers, birds, arabesques, and geometrical patterns in colours, statuettes, &c., especially in the Venetian red, which pervades all the decorations, the handles, borders, and moulding being sometimes covered with silver or platina, producing the effect of oxidised metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper-work, formed by crossed lines and in the interstices small gilt points or crosses, bordered by scrolls in the style of Louis XV. These specimens are mostly of hard paste in form of bowls, plates, tureens, &c., and by some connoisseurs have been taken for Dresden; but they are doubtless of Venetian make and decoration; being unmarked, our only means of judging is by comparison. One fact is, however, clear, which has hitherto been doubted by some, viz., *that both hard and soft paste were made, not only by the Vezzi, the Hewelckes, and Cozzi at Venice, but by the Antonibons at Nove.*

We are again indebted to Sir W. R. Drake for our information respecting the following manufacturers:—

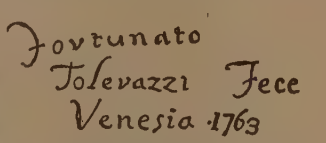
After the Vezzi manufactory had ceased to exist, we have no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December 1757, when a petition was presented to the Venetian College by Frederick Hewelcke[1] & Co., who stated that the sale, introduced and directed by them in Dresden, of Saxon porcelain, had been carried on in a very flourishing manner, but that in consequence of the then existing war (the Seven Years' War, which

[1] The name in the several documents is spelt in various ways—Hewelcke, Hewelike, Hewecken, and Hebelechi.

commenced in 1756) they had been obliged to abandon Saxony, and to seek in a foreign country a peaceful refuge, convenient for the exercise of their art. They prayed that exclusive permission for twenty years might be accorded to them to manufacture in some convenient spot Saxon porcelain (*porcellana di Sassonia*) of every kind, form, and figure with exemptions from taxes, for the exercise of their art during that period. The "Co." appears to have consisted of Maria Dorothea, the wife of Nathaniel Friedrich Hewelcke, who, with her husband, in 1758 presented a joint petition more in detail, asking for rigorous penalties to prevent persons in their employ taking service elsewhere, or giving any information, in order that the secret of their manufacture should not become known, &c.

The report of the Board of Trade states that Hewelcke was a man well furnished with means and capital, and one of the conditions recommended was, that the *concessionnaires*, the Hewelckes, should countermark the bottom of their works with the letter V, denoting Venice.

On the 18th March 1758, the Senate granted to the Hewelckes the privileges they had requested. In what part of the Venetian dominions they established their manufactory does not appear, but when Antonibon Nove's application was presented in 1762, they sent a specimen of their porcelain which they had made in Venice.



There is in the Franks Collection a large portrait medallion recording the artist "*Fortunato Tolerazzi Fece Venesia* 1763," and there is also a letter V below the bust, which Sir A. W. Franks thinks was placed there in compliance with a special injunction to mark the pieces "*Con la lettera Vdinotante Venezia*," and this piece was produced about the time when the direction of the works by Hewelcke and his wife ceased.

The privileges accorded to Antonibon in 1793 caused a great competition between the rival porcelain-makers, which the Board of Trade in their recommendation styled *la fortunata emulazione*. So it may have been to the state, but to the Hewelckes it seems to have proved eventually *unfortunate*, and at the termination of that war which had brought them to Venice in 1793 they returned to their native country.

In 1765 the Senate granted to Giminiano Cozzi, in the Contrada di San Giobbe, Venice, protection and pecuniary assistance in carrying out a manufacture of porcelain. Cozzi's first efforts were directed to imitate the Oriental ware; he states in his petition that he founded his anticipations of commercial success mainly on the fact that he had discovered at Tretto, in Vicentina, in the Venetian territory, clay suitable for the manufacture.

The "Inquisitore alle Arti" reported upon Cozzi's fabrique thus: "Concerning the manufactory of Japanese porcelain (*porcellana ad uso del Giappon*), it was commenced only in 1765; your Excellencies were eye-witnesses of its rapid progress, and therefore deservedly protected and

assisted him. He now works with three furnaces, and has erected a fourth, a very large one, for the manufacture of dishes. He has constantly in his employ forty-five workmen, including the six apprentices, whom he has undertaken to educate, and from the date of his privilege in August 1765, down to the middle of December 1766, has disposed of 16,000 ducats' worth of manufactured goods, &c.; so that it may be fairly inferred that he will yet continue to make greater progress both in quantity and quality." This prophecy was fulfilled, and a very large trade was carried on for nearly fifty years. The pieces produced at Cozzi's manufactory were marked with an anchor in red, blue, or gold, and are still frequently met with, although specimens of his best products have become scarce; they consist of statuettes in biscuit, in glazed white porcelain, and of coloured groups, vases, &c. The gilding on Cozzi's porcelain is especially fine, the pure gold of the sequin having been used in its decoration. We have imitations of the porcelain of other countries, Saxony, Sèvres, Chelsea, and Derby; the imitations of the Oriental are astonishing. The Marchese d'Azeglio possessed some examples of the coloured groups, as well as the glazed white figures; in fact, specimens of nearly all the varieties of Venetian porcelain we have been describing were to be found in his historically interesting collection.

Cozzi's manufactory ceased in 1812. Since that date there does not appear to have been any porcelain made in Venice, but at Nove they still continued making porcelain for more than twenty years later. Lady Charlotte Schreiber had a splendid set of five porcelain vases of the Cozzi period, the centre being 17 inches high, the others 13½, beautifully painted with bouquets of flowers, mask handles with festoons of fruit in relief; all these pieces are marked with the red anchor. (*Ker. Gall.*, enlarged edition, fig. 190.) Lady Schreiber had also several cleverly modelled statuettes of this white glazed porcelain which, until Sir William Drake's "Notes" were published, had been catalogued and sold as White Capo di Monte; these were sold at Christie's in 1890, and were purchased by the Editor, in whose possession they are now. There are also some good specimens in the Franks Collection.

1765
Venesia
Fab.ª Geminiano
COZZI

This mark is on a coffee-pot, with cover decorated in pale colours with flowers and gold. Franks Collection.

Ven.ª

Venice. The mark of the "Casa Eccel.ma Vezzi," from *circa* 1720 to 1740. This mark is found painted in red; sometimes stamped, as on a cup and saucer, with raised ornaments and the arms of Benedict XIII. (Orsini), who was Pope about 1730; in the Franks Collection. A similar mark is on a cup and saucer, painted with the Ottoboni arms, and the initials G O or P O interlaced, formerly in the possession of the Marchese d'Azeglio.

VENICE. This mark, engraved and coloured red, is on a porcelain cup and saucer, painted in colour, with a large shield of arms of four quarterings (not heraldic), formerly in the possession of the Marchese d'Azeglio; it is the earliest dated piece of Venetian porcelain known, made by Vezzi at St. Nicolo.

Ven.ª A.G. 1726.

VENICE. These letters, marked in gold on a specimen in Captain Reynolds' Collection.

V.ª

C. P.

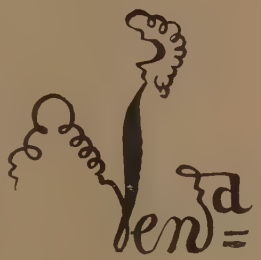
N. 3.

VENICE. These marks are on some cups, with VENEZIA in red, painted with flowers and ornaments in the Persian style; soft paste. The meaning of the letters C P is unknown; the characters underneath are the price—Lire nuove 3, and Lira 1, 10 soldi. Formerly in M. le Baron C. Davillier's Collection.

C. P

a Li: 10

VENICE. This fanciful mark of the Vezzi period, in blue, is on a porcelain saucer, the cup having VEN.ª in smaller characters, painted with blue birds and leaves, partly gilt. A cup and saucer with similar mark was in the possession of the Marchese d'Azeglio, another in the Franks Collection.



VENICE. This is another singular mark of the "Casa Eccell.ª Vezzi"; the V formed of flourishes in the shape of three cranes' heads and that of a lion, in allusion to the lion of St. Mark; it occurs in red on a porcelain cup and saucer.



VENICE. These letters incised on a quadrangular compotier, painted with grotesque animals and the Mark Ven.ª. In the possession of Sir Kingston James.

A f

C *f*
C
A

VENICE. These marks are scratched in the paste on teapots of the Vezzi period. In the possession of Sir Kingston James.

M *f*
N *f*

VENICE. Other marks found on this porcelain of the same period. In Sir Kingston James's Collection.

Lodovico Ortolani Veneto dipinse nella Fabrica di Porcelana, in Venetia

VENICE. The signature of Ludovico Ortolani, a Venetian, painted at the porcelain manufactory in Venice. This was the Vezzi fabrique, *circa* 1740; it occurs on a saucer, painted in lake *camaieu*, with a lady seated holding a bunch of grapes, and a tazza and cupid (symbolical of Autumn), border of leaves, scrolls, and birds. (*Ker. Gall.*, enlarged edition, fig. 201.) Now in the Franks Collection.

Jacobus Helchis fecit.

VENICE. The mark of a painter of the Vezzi period, on an *écuelle* painted in Indian-ink, with a naked boy looking through a telescope, and extensive landscape, rococo border, etched in lines as from an engraving. In Mrs. Beresford Melville's Collection, and a similar one in the Franks Collection. Both were formerly in the Reynolds Collection. Sir A. W. Franks considered these specimens to be either Early Meissen or Vienna.

G.M

VENICE. The mark of a painter (Giovanni Marcone) of the Cozzi fabrique, *circa* 1789, on a cup and saucer painted in colours with classical subjects and female figures; another plate has a similar subject, with border of festoons, flowers, and birds. Marcone appears to have painted both at Nove and Venice.

T. G.

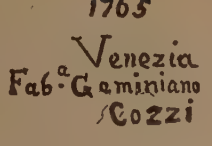
VENICE. On a soft-paste cup, painted with flowers, in M. le Baron C. Davillier's Collection; the letters are in black, the anchor in red.

It is not unusual to find services decorated with the heraldic shield of the noble Venetian families, in addition to figures or sprigs and bouquets of flowers; these services were given as dower presents to Venetian brides. One such tea-service in its original leather case (also embossed with the arms of the Semitiecoli family) was in the Cavendish-Bentinck Collection dispersed some years ago.

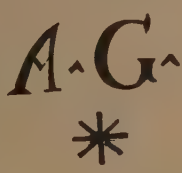


VENICE. (Cozzi period.) Another variety of the anchor, painted red. Mr. Arthur Verschoyle has also some good specimen cups, saucers, and vases with the anchor mark.

This inscription in red over glaze is on a coffee-pot and cover, painted in pale colours with groups of flowers, is a very unusual mark of the Cozzi Venetian factory which Sir A. W. Franks says was started in 1754. The mark generally found on this porcelain is the anchor in red.



VENICE. This mark, in red, is on a porcelain cup, painted in the Chinese style with flowers; the saucer, of the same pattern, has the Venetian red anchor underneath the letters instead of the star. Formerly in the possession of the Marchese d'Azeglio.



VENICE or GERMAN. These two marks are on two porcelain cups and saucers, formerly in the collection of Mr. C. W. Reynolds, now in the possession of Miss Emily C. Preston. This can scarcely be an Italian mark from the dotting of the I., and is in all probability German.



N.B.—The establishment of Messrs. Bertolini at Murano was, as we have seen, an important manufactory of maiolica, as well as of glass. It has also been supposed that they produced porcelain; but the following notes will prove that none was ever made there. They certainly produced very clever imitations of porcelain in opaque white glass called *smalta*, which have been frequently mistaken for porcelain, and this was apparently all they ever attempted. Early in the eighteenth century they obtained a decree for the sole manufacture of what they called *canna macizza* and *smalto*, both of which were enamelled glass, painted and gilt. Another decree, dated 1738, permits them to construct four additional *crucibles* for the same manufacture. In a petition for a decree for ten years, in 1753, the Brothers Bertolini state that they had invented the manufacture of painted and gilt enamel, in imitation of porcelain ("che oltre aver essi inventato le manifatture di smalto dipinte e dorate a somiglianza di porcellane"). These imitations are not uncommon. Captain Reynolds had a small vase, 14 inches high, painted with Mercury and Minerva, and a cup and saucer with the arms of Doge Tiepolo, both of which have the mark "Ven^{a}," as on porcelain. Sir W. R. Drake (to whom we are indebted for this information) says the Abbé Zaneti, curator of the Murano Museum, showed him specimens of Bertolini's *smalto*, or painted and gilt enamel, with Japanese designs; and after every possible inquiry and search in Murano by the Abbé and other competent authorities, "it may be taken for granted that the Bertolini did not at any time make porcelain."

NOVE.

The manufacture of porcelain at Nove may be traced back as far as the 12th of January 1752, at which time Pasqual Antonibon brought from Dresden a certain Sigismond Fischer to construct a furnace for making porcelain in the Saxon style.

From this time forward he continued his experiments, and must have made great progress in the art, for in February 1761 he had three furnaces, of which one was for Saxon (*ad uso Sassonia*), the other two for French porcelain (*ad uso Francia*). It was about this time that Pasqual Antonibon possessed, in addition to his ceramic works, a fabrique of waxed cloth (*tele cerate*), in which he had invested a large capital: it

was not, however, a successful speculation; but it did not disconcert his other establishments; they continued prospering, and his porcelain kept on always advancing to perfection.[1]

In 1762 Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelcke should be extended to him. At that time, the report states, Antonibon had at Nove a manufactory, rich in buildings, machinery, and tools; the capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On the 7th April 1763 a decree was made in his favour, and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelcke, shortly after deserted Venice; but he had a more formidable rival in Giminiano Cozzi, who obtained a decree for making porcelain in 1765, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.[2]

Pasqual Antonibon and his son Giovanni Battista continued the fabrication of porcelain until the 6th of February 1781, when they entered into partnership with Signor Parolini, always continuing the same manufacture, *con sommo onore dell' arte*, until the 6th of February 1802; it was then leased to Giovanni Baroni, and he produced some very charming pieces, both in form and decoration; but in a few years, from being badly conducted, it began to fall off, and by degrees it went to decay and was abandoned. The "Fabbrica Baroni," however, lingered on for more than twenty years.

On May 21, 1825, the old firm of "Pasquale Antonibon & Sons" resumed the works, the actual proprietors being Gio. Batt. Antonibon and his son Francesco. They continued making porcelain until 1835, but all their efforts to sustain it were ineffectual; they could not compete with the porcelain manufactories of France and Germany, so they were compelled to abandon the manufacture,[3] since which time to the present they confine their attention to *terraglia* (*terre de pipe*), *majoliche fine* (*fayence*), and *ordinarie* (ordinary wares), which have a fine glaze and rank amongst the best modern Italian fayence. At the Italian Exhibition at South Kensington in 1888 the Antonibon exhibit was awarded a special mention by the jury, of which the Editor was a member.

We have been favoured with the following interesting communication

[1] Letter of Francesco Antonibon, dated August 1869, to Lady Charlotte Schreiber.

[2] Drake's notes on Venetian Ceramics, p. 33.

[3] Letter from Francesco Antonibon, one of the present proprietors, to Lady Charlotte Schreiber, who has kindly placed it at our disposal. It forms a complete history of the Nove porcelain.

from the Baron Charles Davillier, which we give in his own words. Describing a dish in his collection, he says :—

"Le sujet se divine ; à droite Venise, caractérisée par le bonnet ducal, le lion de S. Marc et les roseaux de la lagune ; une femme debout à droite est ornée de la couronne murale ; c'est sans doute la ville de Bassano ; elle présente à Venise une jeune femme agenouillée que soutient le Temps, et qui offre à Venise des vases, plats, tasses, &c., produits de sa fabrique. Sur un des vases est une armoirie (une fasce rouge sur fond blanc), peut-être celle de Bassano, un plat porte le monogramme ci-contre de Giov. Batt^a. Antonibon. Violà donc une pièce certaine de cette fabrique.



"Une assiette évidemment de la même main représentant Hercule qui terasse Nessus et enlace Déjanire : sur la bordure, le même monogramme, et jaune ombré de brun, comme ci-contre. Ces deux pièces, meilleures comme dessin que celles de la céramique du temps, rappellant, par le style et par la couleur, les compositions de Tiepolo, alors en si grande vogue. Passons à une troisième pièce : c'est."



Nove. The mark on the porcelain of Antonibon is usually a star of six rays in blue or red, sometimes in gold. Lady Charlotte Schreiber had a specimen on which the star is impressed, and another star by its side painted in red, also a vase and cover painted in lake *camaieu* of St. Roche, with N stamped in the clay. (*Ker. Gall.*, enlarged edition, fig. 209.) A cup, formerly in the Reynolds Collection, has a red star and the letter P, probably for Parolini. A star is sometimes found on the porcelain of Venice, but rarely.



Nove. This curious mark of Antonibon's manufactory is on the centre of a set of three *éventail* jardinières of porcelain, beautifully painted with mythological and classical subjects, and garden scenes, elaborately gilt borders, and the arms of Doge Tiepolo. The comet is uncommon ; the painters name is Giovanni Marconi. (*Ker. Gall.*, enlarged edition, fig. 206.)



The star, in blue, is on a fine jardinière similar to the above, which was also formerly in the Reynolds Collection. It was apparently painted by the same artist, Giovanni Marconi. Franks Collection.

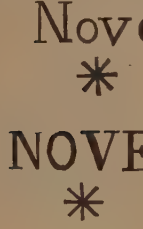




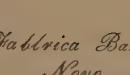
This mark in gold, the star of six points with monogram J. Z., is on a cup and saucer painted in colours with gilding, formerly in the Reynolds Collection. Franks Collection.



Nove. This mark is on a teapot, like Doccia ware, ornamented with raised flowers and painted bouquets: it is the name of the place, in raised letters repeated, as in the margin. Formerly in the possession of Right Hon. W. E. Gladstone; sometimes the word "Nove" is written in red and sometimes incised in the paste.



Nove. These two marks are also found; the latter is pencilled on a porcelain jardinière and stand, with green and gold bands, painted with bouquets, marked in gold. Victoria and Albert Museum; cost £12.



Nove. The mark of Giovanni Baroni, successor of Antonibon, 1802–25. On a very fine vase and pedestal, 2 feet 5 inches high, painted with a subject representing Alexander the Great and the family of Darius, and a classical subject after Le Brun. Formerly in Mr. C. W. Reynolds' Collection.



Nove. Giovanni Baroni. On a very fine porcelain vase, oviform, with coloured painting round the body of merchants of European nations, merchandise, and shipping, with handles in form of female figures. (*Ker. Gall.*, enlarged edition, fig. 207.)



Nove. Another mark attributed to this manufactory. Two finely decorated vases of the old Le Nove porcelain, but unmarked, which were formerly in the Reynolds Collection, are now in two Collections known to the Editor, those of Lord Abercromby and Mr. Arthur Verschoyle.



Este, between Padua and Ferrara. Porcelain was made at this town as well as fayence, and of a high character. We have seen many examples quite equal to anything produced at Doccio, which it much resembles. Lady Charlotte Schreiber had a pair of statuettes on square pedestals, modelled with great feeling and grace, one of the Virgin standing on the horns of the moon, trampling on a serpent, an apple at her feet, inscribed in front Immaculata, on the back Este, incuse; and the other of St. John holding a cup containing a serpent and a book inscribed S. Joannes; on the back Este + 1783; height with pedestals, 15½ inches.

Giovanni Pietro Varion, a Frenchman, who had previously been a modeller in Antonibon's fabrique at Nove, left there about 1765 with his wife, Fiorina Fabris, and directed his steps to Bologna, but it does not appear that his patron, who desired to establish him there, was successful, or carried it on to any great extent. In 1776 and 1777 Varion made several attempts to introduce the manufacture into Modena without success. (See MODENA.)

In 1780 Varion and his wife returned to Este. Girolama Franchini, a clever artist, goldsmith, and engraver, associated himself with Varion, and erected a fabrique to make porcelain. They produced several important pieces; a stupendous group of Parnassus is mentioned as being much admired in the shop of Franchini at Este, as well as several pastoral and mythological groups of porcelain, which were distinguished by their extreme whiteness.

After Varion's death his widow continued making porcelain, as shown in a decree of 27th August 1781: "Per dieci anni avvenire calcolabili dal di della pubblicazion della presente, oltre la fabbrica Cozzi, e le altre due già esistenti l'una in villa delle Nove della dita Antonibon; e l'altra in Este di d. Fiorina Fabris r. del fù Gio. Pietro Varion, non potranno erigersi nuove fabbriche di porcellane in Venezia e nello Stato."

By this document it is clear that the Widow Fabris had the exclusive right, and probably retained the secret of making porcelain.

By a decree of the Senate, 29th March 1781, it appears that Antonio Costa and Fiorina Fabris were associated in a manufacture of terraglia, in imitation of the English ware made by Wedgwood. We have no notice of Gio. Battista, but he may probably have been the son of Fiorini Fabris above named.

ESTE. This mark is on a large porcelain vase of scroll form, painted with flowers, and ornamented at the bottom and on the pedestal with leaves and flowers in low relief, with scroll handles; 16 inches high; dated about 1780.

Gio. Batta Fabris Fecce.

Giovanni Battista Brunello, some years before 1765, had a manufactory of maiolica at Este, the productions being of an artistic character and much esteemed. It is said that several artists from Antonibon at Nove assisted him; among them were Gio. Maria Ortolani, M. Antonio Verziera, and a certain Reato, the first of whom for seventeen years studied under Antonibon. Brunello copied the English pottery, "*le terraglie inglesi*" of Wedgwood, which had been brought to such perfection in 1759 at Burslem that it was sought after throughout Europe. Giovanni Battista Brunello died about 1780, leaving his son Domenico to continue his industry, who desired to add to his fabrique the important manufacture of porcelain, which had taken root at the fabrique of Franchini, to which we shall presently allude, and had been introduced by M. Varion and his wife, Fiorina Fabris. In consequence of the second privilege accorded to Franchini in 1785, Brunello's trade diminished; he

consequently tried in 1787 to obtain a faculty to make *mezze porcellane*, which differed slightly from the porcelain of Fabris and that of Cozzi of Venice. Although he met with great opposition, he succeeded, by the employment of other materials, in gaining his point, and made both terraglia and porcelain.

The fabrique of the terraglia of Brunello was in 1810 ceded to Domenico Apostoli, under the direction of Domenico Contiero, formerly modeller to Franchini, and in 1833 it reverted to Pietro Apostoli, a clever artist, who produced vases ornamented in relief of a bright red and brown maiolica, coloured like tortoise-shell, &c.



Este. These initials of Domenico Brunello are incised on a white porcelain teapot, with a band of key-pattern in relief round the body, the cover surmounted by a bird. In the possession of Sir Kingston James.



Este. Girolami Franchini having discovered in the mountains around Este and Vicenza a suitable earth, obtained in March 1782 a privilege for making terraglia after the English fashion, and established a fabrique at Este. In 1785 a second privilege was granted, annulling the decree made in 1771 accorded to Costa and Fabris for making terraglia, in which, by the introduction of new materials, he had much improved the ware. The Franchini fabrique after the death of Girolamo was continued by his son Domenico, who excelled in white maiolica as well as in porcelain. Sometimes the word Este is found accompanied by a date.

Modena. In the year 1776, Gio. Pietro Varion of Paris, fabricator of porcelain, encouraged by the Marchese Paolucci, Minister of Duke Francesco III., made several attempts to introduce the manufacture of porcelain into Modena, but through the malicious opposition of the makers of porcelain at Venice he was unsuccessful. He is thus described in a memorial of 1776: Pietro Varion, native of Paris, at present residing in Este, manufacturer of porcelain after the manner of France, Florence, and Vienna, is desirous of coming to settle in Modena to introduce the fabrication of porcelain, &c. To prove his ability, he exhibited various groups, similar to that he had made for the hereditary Princess of Modena. In the following year he had made another vain attempt.

About five years after (1782), Giovanni Oxan, a native of Franconia, sent the Duke the following brief petition:—

"Ser^ma. Altezza,—Gio. Oxan desiderando di stabilirsi negli Stati di V.A. ed in essi introdurre la di lui arte di fabbricare la porcellana esercita finora in quelli di Parma,[1] supplica di poter ció eseguire.—Gio. Oxan."

This was followed by a memorial to the Consiglio di Economia, with specimens and a specification of the necessary expenditure in the erection of a porcelain fabrique; but it was of no avail. The next day the Duke made known his determination in the following brief answer:—

[1] This is the first notice we have met with of the existence of a manufacture of porcelain in Parma.

"Semprechè non trovi chi voglia intraprendere simile commercio incomba pure agli altri suoi affari."

Rome. A manufacture of *biscuit* porcelain was introduced here by the celebrated engraver, Giovanni Volpatto of Venice, in the year 1790. Great care was taken in the execution of groups and statuettes from the antique, and fine modern models, after Canova, &c.; at one time no less than twenty experienced artists were employed in modelling. Large furnaces were erected and a considerable sum of money expended in experiments, but the manufacture could not compete with the French wares. In 1803 Giovanni Volpato died, and shortly after his son Giuseppe also died, leaving a widow and six sons. She subsequently married Francesco Tinucci, the chief modeller of the biscuit figures, who superintended the manufactory until 1818, when her eldest son succeeded to the works; but in 1820 they declined. The Pope wishing its re-establishment, it was continued until 1831, when Angelo Volpato died and was succeeded by his younger brother, Giuseppe; but the works soon ceased. Few pieces bear the mark, but occasionally they were stamped G. Volpato Roma, on biscuit statuettes after Canova and the antique.

Spain and Portugal.

MADRID.—BUEN RETIRO.



HEN Charles III. of Spain reigned in Naples, he established in 1736, at Capo di Monte, the celebrated porcelain manufactory. The King, it is said, took great interest in it, and worked occasionally there. Don Eugenio Larruga, in his *Memorias Politicas y Economicas*, vol. iv., Madrid, 1789, says that "it was the King's intention to imitate the porcelain manufactured at Meissen, and that in order to discover the secret process employed there, he engaged Don Louis Schepers, descended from a Belgian family, established many years in Italy and Spain." We do not find this statement confirmed by any other author: the evidence against it is, however, that neither the paste, the modelling, nor the painting of Capo di Monte porcelain are like old Dresden—one of the reasons why the manufactory at Naples is considered of native origin. The protection which Charles III. bestowed on the works at Capo di Monte ended on his coming from Naples, after the death of his brother Ferdinand VI., to take possession of the crown of Spain. He then determined to establish a manufactory at Madrid, where the process of the Italian fabrique might be continued, and which would likewise be an object of his attention and protection. The documents we have been able to examine in the Archives of the Royal Palace at Madrid, at Alcala, in the Ministry of Finance, and elsewhere, which now for the first time have been published by any Spanish or foreign writer, prove the interest which Charles III. took in establishing the manufactory of Buen Retiro.

Before the King left Naples, he ordered that the following letter should be written to the Secretary of State at Madrid:—

"In the same manner the workmen and the utensils used at the royal manufactory of porcelain of Capo di Monte are to be embarked from Naples direct to Alicant, in the vessels prepared for that purpose, in order to continue from there the journey to Madrid. The necessary conveyances are to be provided, and the expenses to be charged to his Majesty's account."—*Letter from the Marquis of Squilace to his Excellency Don Ricardo Wall, Naples*, Sept. 11, 1759.

Charles III. landed at Barcelona on the 17th of October of the same year, and continued his journey by Catalonia and Aragon to Madrid, and

neither the entertainments which he had to attend nor the business of all kinds which pressed upon him made him forget his plan of establishing the porcelain manufactory.

In a letter from the Marquis of Squilace to the Secretary of State, Wall, dated Saragossa, November 11, 1759, he tells him that the King had heard of the arrival at Madrid of some of the workmen of Capo di Monte, and gives orders that the necessary assistance should be afforded them, and if the director, Don Juan Thomas Bonicelli, had applied for money, the sum considered necessary should be given. Two days afterwards Wall answered Squilace, saying—

"I will give the orders and help the workmen who are to establish the manufactory, and let them have every facility to examine the different sorts of earths and places which may suit them, and the director, Bonicelli, shall have the money given him that he may require for the purpose."

In a minute of Wall's addressed to the Minister of Finance, the Count of Valparaiso, on the 22nd of November, and in several other documents, it appears that, by the King's orders, 300 ducats of gold were given to Giuseppe Gricci, "modeller of the manufactory," in the absence of Bonicelli, who had not yet arrived at Madrid.

The King stayed at Saragossa for more than a month, owing to the illness of his wife and children, and was not able to continue his journey until the beginning of December. The King, however, ordered Squilace to write to Wall on the 21st of November, saying the King had been informed that a place was found near Madrid where the works could be established, but that he did not know the exact locality; that his Majesty was anxious to be made acquainted without delay, and the plans were to be sent immediately. Wall answers on the 24th of November that Giuseppe Gricci had undertaken to draw a plan of the spot chosen for the porcelain manufactory. There are still documents existing which relate to the same subject, discussed by the King and his Ministers during his stay at Saragossa.

Charles III. reached Madrid on the 9th of December, and before his arrival the Count of Valparaiso had paid 100 doblones of gold more to the modeller, Giuseppe Gricci, who wrote from the Batuecas on the 5th, asking for "altro cento dopie per potere compire a quanto necessita questa Reale Fabbrica." The director, Don Juan Thomas Bonicelli, must have arrived at the same time, and probably treated of these matters with the King, for there are two communications of his, dated the 14th of December, both addressed to Wall. In one he says, his Majesty had deigned to gratify with an aid of costs the workmen employed in the building, and begs the sum should be given to him; and in the other, he includes a list of the workmen belonging to the royal manufactory, "who have arrived from Naples, with the salaries they have earned until the present time, that in sight of them the necessary arrangements should be made of what they are to receive according to his Majesty's orders."

This list is most important, and we give it at full length, for it tells us the names of the artists and workmen who came from Naples to establish the manufactory of Buen Retiro.

LIST OF THE PERSONS EMPLOYED AT THE ROYAL MANUFACTORY WHO HAVE LATELY ARRIVED FROM NAPLES.

Cayetano Schepers, Chief Composer.
Pablo Forni.
Joseph Gricci, Principal Modeller.
Carlos Gricci, his Son.
Esteban Gricci, Modeller.
Cayetano Fumo, Modeller.
Basilio Fumo, Modeller.
Joseph Fumo, Modeller.
Carlos Fumo, Modeller.
Macedonio Fumo, Modeller.
Joseph Santorum, Modeller.
Juan Bescia, Modeller.
Bautista de Bautista, Modeller.
Antonio Morelly, Modeller.
Salvador Nofri, Modeller.
Phelipe Esplores, Modeller.
Ambrosio de Giorgi, Modeller.
Pedro Antonio di Giorgi, Modeller.
Pablo Frate, Modeller.

Workmen employed in the Kilns:—

Jenaro Bonincasa.
Nicolas Rocio.
Pasqual Rocco.
Juan Frate.
Baldo de Beneditis.
Nincenzo Frate.
Matheo Mayni.
Giorchino Amable.
Joseph Esclavo.
Antonio Aquaviva Esclavo.

Workmen who pound the Colours:—

Francisco Conte.
Nicolas Conte.
Angelo Lionelli.
Joseph Caramello.
Joachim Pataroti, Carver in pietrodure.

Workmen employed at the Wheel:—

Joseph Grossi.
Nicolas Botino.
Juan Remini, Gold-beater.
Pedro Chevalier, Mounter.

Painters:—

Joseph de la Torre.
Juan Bautista de la Torre.
Nicolas de la Torre.
Raphael de la Torre.
Fernando Sorrentini.
Mariano Nani.
Jenaro Boltri.
Nicolas Donadio.
Antonio Provinciale.
Joseph del Coco.
Carlos Remissi.
Francisco Simini.
Xavier Brancacio.
Joseph Esclavo, a Black.
Francisco Esclavo, a Black.

Ten days after the King's arrival, on the 19th of December 1759, Don Carlos Antonio de Borbon, his Majesty's architect, presented to him the plans and design of the building required for the manufactory. The place selected was near the Hermitage of St. Anthony, inside the royal gardens of the Buen Retiro, which had been chosen for the purpose.

The architect presented his estimate with the plans of the building, but I have been unable to find among the papers in the archives at Madrid the original document. The copy exists, and states that "the

walls were to be brick and mortar, the foundations of granite, a row of stones two feet high on the walls, vaults to serve as roofs to all the rooms," &c. Ponz tells us in his *Viage por España*, vol. vi. p. 108, that the building was "large and of regular architecture."

The sum asked for the building was 179,130 reals, and 217 arrobas of lead for water-pipes. On the margin of the plan there is a copy of the King's approval on the 28th December, who gives orders that it should be executed without delay, and there are copies of communications which were written on the same day, ordering the money to be given to the architect.

Don Carlos Antonio de Borbon was a black slave, who, according to Larruga (*Memorias*, vol. iv. p. 213), had been captured with five other blacks by the seaman Barcelo during the reign of the King's predecessor (Ferdinand VI.). The Queen-mother sent them to Naples, and Charles III. gave them an artistic education. Don Carlos Antonio devoted himself to architecture, and came to Spain with the King's household.

In January 1760, another architect, Don Carlos Witte, was ordered to make ready a paper-mill, which had been abandoned in the royal gardens of St. Fernando, near Madrid, that it might likewise be used for the manufacture of china. On the 22nd of May the work was finished; the money spent on the building was 6226 reals. There are estimates, signed and approved of by the architect Borbon, for fresh outlays for the building in the Retiro, amounting to 145,000 reals and 46,168 reals. On the 4th of July of the same year (1760), Squilace sent orders to Wall, in the King's name, to build a house for the manager of the works near the Hermitage of St. Anthony. Larruga tells us that "the King spent in establishing this manufactory eleven millions and a half of reals (£115,000), with a cost of two millions of reals a year to keep it up (£20,000).

William Clarke, in his *Letters Concerning the Spanish Nation*, written at Madrid during the years 1760 and 1761, London, 1763, says, p. 262: "At Madrid is lately set up a manufacture of porcelain in the gardens of the King's palace at the Retiro, wrought by artificers brought from Saxony;" and there are documents existing at the Royal Archives at Madrid, of the years 1760 and 1761, proving that they had begun to work at the manufactory. The workmen employed there were to be attended by the doctors of the King's household, and they enjoyed several legal privileges. In Townsend's *Journey through Spain in* 1786 *and* 1787, London, 1792, he says, in vol. ii. p. 278:—

"I tried to obtain admission to the china manufacture, which is likewise administered on the King's account, but his Majesty's injunctions are so severe, that I could neither get introduced to see it, nor meet with any one who had ever been able to procure that favour for himself. I was the less mortified upon this occasion, because, from the specimens which I have seen, both in the palace at Madrid and in the provinces, it resembles the manufacture of Sèvres, which I have formerly visited in a tour through France."

Another traveller in Spain confirms how strict the orders were that no one should be allowed to visit the works—*Nouveau Voyage en Espagne, ou Tableau de l'Etat actuel de cette Monarchie*, Paris, chez Regnault, 1789, vol. i. p. 233:—

"Le monarque actuel a établi dans leur intérieur une fabrique de porcelaine, dont l'entrée est jusqu'à present interdite à tout le monde. On veut sans doute que ses essais se perfectionnent dans le silence avant de les exposer aux yeux des curieux. Ses productions ne peuvent encore se voir que dans les palais des souverains ou dans quelques cours d'Italie, auxquelles il les envoie en presens."

I have only been able to find mention of a permission granted in 1800 to Citoyen Alquier, envoy of the French Republic, who is recommended most earnestly to the director to visit the manufactory.

We cannot find any document proving the precise date when porcelain began to be manufactured at the Retiro. It may probably be found in one of the archives of the state, as well as details referring to the designers and cost of the most important pieces preserved in the royal palaces at Madrid. The rapidity with which the workmen were installed leads us to suppose no time was lost. Clarke, who writes in 1761, says the works were begun, and in 1764 there were already pupils of the manufactory who attended the classes of design at the Academy of St. Fernando. In a document at the archives of the Ministry of Finance, there is a memorandum asking the Academy to send an account of what is due for these pupils. Larruga, in his *Memorias*, tells us that as soon as the building was finished they began to make china under the direction of Don Cayetano Schepers, but all that was done during the time he was superintendent failed, much to his astonishment, as he employed the same process and the same workmen that he had done in Naples, where all had turned out successfully. Schepers attributed this to the squabbles between the Spanish and Italian workmen. Nothing important was made at the manufactory during Cayetano's direction. At the Ministry of Finance there is a series of documents, from 1783 until the end of the century, which proves that Sebastian Schepers, a son of Cayetano, was making experiments to make porcelain with different clays of the country. He complains constantly of the obstacles which meet him at every step. There is an interesting document at the Ministry of Finance, which Don Sebastian presents in 1797, giving an account of the different methods employed in other countries in the manufacture of china.

In the meanwhile, the porcelain made at the manufactory during the first thirty years was kept for the exclusive use of the royal family of Spain, or to be sent as presents to foreign courts. Nothing was put for sale until January 1789, after Charles III.'s death, which occurred in 1788, when Charles IV. determined that the china manufactured at the Buen Retiro should be sold to the public.

The director at that time was Don Domingo Bonicelli, a son of Don Juan Bonicelli. Don Domingo was commissioned to look for a suitable place where the things could be exhibited for sale inside the Retiro

itself, and a wareroom was prepared, which had been occupied by the Swiss guard, near the Hermitage of St. John. Don Manuel Machuca y Vargas, an architect, arranged it for the sum of 35,000 reals (£350). In order to facilitate the sale, another room was taken at Madrid, in the Calle del Turco, which is mentioned in *Noticias Varias y Curiosas de Madrid*, published by Valero Chicarro in 1792 and 1793. This establishment cannot have given great commercial results, for in 1800 the director of the manufactory, Don Cristobal de Torrijos, begs the Government to close the warehouse in the Calle de Turco, and leave only the one at the Retiro open to the public, giving as a reason that "the objects manufactured were simply for ornament, and could only be bought by very rich persons," and those who could afford to buy them would not mind going as far as the Retiro to fetch them. In Southey's *Letters from Spain*, London, 1797, p. 118, he says:—

"The old palace of Buen Retiro is converted into a royal porcelain manufactory; the prices are extravagantly high, but they have arrived to great excellence in the manufacture. The false taste of the people is displayed in all the vases I saw there, which, though made from Roman models, are all terminated by porcelain flowers."

In the manufactory of Buen Retiro several kinds of china have been made, *hard* and *soft* paste, white china, glazed and unglazed, or painted and modelled in the same style as at Capo di Monte. There are many specimens existing like Wedgwood, white on blue ground, and they also made flowers, coloured, and of biscuit, groups and single figures of biscuit, as well as painted and glazed porcelain. The most remarkable specimens existing of this manufactory are those modelled in the Neapolitan style. Even in Spain the specimens of this china are very scarce, and it is only at the royal palace at Madrid, and at Aranjuez, the Escorial, and La Granja, that an idea can be formed of the perfection to which the manufacture had arrived. The finest and most important specimens existing are two rooms, the one at Madrid and the other at Aranjuez, in which the walls are entirely covered with large china plaques, painted and modelled in high relief with figures, flowers, and fruits, and fine large ornamentation. The room at Aranjuez seems the one first made, and is signed "José Gricchi," the principal modeller of the manufactory at the time it was established in 1759. Antonio Conca in his *Descrizione Odeporica della Spagna in cui Spezialmente si da Notizia della cose spettanti alle Belle Arti*, Parma, 1793, vol. i. p. 310, says, "Il Gabinetto abbellito di porcellana della Fabbrica del Retiro ha meritato le lodi de curiosi viaggiatori." He also tells us, p. 119, "Un altro Gabinetto vien chiamato della Cina pel suo principal ornato di bei putti, di bassi relievi, e di altre opere di porcellana della nuova Real Fabbrica del Retiro." Ponz describes the room at Madrid in the first volume of his *Viage de España*, Madrid, 1782: "The room is covered with large plaques of porcelain, made at the manufactory of the Retiro. In some are represented figures of children, copied from good models, and between each compartment looking-glasses are let in." Ponz

says of the room at Aranjuez, "The porcelain room you have already seen, and known how fine it is, and how remarkable are the pieces of which it is made. It was begun and finished in the manufactory that his Majesty has at the Retiro." There is every reason to suppose that a great deal must have been thought of these rooms at the time.

Ever since Charles III. had established the manufactory in 1769 until 1803, they had followed the system adopted at Capo di Monte, in all that had relation to the paste, glaze, and other manipulations of this artistic industry. At the beginning of the century, however, this system was considered imperfect, and the idea occurred to the persons in charge of the establishment to imitate the porcelain made at Sèvres. Don Bartolomé Sureda, a native of Mallorca, went to Paris, where he endeavoured to learn the manner in which the Sèvres manufactory was worked, which he did, as he tells us, after endless contrarieties and troubles. On his return to Spain in 1803 he was appointed director of the manufactory of Buen Retiro, and he began a series of experiments with the different kinds of earth which were to be found in Spain, in order to imitate the paste and brilliancy of decoration of Sèvres.

For the preparation of the important pieces which were to be decorated, two workmen were engaged from Paris, M. J. Victor Perche and M. Vivien, who agreed to do all that was required in this sort of work. M. Perche's contract began in October 1803, and was renewed until 1809, when it ended. The wife of Perche, Donna Maria Juana Ferandini, agreed also to glaze the porcelain that should be given her by the director.

They were not satisfied at the Retiro manufactory with copying the porcelain of Naples and Sèvres, for they also made very fine imitations of Wedgwood and other of the principal manufactories of Europe. The finest specimens, as before stated, and which give the best idea of the excellence of the manufactory, can only be seen in Spain. The two rooms at Aranjuez and Madrid, and a magnificent clock and four large vases with porcelain flowers, which decorate one of the state rooms of the palace, are the finest things which exist in Buen Retiro. These vases are placed in the four corners of the rooms. Each of them, including the base and porcelain flowers, is about two mètres high. The clock is decorated with large biscuit figures, and admirably modelled. It was made for the King's use, to decorate the room in which it is still placed.

There are several vases at the royal palaces at Madrid, Aranjuez, and the Retiro, of Buen Retiro china. They are very often without covers, and sometimes have bouquets of porcelain or muslin flowers, and bronze gilt handles. Among them are some imitating Wedgwood, although the blue is not so pure or the biscuit-work so fine as the English. In some cases gold is added to the blue, and a very common mark at the base is R. F. D. PORCELANA D. S. M. C.

Among the private collections worth noting at Madrid containing specimens of Buen Retiro china are those of Count de Valencia and M. Ignace Bauer. The first of these gentlemen has collected together

a number of groups and single figures, which form a very interesting collection ; M. Bauer has four fine figures of children, the largest I have ever seen, measuring 32 inches in height. Two of them represent the seasons, Spring and Winter ; the other two are black figures, evidently representing Africa and America. M. Bauer has also a group of Christ and an Apostle, made of white glazed china, modelled in the Italian style, about 26 inches high, and several other interesting specimens of the manufactory.

As we have stated before, the porcelain made at the Retiro was not exposed for sale for the first thirty years of the manufacture, and in the latter period the sale cannot have been great, for the establishment in the Calle del Turco was closed, as the one at the Retiro was considered enough to meet the demands of the public. This is one of the reasons why, even in Spain, this china is very rare.

We have not been able to find any details of the room at Madrid, or the fine clock and vases at the palace, but consider these to have been made in the later period of the manufactory. At the archives of the Ministry of Finance there are many papers relating to a dinner service which was made in 1798 for Charles IV., and presented to him on his birthday, and a dessert centrepiece which was made for the King at the same time. Some of the accounts are extant of the cost of these things, which were presented from 1797 until 1800. This centrepiece is probably the same which still exists in the Casa del Labrador at Aranjuez. The cost of these pieces of porcelain must have been exorbitant. Some of the monthly accounts are in existence which were sent to the Ministry of Finance of the principal things made at the Retiro from 1807 to 1808.

When the French made their entry into Madrid, in the spring of 1808, they took possession of the royal manufactory. In July of the same year it continued in the hands of French soldiers, and during their stay they forced open the doors of the chemical laboratory and stole several of the things it contained. The director, Sureda, informs the Minister of Finance of what had occurred in a despatch which is among the papers at Alcala. The Minister wrote to General Belliard, begging him to put a stop to these excesses and return the stolen things. The manufactory went on working during the reign of Joseph I. In *Travels through Spain and Part of Portugal*, London, 1808, p. 23, it said—

"The gardens of the Buen Retiro are open to the public. In the neighbourhood of these the royal porcelain manufacture is carried on in a large white building."

Lord Blayney, in his *Narrative of a Journey through Spain and France in* 1810–14, London, 1814, says—

"Several royal manufactories were established within the walls (of the Retiro), particularly of tapestry and porcelain, which were established by Charles III., but have declined since his death, and have now entirely ceased."

Richard Ford tells us in his *Handbook for Travellers in Spain*, p. 680, that—

"Everything was destroyed by the invaders, who turned the manufactory into a fortification, which surrendered, with 200 cannon, August 14, 1812, to the Duke of Wellington. Ferdinand VII., on his restoration, re-created *La China*, removing the workshops and warerooms to the Moncloa."

At the Museo Arqueologico at Madrid there is a large collection of models, which were removed from the Moncloa after the china-works there had ceased.

This is all the information we have been able to collect concerning the royal porcelain manufacture of Buen Retiro. Some marks, not hitherto published, are annexed; and we give a list of the artists who worked at the manufactory, which will help collectors to classify the specimens of of this china belonging to them.

List of the Directors and Artists who were Employed in the Royal Manufacture of Porcelain of the Buen Retiro from its Foundation in 1759 until 1808.

DIRECTORS.

Bonicelli (Juan Thomas), Principal Director at the establishment of the manufactory in 1759.

Bonicelli (Domingo). In 1786 he was Director; in 1796 he solicits his retirement, and probably died soon after.

Cristobal de Torrijos, appointed Director in 1797, after the death of Don Domingo Bonicelli.

Sureda (Bartolomé), Director in 1804, and continues in 1808.

PRINCIPAL MODELLERS AND SUPERINTENDENTS.

Possessing the Secrets of the Fabrication (*Secretistas*).

Schepers (Cayetano), first Modeller in 1759.

Gricci (Carlos), son of Joseph Gricci; came to Spain in 1759; he appears in a list of artists employed in 1764; he died in 1795.

Gricci (Felipe), 1785; in 1802 he was first Modeller.

Forni (Antonio), second Modeller in 1802.

SCULPTORS.

Agreda (Esteban), born at Logroño, 1759; he obtained several prizes at the Academy of San Fernando; employed in 1797, and continued there in 1808.

Avila (Ceferino de), employed from 1799, and continued there in 1808.

Avila (Juan de), 1778, and continued there in 1808.

Bautista (Bautista de), 1759.

Bautista (Cayetano), 1785.

Bautista (Juan Lopez), employed from 1799 to 1808.

Benedictis (Cayetano), 1785 to 1802.

Benincasa (Miguel), 1778, and continues in 1808.

Benincasa (Vicente), 1785.

Bergar (Alonso), 1764.

Bescia (Juan), 1759.

Borbon (Genaro), 1784, and continues in 1808.

Borbon (Geronimo), 1802.

Caravielo (Miguel), 1785.

Chaves (Alonso), born at Madrid in 1741; in 1760 was appointed Modeller; and in 1763 obtained second prize at the Academy, and a first prize in 1766.

Chaves (Justo), 1785.

Esplores (Felipe), 1759.

Estebe (Antonio), 1778, and continues there in 1808.

Flores (Josef), 1785.

Forni (Pablo), 1759.

Francholy (Angel), 1776 to 1808.

Francholy (José), 1804, and continues there in 1808.

Francholy (Luis), 1785.

Frate (Carlos), 1785, and continues in 1802.

Frate (Fernando), 1785 to 1802.

Frate (Josef), 1785.

Frate (Pablo), from 1759 to 1785.

Frates (Bernardo), 1773 to 1808.

Frates (Francisco), 1764 to 1808.

Frates (Juan), from 1794 to 1808.

Frates (Mateo), from 1797, and continues in 1808.

Frates (Mateo), born in Madrid in 1788; gained a first prize at the Academy in 1850; in 1829 was appointed Director of the china establishment at the Moncloa.

Fumo (Basilio), in 1759 he was Director of the china manufactory; in 1779 was appointed a member of the Academy of San Fernando; died in 1797.

Fumo (Bernabé), 1802.

Fumo (Carlos), 1759.

Fumo (Cayetano), 1759.

Fumo (Felipe), 1785, and continues in 1802.

Fumo (Joseph), 1759; died in 1799.

Fumo (Macedonio), 1759, and continues in 1764.

Giorgi (Ambrosio de), 1759.

Giorgi (Antonio), 1795 to 1808.

SCULPTORS—(*continued*).

GIORGI (Carlos), 1785 to 1808.
GIORGI (P. Antonio), 1760 to 1808.
GIORGI (Pedro Antonio de), 1759, and continues in 1785.
GRICCHI (Joseph), 1759; in 1766 he was appointed honorary director of the Academy of San Fernando; he died in 1769.
GRICCI (Esteban), 1759.
GUIJARRO (Dionisio), 1798 to 1808.
LLORENTE (Manuel), 1764 and 1785.
MORELLY (Antonio), 1759 to 1785.
NOFRI (Salvador), 1759, and continues in 1785.
NOFRI (Justo), 1778 to 1808.
NOFRI or NOFERI (Juan), 1802.
OCHOGAVIA (Manuel), 1764; born in Galicia in 1744; in 1760 he won a second prize of sculpture at the Academy, and in 1763 a first prize.
PALMERANI (Angel), 1799 to 1808.
PALMERANI (Domingo), 1795 to 1808.
PENABA (Joseph), 1793, and continues in 1808.
ROCCO (Vicenti), 1791, and continues in 1808.
ROCCO (Bartolomé), 1763 to 1808.
RODRIGUEZ (Antonio), 1797 to 1808.
SANCHO (Dionisio), 1788; born at Cienpozuelos in 1762; won a prize at the Academy in 1793; was appointed a member of the Academy, 1796; in 1810 he went to Mexico, where he died 1829.
SANTORUM (Joseph), 1759.
SORRENTINI (Fernando), 1785 to 1808.
SORRENTINI (Francisco), 1802.
SORRENTINI (Rafael), 1785
VALENTIN (José), 1779 to 1808.
VALENTIN (Miguel), 1785.

PAINTERS.

ALONSO (Francisco), 1764.
BOLTRI (Genaro), 1756; born in Naples in 1730; in 1759 he came to Madrid with Charles III.'s household, and worked at the Retiro; died in Madrid in 1788.
BRANCASIO (Xavier), 1759.
BRANCACHO (Domingo), 1762 to 1803.
BRANGA (Ignacio de), 1800; painter of figures; he continues there in 1808.
CAMARON (Josef), 1802; born at Segorbe in 1760; in 1776 he won a prize of painting at Valencia; he was pensioned to Rome, and appointed painter in ordinary to the King.
CASTILLO (Fernando del), born at Madrid in 1740; he was appointed painter at the manufactory, and worked there until his death in 1777.
COCO (Joseph del), 1759
CRUZ (Mariano de la), 1807 to 1808.
DOMEN (Carlos), 1785.
DONADIO (Nicolas), 1759.
GIORGI (Miguel), 1761 to 1802.
GIORGI (Pedro Antonio), 1802.
MARTINEZ (Antonio), 1764.
MARTINEZ (Pedro), 1796 to 1808.
NANI (Mariano), 1759; his wife received a pension from 1804, probably the year of his death.
PESHORN (Jorge), 1788, and continues working in 1802.
PROVINCIALE (Antonio), 1759 and 1785.
QUIROS (Juan Jose), 1802.
REMINI (Carlos), 1759.
ROMERO (Juan Bautista), 1800; flowers and fruit; appears in the lists of 1802.
RUBIO (Joseph), 1799 to 1808.
SEMINI (Francisco), 1759.
SORIANO (Joaquim), 1799; landscape painter in 1800; continues in 1808.
SORRENTINI (Fernando), 1759.
SORRENTINI (Gabriel), 1769 to 1808.
SORRENTINI (Josef), 1756, probably from Capo di Monte; in 1802 he begs for a retiring pension.
SORRENTINI (Manuel), 1785, and continued in 1802.
SORRENTINI (Pablo), 1764 to 1808.
TORRE (Franciseo de la), 1779 and 1808.
TORRE (Francisco de la), 1796, and continues in 1808.
TORRE (Josef de la), 1785 and 1802; probably a son of Joseph de la Torre who came to Spain in 1759.
TORRE (Joseph de la), 1759.
TORRE (Juan Bautista de la), 1759 and 1785
TORRE (Julian de la), 1802.
TORRE (Nicholas de la), 1759, and in 1802 solicits his retiring pension.
TORRE (Raphael de la), 1759.
VELASQUEZ (Castor), 1807, and continued in 1808; born at Madrid in 1768, and obtained a prize at the Academy in 1787.

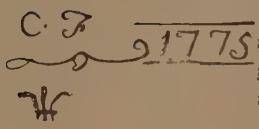
VARIOUS ARTISTS EMPLOYED IN THE MANUFACTORY.

ARGREDA (Manuel), Sculptor, and brother of Esteban Agreda; he superintended the making of biscuit china; born at Haro in 1773; won prizes at the Academy, and was employed at the manufactory from 1805 to 1808.
BAUTISTA (Francisco), appears in 1802 as maker of porcelain flowers.
BAUTISTA (Juan), employed to make porcelain flowers fram 1785, and continues in 1808.
BAUTISTA (Sebastian), appears in 1802 as maker of porcelain flowers.
CHEVALIER (Pedro), mounter of snuff-boxes from 1759, and continued to work at the manufactory in 1763.
ESCALERA (Josef), mounter of snuff-boxes from 1781, and continues at the manufactory in 1808.
PERCHE (Jaime Victor), French workman, brought from Paris to prepare porcelain, from 1803 to 1809.
VIVIEN, French workman brought from Paris to prepare porcelain, from 1803 to 1809.

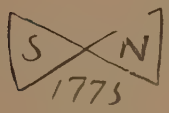
MARKS USED AT THE MANUFACTORY OF BUEN RETIRO.



The usual mark in blue, also on two fine lofty vases, with subjects from "Don Quixote"; belonging to Don J. F. Riaño.



Cayetano or Carlos Fumo. The initials and date are graved in the clay under the glaze; the fleur-de-lis is pencilled in blue. On a fine group of two children playing with a goat. In the possession of Don J. F. Riaño.



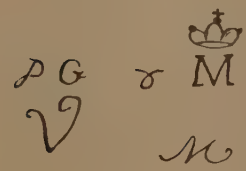
This mark is graved in the clay under the glaze on a group, modelled by Salvador Nofri; belonging to Count de Valencia.



Ochogavia (?). Graved in the soft clay, on a pair of figures representing the months of October and November, which have also the fleur-de-lis in blue. They were purchased from a private Collection in Malaga by the Editor in 1889.



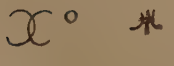
1798, Sorrentini (?). These marks are pencilled in red on a pink cup and saucer, with landscapes painted *en grisaille;* belonging to Don J. F. Riaño.



Pedro Antonio Georgi (?). The initials P. G. are gilt, the M crowned in red, the V and M graved in the clay; on a cup and saucer, buff colour; belonging to Don J. F. Riaño.



Provinciale (?). The letters Po are graved in clay, the fleur-de-lis in blue, on two saucers, beautifully painted with children; belonging to Don J. F. Riaño.



Charles III. On two jardinières; the interlaced C's graved in the clay, the fleur-de-lis in blue.

R. F. D. PORCELANA
D. S. M. C.

On two vases imitating Wedgwood's blue and white jasper, with white biscuit flowers thirty to fifty centimètres high; in the possession of the Marquis of Salamanca.

The signature of Joseph Gricchi referred to in the list of sculptors given on p. 461.

JOSEPH
GRICCI
DELINEA^it
ET
SCUL^it
1763

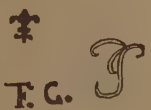
The royal manufactory and everything connected with it was destroyed by the French in 1812, and the place converted into a fortification, which surrendered, with 200 cannon, on the 14th August 1812 to the Iron Duke ; it was subsequently blown up by Lord Hill when the misconduct or perfidy of Ballasteros compelled him to evacuate Madrid. It has been one of the calumnies against the English that all the finest specimens of china were destroyed by them from jealousy, whereas the French destroyed everything and converted the manufactory into a Bastile, which, and not the china, was destroyed by the English. Ferdinand VII., on his restoration, recreated *La China*, removing what was left to La Mancha, once a villa of the Alva family on the Manzanares.



Buen Retiro. The mark, painted in red, on a porcelain cup and saucer, brown ground, painted with flowers and fruit; in the Victoria and Albert Museum.



Buen Retiro. The fleur-de-lis was used as a mark at Madrid as well as at Capo di Monte. It is sometimes placed above the letters O.F.L. as here shown. Mrs. Beresford Melville has a pair of small figures of peasants, one with the ordinary fleur-de-lis in blue, and the other (the male figure) with the fleur-de-lis as in the margin, but stamped in the paste. The mark is very scarce. There are in the Franks Collection several excellent specimens of Buen Retiro.



This mark in blue over-glaze is on a cup painted in colours. The initials F.G. are probably those of Felipe Gricci, the superintendent of the works, and the cypher which is incised in the paste is presumably the same letters combined. Franks Collection.



This mark, the fleur-de-lis in relief, is on one of a pair of flower-holders, in the form of negroes holding on their backs conical-shaped shells with the bases ornamented by marine shells. One of the pair has the mark in relief, the other has it painted in blue. Franks Collection.



Buen Retiro. This monogram of Charles III. is found on the Buen Retiro porcelain, without the crown. The authenticity of this mark has been questioned, but it occurs *incised* in the paste in addition to the fleur-de-lis in blue on a bowl and plate of undoubted genuineness. The decoration is simple; grotesque mask handles to the bowl, and oval medallions of pink landscapes; plate inferior quality of paste to the bowl. Formerly in Lady C. Schreiber's Collection.



Buen Retiro. This mark is on a very fine vase, 19 inches high. From the family of one of the directors. The upper and lower parts are painted with landscapes, the centre is of mottled lake ground.



Buen Retiro. On a soft paste cup and saucer, delicately painted in figures; the fleur-de-lis is blue, and gold letters.[1] (See specimens in *Ker. Gall.*, enlarged edition, figs. 210, 213.)

Alcora. The Comte de Laborde, in his *View of Spain*, as recently as 1808, says, "On ne fait de porcelain (en Espagne) qu'à Alcora et à Madrid; celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion, M. Charles Davillier, when on a visit to Spain, saw an engraving of a furnace for baking porcelain with this inscription: "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcoro, 29 Juin 1756." It is also noticed by Don Antonio Ponz, *Viage de España*, in 1793.

Alcora. Two large plaques of very fine fayence, which have been classed as porcelain of the later half of the eighteenth century, from the Comte d'Aranda's manufactury, both very well painted, were formerly in Mr. C. W. Reynolds' Collection: one represents Christ bearing His cross, in colours; the other, painted in sepia, of costumes of three Spanish provinces, with figures at a fountain; is now in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 214.)

Alcora porcelain is frequently unmarked, and therefore specimens are often assigned to other fabriques. During a journey through Spain in 1889 the Editor purchased in Madrid a service of some twenty-five or thirty pieces of simple decoration, sprigs of roses and other flowers on a cream-coloured ground. Many of these specimens are marked with A, sometimes in black, sometimes in a brownish-red colour, and a few of them have the A incised in the paste as well. The service has been separated, and the cups and plates are in various private collections. Occasionally, and on the best quality specimens, one finds the A in gold.

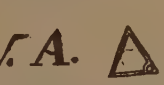
Moncloa, near Madrid. A porcelain fabrique was established in 1827, under the superintendence of M. Sureda, who was formerly director of that of Buen Retiro. M. Frederick Langlois, from the porcelain

[1] The information given in the above notice of the factory of Buen Retiro is partly quoted from the historical notes of Don Juan Facundo Riaño of Madrid, whose collection has been already referred to.

manufactory of Bayeux, was director of this royal fabrique from 1845 to 1848.



Oporto (Vista Allegre). *Hard paste.* Established about 1790; directed by M. Pinto Basto; it is marked in gold or colours; the letters are frequently seen without a crown. A cup and saucer, turquoise with white and gold flowers, marked VA in gold, is in the Victoria and Albert Museum. The manufacture of porcelain is still carried on at Vista Allegre by Messrs. Ferreira, Pinto, and Filhos.



An octagonal plate, with the VA in gold and the triangle incised, with flowers in the centre border, is in the Franks Collection.



Gerona, on the road from Barcelona to Perpignan. The shield of arms of Cordova and the word "Gerona" beneath, is on a tea-service formerly in the Reynolds, Bohn, and Baldwin Collections. The arms are surmounted by a female stabbing herself, holding a flag inscribed with "*Antes la muerte que consentir vivir p*r (para) *un tirano.*" Sir A. W. Franks, who is acquainted with these specimens, considers them to be Oriental porcelain, and the device in the margin not a fabrique mark, but part of the decoration of the service.

Lisbon. The following examples were in the Schreiber Collection:—

A white biscuit plaque, representing the erection of the statue of Joseph I. of Portugal in "Black Horse" Square, Lisbon, and the machinery employed for the purpose; at the back is a long inscription in Portuguese, stating that the machinery was the invention of Brigadier Bartholomeu da Costa, "the first who made porcelain in Portugal," and who discovered it at the same time in which he conceived and continued the work of casting the royal statue; the execution of the plaque itself would appear to be due to Joao Figueireido, of the Royal Military Arsenal, in the year 1775.

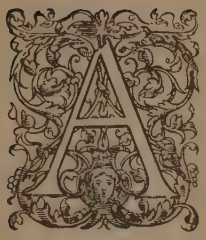
A circular plaque of the equestrian statue of Joseph I. of Portugal, in white on a grey ground, dated "Lisboa, anno 1775." Inscribed on the back in Portuguese, "Porcelain discovered by Bartholomeu da Costa in 1773."

Small medallion portraits, in imitation of Wedgwood, of Maria I. of Portugal and of her husband. The former described on the back, in Portuguese, as the work of Joao Figueireido, Lisbon, 1782; the latter dated Lisbon, 1783.

There are in the Franks Collection two very small oval medallion portraits of this character, evidently made for the purpose of mounting in gold as brooches or bracelets.

Saxony

MEISSEN, COMMONLY CALLED DRESDEN



MANUFACTORY was established at Meissen, on the Elbe, about twelve miles from Dresden, by Augustus II., King of Poland and Elector of Saxony, for the manufacture of hard paste or true porcelain. The experiments of Tschirnhaus and Böttger commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith; it was made from a kind of brown clay found at Meissen. This red ware, made by Böttger, was a fine stoneware, having the opacity, grain, and toughness of pottery. A square Böttger-ware coffee-pot, cut and polished, with flowers and the head of a boy, is in the Victoria and Albert Museum; another is in the Franks Collection, which is rich in varied specimens of this curious and interesting ware.[1] An improvement upon this was a brownish-red ware with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese. In 1708 Tschirnhaus died, and shortly after Böttger succeeded in discovering the mode of making white porcelain by the accidental detection of the *kaolin* necessary for the purpose. The story is thus told: John Schnorr, a rich ironmaster of the Erzgebirge, in the year 1711, riding on horseback, at Aue, near Schneeberg, observed that his horse's feet stuck continually into a soft white clay which impeded his progress. Hair-powder for wigs, made principally from wheat-flour, was at that time in general use, and an examination of this earth suggested its substitution for the more expensive material, which was sold in large quantities at Dresden, Leipzig, and other places. Böttger used it, among others, and finding it much heavier, desired to find out the deleterious ingredients, and analysed it, when, to his great surprise, this ingenious chemist found in it the identical properties of the *kaolin*, which alone he required to complete his immortal discovery of true porcelain. This white earth was known in commerce by the name of *Schnorrische weisse Erde von Aue*.

[1] The Franks Collection at time of writing (1911) is in the Bethnal Green Museum, but when the new buildings at the British Museum are completed, it is intended to transfer this collection to Bloomsbury.

In consequence of this important discovery, Augustus II. proceeded to establish the great manufactory at Meissen, of which Böttger was appointed director in 1710. In 1715 he succeeded in making a fine and perfectly white porcelain. The first attempts to paint upon this white body were very imperfect, consisting either of a blue colour under the glaze, or imitations of Oriental china. It has been stated that, up to the period of Böttger's death, which happened in 1719, only white porcelain had then been made in Saxony; yet the success of this mannfacture occasioned attempts at imitation in France, and porcelain works were established at St. Cloud, and in the Faubourg St. Antoine, at Paris.

Under the directorship of J. G. Höroldt or Herold, the manufactory developed considerably, and it is during the period of his directorship from 1720 until about 1740 that paintings of a superior character, improved gilding, and the beautiful ground colours—maroon, apple-green, canary-yellow, and a pale mauve—were introduced, which we find on vases and on the fine table services which were produced about this time. On the tea services one finds these ground colours on the *under* sides of the saucers, a method of decoration copied doubtless from the Chinese, and which we find in the eggshell plates known among collectors as "ruby-backed." About 1731 the services of an eminent sculptor, Johann Joachim Kändler, were obtained, and the modelling of groups, figures, vases, and animals which can be attributed to him are now the most highly valued of all the old Meissen productions. The famous crinoline groups as they are termed, the harlequin figures, and the bold lifelike models of animals and birds of this period are exceedingly valuable.

After about 1740 the taste in China assimilated the more rococo designs affected by French fashions, and the figures and groups are in the form of Arcadian shepherds and shepherdesses, courtiers, musicians, peasants, mendicants, pedlars, and cupids in fancy costumes, elegant and dainty, but wanting in the vigour and strength of Kändler's art. The table services, too, which formerly had been decorated either in Chinese subjects or in the style of Vernet, were now à la Watteau, painted in conversations, courting scenes, and generally more frivolous and effeminate. It is considered by connoisseurs that the cream of the Meissen productions were made between 1731 and about 1760.

Another period may be said to have commenced in 1763 when a slight variation of the mark was adopted by placing a dot between the hilts of the swords, and during the period of this mark it is said that the King took a personal interest in the directorship of the works. This is therefore sometimes called King's period, but the collectors term is *Saxe au point*.

The greatest prosperity of the factory was the period which followed the Seven Years' War, say from 1763 to 1774, and was marked by an alteration of style in forms and models introduced by the employment of a noted sculptor from Paris, François Acier, who introduced the French style prevalent at Sèvres. There is said to have been considerable friction between Acier and Kändler, which was overcome by allowing each

to select the half of designs for new models. Kändler died in 1775, and Acier retired on a pension in 1781, but about this time the taste had again changed from the rococo of Louis XV. to the more severe lines of Louis XVI. taste, and we therefore find in the groups of the later half of the Marcolini period that, instead of the scroll-shaped bases to figures and groups, there are round-moulded stands ornamented by pearlings or flutings. A painter named Dietrich, who had formerly worked at Dresden, exercised a marked influence upon the Meissen factory.

He was not, as has been stated by several writers, a director of the factory, but was appointed Head of the (then) new Art School. He was born in 1712 and died in 1774, so that his time synchronises with the best productions at Meissén.

In 1774 Count Camillo Marcolini was appointed director, and again the mark was slightly altered by replacing the dot between the sword hilts by a star ; sometimes this star is accompanied by a number, generally the figure "4". The Marcolini period continued until 1814, and was marked by careful, painstaking work, but lacking the freshness and vigour of the Kändler period, or the charm and delicacy of the time which immediately succeeded it. The old clay pits had become exhausted long ere this time, and the material which was now procured lacked the brilliant whiteness of the old china clay. In Marcolini's time a favourite decoration was a rich bleu de roi or royal blue, with the subject still in the Watteau style, but also in the manner of Angelica Kauffmann, carefully painted. Figures with lacework decoration were also produced in considerable quantities, a clever effect being rendered by placing real net which had been dipped in a solution of china clay on the figure. In the kiln the lace net was destroyed and left a "negative" of china lace which is very effective, and has often puzzled amateurs as to its method of production. A. M. von Oppel succeeded Marcolini, and in 1839 his place was taken by M. Kühn, and the establishment became known as Koniglich Sächsische Porzellan Manufactur. Subsequently to the Marcolini time we have Meissen or, as it is commonly but erroneously called, "Dresden" china of the modern period, with which the collector is not concerned.

NOTES ON MEISSEN (DRESDEN) CHINA

A Dresden china figure of a Dutch skipper, or court fool, of stout build, with a pointed hat, has in front the initials I. F. and the date 1736 ; formerly in Lady Charlotte Schreiber's Collection, but now in the private collection of Mr. James Ward Usher of Lincoln (see *Ker. Gall.*, enlarged edition, fig. 216). Another figure from the same model has I. F. 1752 on the breast of the figure ; it is marked in blue underneath with the crossed swords, and was in the Staniforth Collection. There is a similiar figure in the Franks Collection, but the date is 1741, the letters I. F. being the same.

Several important groups of this period, including one in which Count

Bruhl is being frightened by a mouse, portrait figures of Augustus Rex and lady in costume (the Countess de Kosel), and others, formed part of the large collection of Dresden groups and figures made by Lady Firbank, which was sold at Christie's in 1906. The largest and most valuable collection of Dresden groups and figures in England is that which was some years ago on loan to the Bethnal Green Museum by the Hon. W. F. B. Massey-Mainwaring. While the ninth edition of "Chaffers" was going through the press (May 1899) this fine collection of old Dresden china was purchased by private treaty, and resold *en bloc* for the sum of £30,000 to Mr. King of 138 Piccadilly.

"The Dresden porcelain reached its highest development under the administration of the famous Count Bruhl, the same in whose wardrobe Frederick the Great, when he took Dresden, found 1500 wigs, with suits of clothes and snuff-boxes to match. His taste for magnificence made itself felt at Meissen, and we owe to him the most beautiful specimens it produced" (*Chambers's Journal*, 1857).

Among the pieces produced about this time by or under the direction of Kändler may be especially noticed Count Bruhl's tailor and his wife riding upon goats with all the implements of their trade. To Kändler are also attributed the groups and figures forming, when placed together, "The Carnival of Venice," composed of *Le Bœuf Gras* escorted by upwards of a hundred different figurines in the forms of cupids, representing the various professions and trades, as a Lawyer, Doctor, Apothecary, Councillor, Knife-grinder, Gardener, Barber, &c., two carts, each drawn by four horses, full of masked personages, and the centre formed by a large clock with rococo scrolls. These were all of coloured porcelain and independent of each other, being united or separated at pleasure. A complete set is of course exceedingly rare.

Kändler modelled men and animals of the natural size, also peacocks, herons, pelicans, and all sorts of birds. In the rich collection of Lord Hastings at Melton Constable there was a whole menagerie which issued from the Dresden manufactory about this time. Kändler made the twelve Apostles, life size, and worked for five years, from 1751 to 1756, on a colossal equestrian statue of Augustus III., but it never was completed, in consequence of the invasion of Frederick the Great, and the members of the "Porcelain King," as he was called, were dispersed, nothing now remaining but the head. The china was at that time much esteemed, as we find by a note in the *Gentleman's Magazine* for May 16, 1763: "This day a service of Dresden porcelain was sold at Mr. Uhthoffs sale, in Philpot Lane, for £115."

In the *London Magazine* of May 1753 we read: "This fabrick, which brings annually great sums of money into the country, is daily increasing in reputation, and is carried to all the courts of Europe; even the Turks come from Constantinople to purchase it, and the rarest pieces that are made are carried thither to embellish the Grand Seignior's and his great officers' houses and seraglios.

"The table services may be had from 100 to 1000 guineas and upwards, according to the quantity, size, and nature of the painting they are composed of.

"Those most commonly bought are about the value of 160 or 300 guineas. The plates are from 8 shillings to 24, and the terrines, dishes, bowls, &c., according to the bigness, &c. The sets of porcelain for tea, coffee, or, chocolate may be had from 15 to 60 guineas. There is one particular kind from which they will abate nothing of 100 guineas the set; this is a double porcelain, not made at once, but a second layer added to the first form, resembling a honeycomb on the outside, which is of a pale brown colour, the letts or cavities being all painted as well as the bottoms of the inside of the cups and dishes. This, as all other sorts, may be had painted with landscapes and figures, birds, insects, fruits, flowers, the first being the dearer, the latter the best executed, being almost equal to nature in beauty and liveliness of the colours. The grounds of all these different sorts of porcelain are various, some being painted on white, others in pink, some in compartments, others without. The spaces between are sometimes of a white, yellow, or pea-green colour, or the whole ground is white with running flowers. This sort, and the pea-green, in compartments, are the newest made, and in the most elegant taste.

"The single figures, about 15 inches high, are rated from 16 to 20 guineas, and those of 5 or 6 inches as many pounds, and this proportion is pretty nearly observed in the measures between these sizes. When they exceed it, the figures grow much dearer.

"The porcelain entirely white, without the least painting, is the most esteemed of all, and with reason. It is not permitted to be sold, but reserved for the King's use, who makes very magnificent presents of it to foreign princes."

A note at the end of this account says, "It is with pleasure we can inform the publick, that an undertaking of this kind is carried on in the greatest perfection in our own country, so as to emulate the elegancies of Dresden or China porcelain, particularly at Chelsea and Stratford, near this metropolis."

This white porcelain was sometimes ornamented by private persons, especially by a Baron Busch, of Hildesheim, who was the only person possessed of the secret of engraving with a diamond on china. In an advertisement of a sale by auction at Golden Square by Mr. Owen in June 1767, we find a "tea set of the beautiful snow-white Dresden, with the hunt of the heron and falcon, most curiously engraved by Baron Busch. The valuable service now at Saltzdal, belonging to the Duke of Brunswick, esteemed at £10,000, was made a present to that Prince by the Baron, as were also the other curious pieces in the cabinets of most of the princes of the Empire. This set was brought into England by the secretary of a sovereign prince, and some plates framed as pictures, engraved by the same hand after Rembrandt," &c.

In the Schreiber Collection there was a cup and saucer etched with

birds, trees, and ruins, which were stated to be by Busch; the etching does not appear to penetrate beneath the glaze, but it is unsigned. Busch also etched on glass, and some pieces we have seen have his name written on them. (*Ker. Gall.*, enlarged edition, fig. 217.) There is a saucer etched by Busch in the Franks Collection, which is signed "Busch" and dated 1749.

The description given by Sir J. C. Robinson in the Catalogue of the Uzielli Collection of a Dresden cup and saucer (No. 746) exactly applies to a cup and saucer, probably of the same set, in Mr. Borradaile's Collection: "Coffee-cup and saucer of old Dresden white porcelain, with flowers in low relief, the flowers filled in with a minute appliqué mosaic of black lacquer, mother-of-pearl, and gold piqué work. A rare and curious instance of the combination of lacquered-work and mosaics with porcelain, probably suggested by some Japanese examples, and by similar decorative processes to those in use by the 'tabatière' artists of the beginning of the eighteenth century."

In the Franks Collection there is a remarkable example of the combination of goldsmith's work with that of the potter.

The Japanese Palace of Dresden contained a very fine collection of every description of porcelain, especially Oriental. About 150 of the finest pieces of china in this Museum were the result of a singular bargain between Augustus the Strong of Saxony and the King of Prussia in 1717, by which, in exchange for some soldiers, the King of Prussia presented this fine collection of china. The "*acquits de livraison*," dated Oranienburg, the 29th April, and Charlottenburg, 1st May 1717, are still preserved among the archives of Dresden.

It may be stated that all the pieces of white Dresden porcelain sent from the Royal Manufactory are marked with a cut in the glaze above or through the two swords, so that those specimens which have been painted elsewhere are easily detected; faulty pieces are also marked with one or more cuts.

The mark adopted in or about 1716 was the arms of Saxony; Party per fess *sab.* and *arg.*, two swords in saltire *gules*, borne in an escutcheon by the Elector of Saxony as Grand-Marshal of the Empire, granted in 1423 to Frederick, Margrave of Misnia, surnamed the Warlike.

THE MARKS ON DRESDEN (MEISSEN) PORCELAIN.

The following marks which occur on specimens of old Dresden porcelain of different periods have been placed as nearly as possible in chronological order, commencing with the incised or impressed marks on Böttger's red ware, which preceded the white porcelain of a Venetian-like character. Several of these marks are very rare and may have been placed on trial or pattern pieces; others are not *fabrique* marks, but form part of the decoration of the specimen, and indicate a date or the name of

the artist. The general mark by which Dresden china is recognised is that of the crossed swords, and these vary according to period. The Höroldt period is distinguished by the swords being smaller, and sometimes both points and hilts interlaced; on figures, birds, animals, groups, &c., intended for mounting, the mark frequently occurs very small, on the back of the foot of the piece and not on the bottom; this was to enable the part of the mark to be seen just above the rim or edging of the metal mount. The period known as "Saxe au point," commencing 1763, is signified by a dot between the sword hilts, and that of the Marcolini period, from 1774–1814, by a star between the sword hilts. After the Marcolini period was ended we find the swords larger and rather more freely drawn; and about fifty or sixty years ago, as the commercial importance of the Meissen factory increased, a reference number was incised in the paste in addition to the mark. This number was for the purpose of enabling their trade customers to repeat their orders, and it naturally indicates that the manufactory was being carried on upon a business basis. We may therefore consider as modern any specimen of Dresden (Meissen) porcelain which bears one of these numbers. They are in cursive characters just incised in the paste with a pointed tool, and are of course in addition to the ordinary crossed swords in blue under the glaze.



This mark, stamped in red paste of Böttger ware, is on a pair of small flat-shaped Pilgrim bottles with marks at sides, polished by the wheel, not glazed. In Mr. Borradaile's Collection. A similar pair, and also one of the later period ornamented with gilding and a square-shaped coffee-pot are in the Franks Collection; also on a pair of small candlesticks of same ware, which are similar in design to a pair of Queen Anne silver candlesticks of same time. In the Collection of Mr. H. E. B. Harrison of Brighton.





These marks (impressed) are on a quadrangular coffee-pot with rounded sides, the spout proceeding from a dragon's mouth, and on a very finely executed portrait medallion of John George, Duke of Saxe Weissenfels (1697–1712), of Böttger ware, both in the Franks Collection, which also contains a cup and saucer of the yellow Böttger ware with decorations in silver.

Several of the specimens of Böttger ware, and also two very early porcelain figures of Chinamen, which are in the Franks Collection, bear no *fabrique* mark, but are engraved with letters and numbers, which go to prove that they were originally in the Dresden Japanese Palace Collection. (See note on p. 480.)

This mark in blue occurs on a vase with globular body, canary coloured ground, with birds on branches, and butterflies in brilliant colours. Franks Collection.



ORIGINAL A.R. MARK.

DRESDEN. MEISSEN. *Hard paste.* The first mark used was the monogram A.R. (Augustus Rex), and was affixed to all pieces intended for royal use. It is found upon imitations of Oriental porcelain, and was in use from about 1710–12. The vase described in the Franks Collection is a typical specimen. This original mark should not be confused with the monogram placed upon modern Dresden, which is easily distinguished from the other. Both marks, original and counterfeit, are here placed one under the other for the reader's comparison. The china which until some recent litigation bore this monogram, and sometimes surmounted by a crown, was not made at the State factory of Meissen, but by a *private* firm named Wolfsohn in the *town* of Dresden. Since the litigation, which ended by the State factory obtaining an injunction against Wolfsohns, the latter firm have adopted a mark of the word "Dresden" surmounted by a crown.



MODERN A.R. MARK.

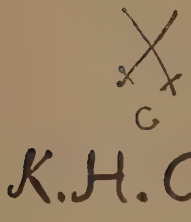
Besides the "Dresden" fabrique of Wolfsohns there have been many others in the town of Dresden, some of whom used formerly to purchase from the State factory of Meissen faulty specimens in the white, and then decorate them in their workshops at Dresden; they also had models of their own which they made, baked, and decorated throughout. The chief of these was Meyers, who used a mark of crossed swords and placed his initial, M, between the sword-hilts. One named Thieme used a mark something like the head of a broad arrow, and also an imitation of the crossed swords, but without their being so exact a copy as to incur litigation; another firm stamped the word "MEISSEN" in the paste, and others have used marks which are colourable imitations of the crossed swords, more like the Limbach mark of two L's crossed or a bad example of the Courtille mark (two torches crossed). Only knowledge and the requisite experience of the models and their treatment, can in some cases determine which are the true Meissen and which the Dresden imitations. In many instances the models of some of the Dresden makers are very good, and from their having been made some forty or fifty years ago, they have acquired a tone which gives them an entrée into good collections.

The manufacturer of the greatest number of imitations of Dresden is, however, a Frenchman named Samson of the Rue Béranger, Paris,

some of whose work has considerable merit. He used to place his initial letter S between the hilts of the crossed swords which he adopted as his mark, but he has also copied many other marks of the Meissen factory, and also that of nearly every other fabrique for the specimens of which there is a demand.



This very scarce and early mark, the monogram of Frederick Augustus, is also sometimes seen on pieces decorated in the Oriental taste.



The same monogram, together with the crossed swords, the letter G, and K.H.C.W., all in blue underglaze, occurs on a plate with shaped edge, painted in greyish blue, under the glaze, flowers and butterflies. Franks Collection.



DRESDEN. The crossed swords and painter's mark of a square, in blue above the initials, which stand for the words *Königl. Hof. Conditorei Warschau*, are underneath portions of a service painted in blue *camaieu* with flowers and insects, and on the border is the monogram of Augustus Rex, and a crown above (King of Poland). The inscription in English is, "The King's Court Confectioner, Warsaw." One of his principal palaces was situated there; the service being made specially for his Majesty's use about A.D. 1720–30. In the possession of Herr Pollak of Vienna. A small flacon in the Franks Collection has the first three letters in purple. There is also a cream jug in the Franks Collection, painted in the Japanese (Kakiyemon) style, which bears the crown, as well as the monogram of Augustus Rex.

K.H.C.W. DRESDEN. These initials are on a porcelain statuette of a female allegorical figure, $3\frac{3}{4}$ inches high. (Bandinel Collection). Sometimes the crossed swords are placed above, the whole enclosed in an oval. These letters occur with the crossed swords and H.F. combined on a blue and white cup decorated with the monogram of Augustus Rex, in the Franks Collection.

DRESDEN, of early date, from a specimen in the Museum at Dresden; quoted by Dr. Graesse, director. This mark is very similar to the crossed sceptres, occasionally used on Berlin porcelain. See *Berlin*.



DRESDEN. The caduceus mark, as it is termed, or rather the wand of Æsculapius, in allusion to the first profession of Böttger, was used from 1712–20, and is said to have been placed upon china intended for sale; it is found on pieces decorated in the Chinese style, as well as others. This mark is on a small tray with scalloped edge painted in the Oriental style in the "Flying Fox" pattern formerly in Mr. Loraine Baldwin's Collection. Sir A. W. Franks, Mr. Harrison of Brighton, Mr. Verschoyle, Mr. Hoskyns, Dr. Darmstaedter, and other collectors have specimens with this mark, several of which were formerly in Mr. Bohn's Collection, which was sold about thirty years ago.



This mark, which is another rendering of the above-named rod of Æsculapius, is on a beaker painted in colours, with gilding of Oriental pattern, consisting of a boy standing on a carpet, a kylin, a bunch of flowers, a bird on a branch, and scattered insects and flowers. Height 12 inches. Franks Collection.



DRESDEN. This rare mark is found in gold, with the swords in blue, on a service made expressly for the King's favourite, the Comtesse Cosel or Kosel. The Japanese Palace at Dresden possessed six pieces of it. She was a favourite of Augustus II., was disgraced in 1713, and died in 1733. Five pieces still remain in the Palace, the sixth is in the Franks Collection. A mark similar but not exactly the same occurs in gold on a cup and saucer painted in Chinese subjects. Dr. Darmstaedter's Collection (Berlin.)



DRESDEN. This early mark, of the Electoral swords crossed, in blue, with the date 1716, is on the bottom of a pure white porcelain female figure of one of the Muses; the date is impressed at the back. Berney Collection, Bracon Hall.

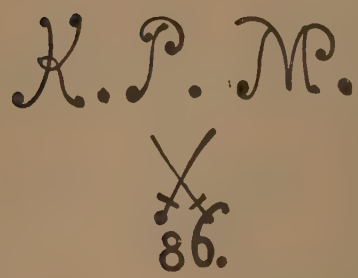




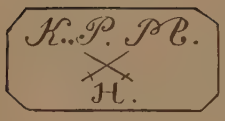
DRESDEN. The initial letters of *Meissner Porzellan Manufactur.*



DRESDEN. The mark for royal pieces. The letters K.P.M. stand for *Königlichen Porzellan Manufactur;* marked in blue under the glaze. There is a fine tea and coffee service with this mark at Windsor Castle. Mr. Arthur Verschoyle has a teapot and saucer bearing this mark, which is rare.

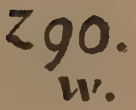


This is another rendering of the same mark, and occurs on a teapot and cover, the lower part of the spout with a mask in relief, painted in colours, with gilding, two parts with scroll edges enclosing group of Chinese figures between them, sprigs of flowers. The number 86 is in gold, and probably indicates the number of the service. Franks Collection.

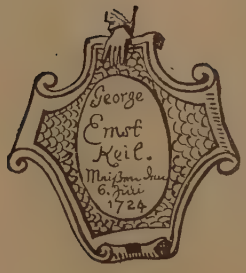


DRESDEN. Another variety of the same mark. H., the painter's initial, in gold, the others blue.

Some of the early pieces of Dresden of the Höroldt period have gilders' marks or initials, in addition to the cross swords in blue.

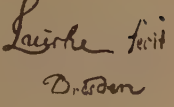


This mark is on a shaped oval box and cover, painted in colours in Japanese (Kakiyemon) style, with two figures; round the edge sprigs, inside the cover in black, 290 W. On the bottom the same number and letter, accompanied by the crossed swords in blue. Franks Collection.



This is not a factory mark, but is part of the decoration of the tankard on which it occurs, being on a shield held by a Chinese soldier. It doubtless records the name of the painter, George Ernst Keil, at Meissen, July 6, 1724. The tankard is otherwise unmarked. Franks Collection.

This signature, which occurs on a tall cup and saucer, painted Chinese subjects in colours, is also given by Sir A. W. Franks in facsimile in his Catalogue of Continental Porcelain, and is said to be that of a painter living in Dresden, but probably not one of the regular employés. The specimen was formerly in the Collection of Sir Edward J. Dean Paul sold at Christie's in 1896.



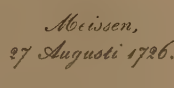
These two initial letters occur on the saucers or stands of some exquisitely painted vases (marked with the cross swords) in His Majesty's collection at Windsor Castle.



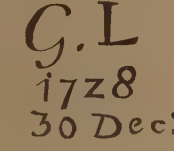
DRESDEN. This mark and date is in red under a saucer painted with terminal figures of the heads and busts of Bacchus and Ariadne, and bold scrolls of gold shaded, between which is a panther; the cup has infant Bacchanals plucking grapes, and a goat. Now in the Franks Collection. The initial letter W under the crossed swords, also occurs on a fine cup and saucer painted with figures of angels in red *camaieu* (Dr. Darmstaedter's Collection); and the Editor possesses a good figure of a boy with tree stump, evidently Dresden, which has the W without the swords.



DRESDEN. On a cup, sea-green ground with a small medallion of Chinese figures in purple *camaieu*, gilt border; in the Sèvres Museum.

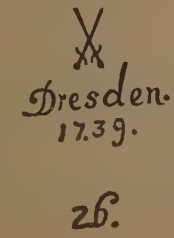


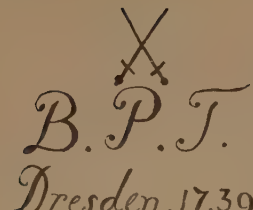
DRESDEN. A drinking-cup painted in blue and red *camaieu*, alternately with full-length Chinese figures and flowers between; the mark in gold.



This mark occurs on a cup and saucer with leaves in relief, painted in colours with Chinese figures, gilt lace-like borders. Franks Collection.

Note.—Sir A. W. Franks, in a marginal note, suggests that the factory was moved to Meissen in 1710; the word Dresden may indicate that these services were made for some official who lived at Dresden.





DRESDEN. On a square tray of white porcelain, with leaves in relief, marked at the back in blue under the glaze. (Bandinel Collection.) Victoria and Albert Museum. (Mr. Sigismund Rücker had a cup and saucer of the same date, with leaves in relief, painted with figures in Oriental costume, but without the initials; and a teapot, same date, is in the Franks Collection. The same mark occurs on an *écuelle* with cover decorated with leaves in relief in gold with reddish-violet veins, and flowers painted in Japanese style. Collection of Dr. Darmstaedter (Berlin).



This is not a factory mark, but forms part of the decoration of a cup and saucer painted in colours with landscapes. The signpost on the cup bears the date 1741 with the crossed swords. The cup also bears the factory mark of the crossed swords in blue, and H in gold on the saucer, the swords in blue and 17 impressed. Franks Coll.



DRESDEN. A Meissen cup and saucer of exquisite workmanship, painted with brown and gilt medallions of ruins; on these are placed groups of classical figures of solid gold in high relief, the ground embossed with flowers; the inscription written above the crossed swords. This unique specimen was in the possession of Mr. H. G. Bohn, and is now in the Franks Collection. It may be noted that during the Herold or Höroldt period the crossed swords are smaller, and frequently have both the points and the hilts interlaced.



DRESDEN. Another variety, sometimes painted thicker; used about 1720, while Höroldt was director.

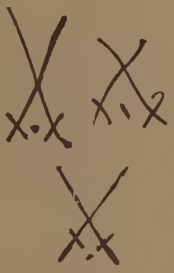


DRESDEN. This name of a German artist is on a large oval box-cover, painted in enamel with the flight of Stanislaus Leckzinski, King of Poland, from Dantzig to Bar, in a carriage drawn by six horses, in 1736. The name of *Herold fecit* is written in the corner. Formerly in Lady C. Schreiber's Collection.

This mark is very unusual, as the lozenge appears between the points of the swords instead of the dot between the hilts, which is of a much later date (King's period). It is upon two tall cups painted in colours, with groups of flowers in Chinese style. Franks Collection.



DRESDEN. These varieties of the crossed swords with dot between the hilts, found on porcelain with Watteau subjects, &c., after 1763. This period is termed by collectors *Saxe au point*, and is also known as "King's period."



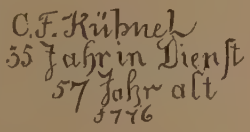
DRESDEN. Other varieties of the crossed swords, the arms of Saxony; on specimens formerly in the Collection of the Rev. T. Stainforth of Storrs, Windermere.



This mark occurs on a small cup, turquoise ground, with female bust in blue *camaieu*. This curious combination of letters, numbers, and the crossed swords with dots between the hilts, probably indicate a trial-piece. The crossed swords with dot were first used in 1763, and, as already observed, indicate the period known as *Saxe au point* or "King's period." Franks Collection.



DRESDEN. This inscription is on a trial-piece. C. F. Kühnel, thirty-five years in service, fifty-seven years old, 1776. Mr. H. G. Bohn had a piece thus inscribed, which is now in the Franks Collection with another specimen having the same mark.



DRESDEN. Mr. Ditcham of Wisbeck, Cambridgeshire, has two white biscuit figures of Paris and Venus, of Dresden manufacture, both marked as in the margin. Height, 11 inches. In the Museum at Dresden is another figure of the same set, with the Dresden numeral above, which the curator showed the Editor, saying they were all of the Dresden make, of about 1766 to 1780. This mark has by some authorities been erroneously attributed to Bristol.





This is a variation of the incised mark on biscuit ware, but the star on the apex of the triangle indicates the Marcolini period. It occurs on a cup and saucer (biscuit); the cup has the number 16 impressed. Franks Collection.

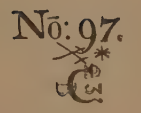


Dresden. A star between the handles is always found on pieces of the Marcolini period, 1774–1814.



Upon some of these Marcolini specimens we find occasionally a numeral ("4" is the most frequent) underneath the star as in the margin.

Mr. H. E. B. Harrison has two saucers very finely painted with the death of General Wolfe, and the Departure of the Regulars from Rome with this mark and also an *engraved* "2."



This mark has, combined with numbers and initials, the crossed swords with star between hilts, indicating the period of Marcolini's directorship, 1774–1814. The mark is in blue underglaze, except the number, 23, which is impressed and 97c added in black over the glaze. It occurs on a cup painted in greyish blue under the glaze, with groups of flowers, and is probably a pattern or trial-piece. Franks Collection.



This mark is on two plates with foliated edges of sixteen lobes, Japanese (Imari) pattern, richly painted in colours with gilding, bird, tree, with phœnix and flowers in the border.

Note.—These formed part of a large Japanese service of Imari porcelain, which they had been evidently made to match. One of these is in the Franks Collection.

ENGRAVED LETTERS AND NUMBERS.

It must have been frequently observed by collectors that underneath many pieces of Oriental and European china, Arabic numbers are deeply cut through the glaze. All these pieces were originally in the celebrated Dresden Collection at the Japanese Palace, but as the collection increased, it was considered desirable to sell the duplicate specimens; hence their dispersion throughout Europe. According to a former director of the Museum, Dr. Graesse, it was chiefly brought together by Augustus the Strong, King of Poland and Elector of Saxony, between 1694 and 1705,

as we have before noted, which goes to show that the elector king was an amateur in china long before Böttger's invention. In order, it is said, to prevent the courtiers from making away with the royal property, every specimen was marked indelibly with a number, accompanied by a sign (cut through the glaze on the lathe), which referred to each particular class, thereby avoiding the use of high numbers. These must have been marked at an early date, being found only on the more ancient pieces of the Dresden porcelain. The Arabic numerals of course vary on every piece in rotation, agreeing with the inventory. Sir A. W. Franks, who examined the old inventories of the Collection, says the present copy, dated 1779, is from a still older document. There are five volumes. The pieces marked below are on specimens in Sir A. W. Franks' Historical Collection.

The first volume contains a list of miscellaneous objects, lacquers, carvings, &c.

Every piece in the Japanese Palace was marked in Arabic numerals separately.

2nd. Saxon or Meissen porcelain and Böttger ware, simply numbered. N = 25-

3rd. Japanese porcelain, distinguished by the addition of a cross under the number. N = 50 +

4th. "Green Chinese porcelain," principally painted in green enamel, marked by an ⌗. N = 96 ⌗

White Chinese porcelain, marked with a triangle. This mark is useful to help us in distinguishing white Oriental from early Dresden, Fulham, or Plymouth porcelain, which were closely copied. N = Z- △

Red Chinese porcelain, principally decorated in red, marked with an arrow. N = 93-

5th. Blue and white "Indian porcelain," including crackle. Marked with a zigzag line. N = 665.

"Old Indian porcelain, marked with a parallelogram. N = 7- □

"Indian and Saxon black porcelain," marked with a P. N = 5- P

It may be observed, that nearly all the Japanese specimens are what we know as "Old Japan," made in Imari for exportation. The Collection, after being stowed away for many years in the vaults of the palace, has now been well arranged in the Johanneum.

There are in the Franks Collection some of these early Dresden copies of old Imari china plates, and exhibited in the same case for comparison is an original plate of Japanese make.

SALE MARKS.



On white porcelain vessels without defects. The mark across the swords was in reality a *nick* in the paste, not part of the mark. It was to indicate that the piece was sold *white* out of the factory, and therefore, if afterwards decorated, that the painting and gilding had been done outside the State factory. The sale of undecorated pieces was prohibited many years ago.



On porcelain, with trifling defects.



On porcelain defective. (*Brack.*)

[The Editor has always heard the three classes of quality called by the Meissen officials, Gut, Mittel, and Ausschuss—good, medium, and outcast.]



On porcelain tea and coffee services with defects, and vessels for the table, defective.



Do. do.



ALT HALDENSLEBEN (Saxony). *Hard paste.* Manufactory of M. Nathusius ; stamped in blue. Mr. Friedrich Hofmann gives the mark of this factory as the letter N., probably the initial of Nathusius.

Austria

VIENNA

THIS manufactory was established in 1718 by a Dutchman, Claude Innocent du Pasquier, who engaged a ceramist from Meissen named Stenzel to co-operate with him. With this object in view, Du Pasquier proceeded secretly to Meissen, where he contrived to scrape acquaintance with him in a coffee-house, and induced Stenzel to play a game of billiards, taking care to lose, and thus he secured his object. Stenzel, after some slight hesitation, accepted an offer of a thousand thalers to be paid yearly, with a carriage at his disposal, and forthwith proceeded to Vienna. Du Pasquier obtained a patent for twenty-five years, granted by the Emperor Charles VI., and signed by him at Luxembourg on the 27th of May 1718. In this patent it was distinctly notified that the factory was to receive no pecuniary aid from the Government, but an exclusive privilege was granted for the sale of porcelain, wholesale and retail, throughout the whole empire. The patent further stipulated that the ware should consist of the best material, and should display the most elegant and well-selected forms and colours, to which end neither labour nor expense was to be spared in the endeavour to produce patterns of original forms and fancy. This done, Du Pasquier entered into partnership with Heinrich Zerder, a merchant named Martin Peter, and an artist named Cristophe Conrad Hunger. Du Pasquier had many difficulties to contend with, and the productions not being equal to the Chinese, and inferior even to those of Meissen both as regards beauty and material, taste and decoration, and the sale consequently moderate, he was compelled to produce coarser articles; added to which Du Pasquier not being possessed of the secret, and the ceramist Stenzel, not having been paid regularly according to his contract, returned to Meissen, having maliciously destroyed many of the models. The works were therefore suspened at the end of the second year, without a knowledge of the secret or material. Du Pasquier, being a man of energy and determination, endeavoured by numerous experiments to discover the porcelain mixture, and his efforts were finally crowned with success.

The factory was at first established in a small house belonging to

Count Kufstein, and he worked with only ten assistants and one kiln; but in the year 1721 it was removed to a house belonging to Count Breuner; here the workmen were increased to twenty hands and more kilns were erected. Nevertheless the factory was not successful, and after twenty-five years' labour, Du Pasquier decided, in 1744, to offer it to the Government. The establishment was then in good working condition, and the workmen for the most part very efficient, and he proposed to take on himself the direction and management.

The young Empress, Maria Theresa, resolved to support the factory, which promised to give occupation and profit to her subjects, honour and gain to the state. She therefore commanded that it should be taken by state contract from its owner, that its debt of 45,449 florins should be paid off, and Du Pasquier receive the direction with a salary of 1500 florins a year. Modelling of groups and figures appears to have commenced when the factory became the property of the Government in 1747: Joseph Niedermeyer was the master-modeller and made the statuettes and figures. Count Philip Kinsky and Count Rudolph Cholert took great interest in the development of the factory, and in 1760, under Government control, it advanced rapidly to that perfection of art it subsequently maintained. In 1750 the workmen only numbered 40, eleven years later that number had increased to 140; in 1770 to 200, and in 1780 to 320. From 1747 to 1790 was the best period for figures and groups, while from 1780 to 1820 the painting on china became celebrated, the subjects being taken from Watteau, Lancret, Boucher, A. Kauffman, and others, as well as allegorical subjects. From 1747 to 1758 the chief direction of the works was given to Maierhoffer de Grünbühel. From 1758 to 1770 Joseph Wolf of Rosenfeld was director, and in 1770 Kessler was appointed; but the manufactory then began to decline, and it was not until 1785 that it again rose to importance. In 1785 the most important improvements were made under the direction of the Baron de Sorgenthal, artists of the highest talent being employed, and a first-rate chemist, named Leithner, was engaged to prepare the colours and gilding, and the *chefs-d'œuvre* of the early masters were copied, while the gilding was brought to a perfection which has never been surpassed. Sorgenthal made also, under the direction of Flaxman, some beautiful specimens of Wedgwood's jasper.

Among the principal artists employed at Vienna, Schindler was distinguished by his taste in designing ornaments, and George Perl, who followed Leithner, excelled in decorating the ware. Antone Grassi succeeded in substituting for the rococo style a purer classical taste: Foerstler was an admirable painter of mythological subjects; Lamprecht was celebrated for his paintings of animals in the style of Berghem: Joseph Nigg was a clever painter of flowers as well as classical subjects: Varsanni, J. Wech, and Perger were also exquisite painters of mythological and historical scenes, and K. Herr may be noticed as one of the best of this school of Viennese artists. We have met with several other names;

on a plate dated 1800 S. Raffey; another of 1805 signed Schallez, and 1856, L. Zetien.

On the death of Baron Sorgenthal in 1805, M. Neidermeyer became director; it continued its flourishing condition until about 1815. Leithner used the finest gold, which brought the gilding to the utmost perfection; moreover, he discovered a rich cobalt blue and a red-brown colour which no other factory could imitate. From the year 1784 to the date of its extinction it was the custom to mark every piece with the number of the year, which circumstance may be of great service to the connoisseur who seeks early specimens of Vienna porcelain; it is stamped without colour underneath the piece, or rather indented, the first numeral being omitted; thus, the number 792 stands for 1792, 802 for 1802, and so on. In 1827 it was under the direction of Benjamin Scholtz, who followed Neidermeyer; he died in 1834 and was succeeded by Baumgartner; in 1844 Baron Leithner took the direction, and in 1856 Alexander Loewe finished the list of directors. It was then on the decline, and economy, indifferent workmen, and bad artists copying from French models, sealed its doom; the splendid and expensive gilding, the exquisite paintings, &c., gave place to cheaper and less refined productions, and it dwindled down to a second-rate factory and became a burden to the state.

The statistics for 1861 are here given. The production of finished pieces from the kiln was 227,230 pieces, employing 200 workmen. The consumption of raw materials for the year was—

	Cwts.
China clay	1,564
Quartz	559
Felspar	282
Gypsum	199
Marble	80
Fire-proof clay for seggars	14,481

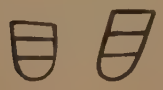
The porcelain kilns were heated with wood.

Douglas, speaking of Vienna in 1794, remarks, "In one of the suburbs is the manufactory of porcelain, which, though reckoned inferior to that of Dresden and Berlin, is executed with great beauty, but sold at an extravagant price. A service for Lord Spencer, and a still handsomer one for Sir F. M. Eden, I considered as elegant specimens of this fabric. All the porcelain manufactories which I have seen abroad appear to me useless and expensive sacrifices to vanity, as their produce is sold at such a price as must ever prevent its becoming an article of commerce."

The Imperial manufactory at Vienna was, in consequence of the great annual expense to the state, discontinued in 1864, and all the implements and utensils sold, the buildings being used for other purposes. The books on art, and all the drawings of its most successful period, many of its models, the library, and the ceramic collections, were given to the Austrian Museum, established about that time in Vienna, to be retained as a lasting memorial of its celebrity.

After the factory as a Government establishment was discontinued, a number of the old employés, who had bought undecorated china, painted and gilt the pieces in a similar manner to that in which the china had been decorated previous to 1864, and the merit of these decorators varies very considerably, from the best which equals the highest excellence of the state factory, to that which is unsatisfactory and meritricious by comparison. When this supply of white china was exhausted, materials were procured elsewhere, and a production of so-called "Vienna" porcelain continued which for some time maintained a certain degree of excellence. Gradually, however, with competition, prices of production became cheaper and cheaper, and vases, cups and saucers, and *cabarets*, which formerly cost considerable sums, were made so as to tempt a different class of dealer to buy them, than those who had dealt in the older and better class work. Dutch metal was used instead of gold, elaborately painted subjects were produced by means of photographs transferred to the china and then painted, and in these latter days Vienna china has became a byword for over decorated, garish, and tawdry work. Some of this work is done by two or three Dresden firms and a good deal is produced in Paris.

Upon some of the earlier productions the mark was a W, the initial letter of Wien, but specimens were generally unmarked until 1744.



The marks used from 1744, when the factory was acquired by the State, was a shield of the arms of Austria, painted in blue, occasionally impressed; and this simple mark has been continued to the present day.



Vienna. This mark is in blue, on an old Vienna *cabaret*, consisting of an oval tray with open-work edge, chocolate pot and cover, milk pot and cover, sucrier and cover, and cup and saucer, all decorated in *camaieu* with lustrous purple ground and rich gilding. The design on each is a medallion with a bust supported by arabesque cupids. Besides the *fabrique* mark, as in the margin, the number 85 is impressed. This signifies the date of manufacture, 1785. Franks Collection.



Vienna. On part of a service of Vienna porcelain: the A faintly stamped.



Vienna. On an old Vienna cup and saucer, coarsely painted with lake-colour festoons, edged with blue, gold border, and small detached flowers; the mark blue.

This mark is in lilac colour, on a flower-holder, painted in blue under glaze, and lilac. The body is an oval flask, from the upper edge of which proceed five radiating tubes, the two outer ones supported on camel's heads. The decoration is heraldic ; height, 9¾ ins. Franks Collection.

Vienne 12 July 1771

In addition to the usual shield mark, the inscription and date occurs on a circular plaque from the centre of a dish painted in colours with two horsemen in a landscape. It has also the number 81 impressed.

Ant.us Anreiter V.Z. 1755

VIENNA. There are in the Sèvres Museum a cup and saucer, with compartments, of all the colours employed in the manufactory in 1806, and another cup, with those of 1838, and a plate painted with flowers, after Van Huysum, by Joseph Nigg, also a plaque by the same artist, about 1800. Mr. R. Napier, of West Shandon, had a plate painted with the Judgment of Paris, by Nigg.

Joseph Nigg.

VIENNA. There are some finely-painted pieces by an artist of the name of Lamprecht about 1796, who excelled in the representation of animals in the style of Berghem. A beautiful dessert service painted with birds in landscapes, many of the principal pieces being signed by him, is in the possession of Mr. W. Norris of Wood Norton, Norfolk. Lamprecht was afterwards engaged at Sèvres, and is yet remembered as having but one eye, and always working by candlelight.

LAMPRECHT.

VIENNA. The name of this artist is on a porcelain cup and saucer, finely painted with a nest of six cupids, some beginning to fly; drab ground, richly gilt border.

Perger.

VIENNA. This painter's name occurs on a beautifully painted plate, representing Ceres, in the Vallet Collection ; and on other pieces with classical subjects.

Foerstler.

VIENNA. An artist's name on a porcelain plate, with highly-finished painting in the centre, of Perseus and Andromeda, rich gold border.

VARSANNI.

K. Herr.

VIENNA. One of the best painters at this manufactory; his name is on highly-finished pieces of the beginning of this century, enriched with beautiful gilding; a charming specimen, a *cafétière*, rich gold ground, has a medallion painted with a gipsy showing a cage of three cupids to three young girls who are kneeling before it; formerly in Mr. J. Sanders' Collection; some of these pieces are dated 1814.

J. Wech.

VIENNA. The name of a porcelain painter, on a plate; subject, a female clipping Cupid's wings; on others with Aurora, Orion, Apollo, and the Muses, &c.

VIENNA. The art of enamelling on copper was carried to great perfection; the principal artist was Christof Jünger. The Countess of Hopetoun has an enamelled tray, finely painted with a boy playing on the bagpipes and a girl with flowers dancing, inscribed, "*Fo*". *Leopold Lieb*^{t} *inven et pinx*^{t}."

In 1907 an important monograph, profusely illustrated from the pens of J. Folnesics and Dr. E. W. Braun, was published, giving the full history of this important factory.

HEREND.

Herend.

HEREND (Hungary). There was a manufactory of porcelain here towards the end of the eighteenth century, but we are not informed of its origin. The editor had in his possession a porcelain *cafétière*, or set of four covered pieces, viz., coffee and milk pots and two sugar vases, fitting into a stand, which has as many holes to receive them: painted with large red carnations, gold edges; marked as in the margin in incuse letters; date about 1800. Sometimes we find the word HEREND impressed, and the arms painted on the same pieces. See also mark of shield with crown given below.



HEREND. Porcelain manufactory carried on by Morice Fischer. The mark used by him is the shield of arms of Austria; established in 1839.



HEREND. Another mark of M. Fischer, on a modern porcelain cup and saucer formerly in the possession of Dr. Wadham; the Hungarian arms surmounted by a crown. Some of the porcelain produced here is of fine quality (*hard paste*), and the imitation of Oriental is very clever. There is a *cabaret* of white porcelain, with compartments in green, with flowers, &c., of the end of the eighteenth century; this was stated to have been bought

in Ispahan in 1804, and purchased by the Victoria and Albert Museum in 1863 as Oriental; it is, however, now placed with the Hungarian productions. Specimens are also in the Franks Collection.

HEREND. This mark is used by Morice Fischer on his best porcelain; on part of a service of yellow china formerly in Dr. Diamond's Collection.



Some of the most artistic productions of Morice Fischer were very carefully-finished imitations of old Sèvres: these either bore no mark or that of the fabrique counterfeited.

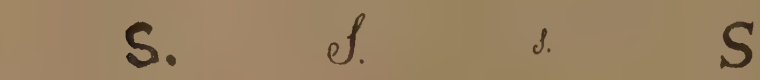
HEREND. This mark occurs on a cup and saucer, painted with groups in the Chinese style. Nineteenth century. (Victoria and Albert Museum.)



SOME MINOR FACTORIES OF BOHEMIA.

AT the end of the eighteenth century there was a considerable industrial development as regards some minor potteries in the northern districts of Bohemia. Some of the factories still continue and others have ceased. They produced stoneware, fayence, and hard paste porcelain, but nothing of really first-class merit. Some exceptions may be made in favour of Pirkenhammer, and occasionally one finds table services of Schlaggenwald of careful finish. To collectors of marks, however, the numerous signs, both *fabrique* marks and modellers' initials, and stamps afford a considerable field. For more convenient reference the following notices have been arranged under one heading.

SCHLAGGENWALD. *Hard paste.* This is the oldest porcelain manufactory in Austria, except that of Vienna; it was established about the year 1800. George Leppert was the owner in 1842, and much improved this industry; some pieces are marked "Leppert und Haas." There is in the Franks Collection a cylindrical cup and saucer, painted with medallions in colours, with the letter S in black and also the same letter incised. Sometimes the mark is in blue under glaze, and in red over glaze. Specimens occasionally have the S in gold.



SCHLAGGENWALD. On a large cup and saucer, pink, white, and gold, painted with a girl holding a basket of flowers, inscribed, "*Ich bringe was sich Freunde wunschen.*" Franks Collection.

SCHLAGGENWALD. The Editor is indebted to Herr Deneken, the curator of the Kaiser Wilhelm Museum in Crefeld, for the following

additional marks, not hitherto published in any English book, on Schlaggenwald porcelain :—

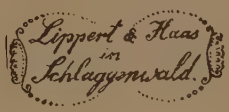


LIPPERT & HAAS IN SCHLAGGENWALD

SCHLAGGENWALD

Schlaggenwald

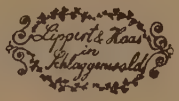










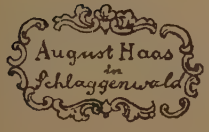


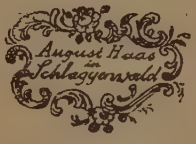












Haas & Czjzek in Schlaggenwald

Elbogen (Bohemia). *Hard paste.* Established 1815, for the manufacture of porcelain ; it is celebrated especially by the works of its director and proprietor, M. Haidinger ; the mark is an *elbow* or arm holding a sword, stamped without colour ; heraldically : *or*, a dexter arm habited



Haidinger

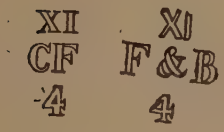
Brüder Haidinger.



gules, holding a scimitar *arg.* It is the sixth shield in the collar surrounding the arms of Austria for Sclavonia. There are several specimens in the Sèvres Museum, painted with landscapes, views of Prague, &c., with ornaments in relief coloured and gilt.



PIRKENHAMMER, near Carlsbad. *Hard paste.* Founded in 1802 by Frederick Hölke and J. G. List of Budstadt, in Saxony; they directed this manufactory for sixteen years. In 1818 it was bought by Christian Fischer of Erfurt, who improved it so much that since 1828 it has ranked as one of the first in Austria. The mark is C. F., stamped under the glaze; it was afterwards changed to F. & R., the initials of the proprietors Fischer & Reichembach; it is continued by MM. Fischer & Mieg. In the Franks Collection are two plates painted with fruit and flowers in bright colours, having the marks in the margin impressed.





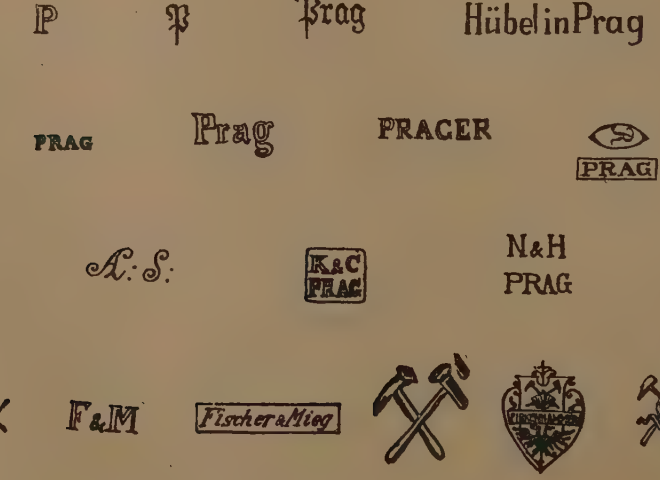
PIRKENHAMMER. Two other marks of Messrs. Fischer & Reichembach.

The comparatively modern firm of Fischer & Mieg also adopted two hammers crossed as a fabrique mark of their goods.



PRAGUE (Bohemia). The mark is stamped on the base of a statuette of a German warrior in white porcelain, also on some plates painted with figures of peasants, formerly in the Editor's possession. A manufactory carried on by MM. Kriegel & C^ie., successors of M. Prager.

The following additional marks are given on the authority of Dr. Pazaurek, who published, in 1905, the marks of several of these Bohemian minor factories :—





Teinitz (Bohemia). A small town and castle, with a fine menagerie and convent, belonging to Count Trautmansdorf, under whose protection this manufactory is carried on by a potter named Welby; we do not know the date of its establishment. This mark is stamped underneath a fine fayence plate, very well painted in bistre *camaieu*, with the discovery of Callisto by Diana, an elegant border in grey, with alternate square and oval white medallions of richly gilt designs; the gilding equals that of Vienna, which it closely resembles; date about 1800. In the Staniforth Collection. (*Ker. Gall.*, enlarged edition, fig. 169.)

Teinitz. The Editor is indebted to Herr Denkenen of the Kaiser Wilhelm Museum, Crefeld, for the following additional marks found on Teinitz pottery. Some of these are evidently only modellers' stamps. These marks have not been hitherto published in an English book:—







AD.





Zweibrücken or Pfalz-Zweibrücken (Bavaria). Nothing was known of any porcelain manufactory at this place until quite recently, and in the editions of Chaffers previous to the present (13th) the mark had been attributed to Strasbourg. In 1907 a monograph of the factory was published in Germany from the pen of Emil Heuser, and it is from this authority that the particulars in this notice have been taken.

Recent researches have brought to light evidence which proves that so early as 1740 attempts at porcelain making were made at Zweibrücken by a man called Councillor Paul, who died in 1753. A little later we hear of a physician named J. M. Stahl, a court favourite, who was associated with a potter named Russigu, formerly one of the modellers at Höchst, and they ultimately started the Zweibrücken porcelain factory under the protection of Christian IV., the reigning Prince. The exact date is not known, but it was flourishing about 1767, and declined in 1771, and after the death of Duke Christian in 1775 appears to have come to an end.

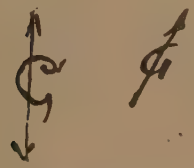


Only table services (hard paste) of quite ordinary quality as decoration, seem to have been produced, but the mark, both under and above the glaze in blue, has been hitherto wrongly attributed, and it is interesting to be able to give some record of a porcelain factory not recognised until now.

Giesshübel, near Carlsbad. A small factory appears to have been established here in 1803 by a merchant named Christian Nonne, whose name occurs in transactions relating to other Thuringian factories. After 1815 the factory was owned or managed by one Benedikt Knaute,

whose initials impressed on specimens were used until 1835. About 1846 another period is denoted by an impressed N G, the initials of W. Ritter von Neuberg, "N" and the name of the place, Giesshübel, "G." The full name of Giesshübel also occurs on some specimens. In 1902 the factory was sold.

In appearance there is little or nothing except a mark to distinguish specimens from those of Closter Veilsdorf or any of the other small Thuringian factories.



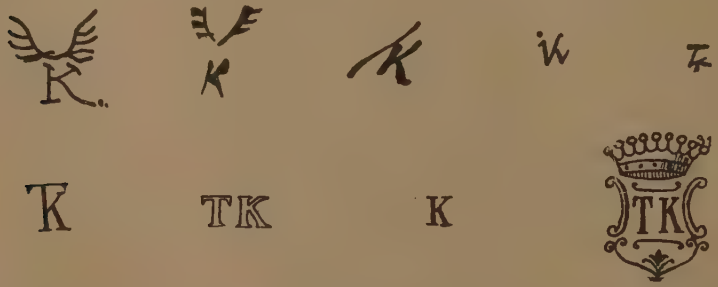
The marks given in the margin come in the following order. The dart with two heads or barbs marks the earlier period, and is in blue under the glaze.

The dart with one head or barb comes next.

Then follows the mark of Benedikt Knaute, and afterwards that of Neuberg. In previous editions of Chaffers some of these marks have been erroneously attributed to Gräfenthal.



Klösterle. Another small Bohemian factory founded in 1793, of which very little seems to be known. The monogram K, which is given by Dr. Gustav Pazaurek as one of the marks, is the same as appears on a Höchst figure (wheel mark) in the Franks Collection, Bethnal Green Museum, and the other marks are in blue under glaze, and also in red, orange, black, and gold over glaze.



Chodau, near Carlsbad. Another of the group of small Bohemian factories established in 1804, and of which little is known. The marks, hitherto unpublished in any English work, are given on the authority of Dr. Gustav Pazaurek, who tells us that the earliest is the word "Chodau"

impressed. Dr. Pazaurek also states that there were four small factories in this place. The initials P & S were for Portheim & Son, and the others were initials of potters. There is really little merit in some of these minor factories, but the marks occasionally occur on unimportant specimens, and puzzle collectors.











Tannowa. Another small and quite insignificant factory, whose marks are given by Dr. Gustav Pazaurek, who tells us that the pottery was started in 1813.









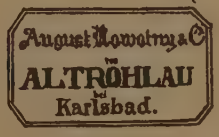
Altrohlau, near Carlsbad. A small factory of *hard paste* porcelain, conducted by A. Nowotny, a short notice of which appeared in the previous edition of Chaffers under the heading "Alten-Rolhaw." It was founded in 1813, and the marks are both impressed in the paste, and in blue under the glaze.











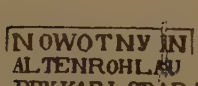


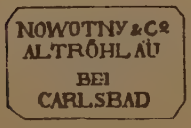














KLUM

J. Feresch

Klum. These two marks are given by Dr. Pazaurek, the one, "KLUM," on a stoneware plate, the date of which he says is 1819, and the word Feresch is the name of the potter, impressed, who worked about 1835.

Dallwitz, near Carlsbad. A small factory of stoneware and porcelain existed here from 1804. Dr. Gustav Pazaurek, who in 1905 published a list of the marks of these minor Bohemian factories, mentions that on the earlier specimens the name *Dalwitz* is stamped, spelt with one L, and that the name with two L's indicate the later period. About 1832 the works were managed by a potter named Lorenz (see mark W. W. L.), and about 1845 by Franz Urfus, whose name and initials appear in the following marks, which are impressed in the paste.

D DD DALWITZ W.W.L. DALWITZ F.F. D.

F&U U DALWITZ DALLWITZER FABRIK FRANZ URFUS RR DALWITZ

SUNDRY SMALL POTTERIES IN THE BOHEMIAN POTTERY DISTRICT.

The names, generally impressed in the paste of the stoneware and earthenware, with sundry modellers' marks, are given on the authority of Dr. Gustav Pazaurek, whose published list of marks has already been quoted.

Beyereck

Beireck. Date about 1824, impressed mark on stoneware only.

B: AL

Budau. First date 1825, mark B, blue under glaze; later mark (impressed) about 1880; the initials of Anton Long.

Schelten. First mark, "Palme" impressed; later mark "Ignaz Balle," 1851–60.

Palme PALME S:L: PALME IN SCHELTEN BEI HAYDA I.B. SCHELTEN

NEUMARK. Klattau district; impressed mark, date about 1832. Neumark

KLENTSH. Klattau district; first date 1835; later under Anton Schmidt, 1889; impressed mark. Klentsch

BUDWEIS. Established by Joseph Hardmuth, formerly in Vienna, 1818, and later carried on by Carl Hardmuth, 1846.

W WIEN WIENER HARDMUTH

FISCHERN, near Carlsbad. First date 1848 (porcelain); impressed marks.

CARLSBAD CARL KNOLL CARLSBAD






AICH, near Carlsbad. Porcelain; first date 1849; impressed mark; the initials are modellers' marks.

Aich AM A

HEGEWALD, near Friedland. First date 1850; impressed marks.

APH R RPM



HOHENSTEIN, near Teplitz. Maiolica made here in 1850; impressed marks; that of Eichwald is since 1869.

VH BB Eichwald

BODENBACH. Imitation of Wedgwood ware, made since 1829. The initials impressed are those of Schiller and Gerbing. S&G. Tetschen

AUSSIG. First date 1841. The impressed mark being the initials of Joh Maresch; the factory afterwards conducted by Ferdinand Maresch. J.M

Prussia

BERLIN

A MANUFACTORY of porcelain (*hard paste*) was established here by William Gaspar Wegely in 1751, in the new Friedrich Strasse ; his invention is thus alluded to in the *Gentleman's Magazine* for 1753 : "There has been discovered here (at Berlin) the whole art of making china-ware, without any particular kind of earth, from a kind of stone which is common enough everywhere. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but it never remunerated the originator, and he abandoned it in 1761, when Gottskowski, a celebrated banker, became the purchaser ; he removed the works to the Leipsiger Strasse ; and, assisted by his capital, it was brought to great perfection.

John Ernest Gottskowski obtained the secret of porcelain from Ernest Heinrich Richard, who had been employed by Wegely, for which he received 4000 dollars, and was made director with a salary of 1200 dollars. Gottskowski did not personally manage the manufactory, but placed it under the management of the Commissioner Grunenger, which led to his employment from the year 1763–86 as the head of the Royal Porcelain Manufactory at Berlin. In 1763 Gottskowski gave up to the King the whole of his fabric of porcelain, receiving 225,000 dollars, and entering into a contract for the sale of his secrets. "Grunenger has recorded in his chronicle his labours to obtain the men best adapted for the different departments, among them Richard Bowman, and others of some note. From the specification and inventory drawn up on the occasion, some idea may be formed of the magnitude of his enterprise. There were—7 administrators, 1 artist, 1 model-master, 2 picture-inspectors, 6 furnacemen, 3 glaze-workers, 5 lathe-turners, 3 potters, 6 mill-workers, 2 polishers, 6 sculptors, 6 embossers, 6 founders, 11 designers, 6 earthenware moulders, 13 potter wheelworkers, 3 model joiners, 1 girdler, 22 porcelain painters, 22 picture colourers, 3 colour makers, 4 packers and attendants, 8 wood-

framers—making altogether 147 persons; the attendant expenses were 10,200 dollars. It is calculated that 29,516 red and coloured earthenware, 10,000 white vessels, and 4866 painted porcelain—many of them of grotesque form, and many of the fashion of the day—were fabricated; articles of every description, groups, vases, flacons, statuary, snuff-boxes, fancy articles, earrings, lamps, and everything that the artist could suggest and the potter carry out. It is satisfactory to know that there exist at the present day 133 models from which these articles were fabricated, and the results of the labour, the energy, and the taste brought into play a hundred years ago may easily be studied" (*Major Byng Hall*). It was in September 1763 that Frederick the Great appeared for the first time in his manufactory, and Grunenger has recorded his Majesty's attentive examination of even the minutest details, and conversed with him on the improvements which might be made. Commissioner Grunenger, Mauritius Jacobi, Nogel, Eichman, Richard, Meyer, Claude, Böhme, and Kleppel continued at the head of the establishment and directed the different departments. A sum of 140,000 dollars was devoted to the improvement of the manufacture.

We read in the *Gentleman's Magazine* for 1764 that "the King of Prussia has at a great expense introduced a porcelain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined. With a view to encourage the manufacture in his kingdom, he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden in the Seven Years' War, he expatriated many of the best modellers and painters to form his Royal Manufactory. Among these were the celebrated enamel painter Jacques Claude, and Elias Meyer, the plastic modeller, Klipsel or Kleppel, and Böhme; there was also a modeller of birds and animals, who signs his pieces Efster. The King transported great quantities of the clay and a portion of the collection. Independent of this, and the better to ensure employment for five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the married state until each man had obtained a certificate from himself, which was only granted on the production of a voucher from the director of the manufactory that porcelain to a given amount had been purchased, and that there was reasonable cause for granting the indulgence. Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success.[1] To ensure its prosperity and extend its operations, he embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men

[1] John Sebastian Hensell, in his book on the Mendelssohn family, relates that, in accordance with this decree, Moses Mendelssohn, a philosophical writer (who being a Jew, and not allowed a choice of objects), was "recommended," for due consideration in cash, by the authorities of the newly-founded Royal Porcelain Factory, to accept on his marriage *twenty massive porcelain apes*, each as large as life, some of which are still preserved in various branches of his family.

were constantly employed, and it is said that three thousand pieces of porcelain were made daily."

In 1769 an order was published permitting a lottery company to purchase annually to the amount of 90,000 dollars. In 1771, in the neighbourhood of Brackwitz, not far from Halle, a superior clay was discovered from which a porcelain of exquisite whiteness and beauty was obtained; somewhat later discoveries were made at Beerdersee and at Morland Seumwitz of material of the highest quality, sufficient for consumption during a century, and from thence, at the present day, the Royal Manufactory derives its most valuable material. In 1787 Frederick William II. appointed a commission, under the direction of the Minister Von Stemitz and Count Reden, and great improvements in the management were carried out. Up to the present period, the manufacture has not ceased to deserve the admiration of the public.

The late Mr. S. Rücker had a beautiful and interesting specimen, being a cup and saucer, part of the service presented by Frederick the Great to the Emperor Joseph II. on his coronation; the saucer has a highly-finished equestrian portrait, and the cup his initials, J. II., and the crowns of Austria, Bohemia, and Hungary on a velvet cushion. Mr. S. Rücker had also in his Collection a presentation piece of Berlin porcelain, a cup and saucer; the former has a highly-finished miniature portrait of Frederick the Great, and the latter his initials, F. W., equal in quality and finish to anything produced at Meissen.

In the Franks Collection is a minutely-painted cup and saucer with a portrait bust of Frederick and a tablet on which is inscribed: "*Nat.* 24 Jany. 1712; *Denat.* 17 Aug. 1786, signed, F. Berger, *fe.*" The mark is the usual sceptre in blue.

The Berlin Royal Porcelain Manufactory now works seven kilns, and employs three hundred workmen, the annual produce amounting, on an average, to half a million of finished articles, value 150,000 Prussian dollars. The superintendence is entrusted to M. Kolbe (who succeeded M. Frick in the direction), under whom are Dr. Elsner as chemist, M. Mantel as master-modeller, and M. Looschen as head-painter.

The porcelain manufactories of Berlin and Charlottenburg are both under the direction of M. Kolbe, Councillor of State, employing at the present time sixteen furnaces and about five hundred workmen. At Berlin wood is used for fuel; at Charlottenburg, coal.

At the Berlin manufactory *Lithophanie* was invented. It consisted of white biscuit plaques, the shadows being produced by the graduated thicknesses of the paste, which, when placed against a window, form transparent pictures; also *Lithogéognosie,* or transfer printing on porcelain, was perfected by a celebrated chemist named Pott, on which subject he published an illustrated book as early as 1753.

One of the finest products of Berlin is the magnificent service presented by the King of Prussia in 1818 to the Duke of Wellington.

The modern Berlin mark of the sceptre is sometimes covered with

a large gold rose or a green leaf by trade impostors, to conceal it, or the mark is altogether removed by the action of hydrofluoric acid, which also destroys the glaze, and the blemish is concealed by a gold leaf or flower. Some of these pieces have a most imposing appearance, and are in close imitation of old Capo di Monte and other celebrated manufactories, which are frequently sold at high prices to the unwary. We know of a porcelain tankard with coloured nymphs and satyrs in relief, with imitation early silver mounts, and a counterfeit date, 1716, for which a high price was obtained; but there are plenty of others, moulded principally from ivory tankards. The deception may be traced to the neighbourhood of Frankfort, where so many falsifications have of late emanated. They are also made in considerable quantities in Paris.

Frederick, King of Prussia, was very desirous to produce china equal to that of Dresden, and the Berlin mark was frequently made to assimilate, as the following extract from a letter written by the Prince de Ligne to the King of Poland will prove: "One day I turned a plate to see what kind of china it was; on which the King of Prussia said, 'Of what manufacture do you suppose it to be?' I replied, 'Saxon, I think; but instead of two swords I perceive only one; that is fully as good as the two.' 'It is a sceptre,' said the King. 'I beg your Majesty's pardon, but it is so like a sword that one may easily mistake it.' This was indeed true in every respect."

Berlin. The mark of Wegely from 1751 to 1761, two strokes of the W being longer and crossing each other. In the Franks Collection there is a white group marked with a W in blue, and the model of a lion on some rockwork, also in white, with the same initial boldly incised in the paste like the larger W in the margin. It should be observed that this W for Wegely is invariably accompanied by numbers impressed in the paste, this distinguishes specimens from those belonging to Wallendorf (*q.v.*), with which they are often confused.



This mark in blue is also found on specimens made during the time when the factory belonged to Gottskowski, 1761–63. In the Franks Collection is a cup and saucer painted with ducks and bunches of flowers. The cup is marked with the usual sceptre, and the saucer bears the "G." On both cup and saucer the figure 8 in gold.



Berlin. In 1761, when it became a royal establishment, the sceptre was used, on painted and gilt porcelain in brown, on white china in blue; the letters KPM are sometimes placed below it, *Königlichen Preussische Manufactur.*





BERLIN. Another form of the sceptre, used about the same time ; an eagle is sometimes added with F. on its breast.



BERLIN. A special mark in blue ; it was first used about 1830 on small richly-decorated pieces. The letters represent *Königlichen Porzellan* or *Preussische Manufactur.*



BERLIN. The mark of Wegely, being the first two letters of his name, impressed on an early Berlin vase, painted with a frieze of classical heads round the upper part and gilt leaves at bottom ; also on a cup and saucer, dark blue ground with medallions of flowers, formerly in the Reynolds Collection and Lot 97 in the sale catalogue.



BERLIN. The crossed sceptres are sometimes found on the old Berlin ware, evidently to imitate the Dresden mark. This mark in blue, as in the margin, with the number 60 in gold, is on an octagonal sucrier and cover, painted with figures, of decided Saxon pattern. Was formerly in Mr. Loraine Baldwin's Collection.



BERLIN. On a German porcelain teapot decorated with floral arabesque in blue. This is another form of the crossed sceptres.



BERLIN. An early cup and saucer painted with figures and flowers ; the crossed swords in blue, the letter red, for Wegely. Formerly in the late Mr. Joseph's Collection : the cup has W only.



BERLIN. These marks are found together on a *cabaret* of translucid porcelain ; the pieces, of elegant form, are gilt inside and bordered with classic ornaments in gold, painted round the body with lilies of the valley and festoons upon a mat ground below, all carefully engraved. The marks are the Prussian eagle, with the initials of Frederick the Great on its breast, and KPM in brown, the sceptre in blue under the glaze, and the painter's mark in a neutral colour ; also P. W. impressed upon the edge. In the possession of Mr. Lyndal Winthorp. (*Ker. Gall.*, enlarged edition, figs. 222, 3, 4.)

BERLIN. At the present day the porcelain is marked with the stamp annexed in blue, to which is sometimes added the painter's mark.



CHARLOTTENBURG, near Berlin (*hard paste*), established in 1760 by M. Pressel; the mark stamped in colours up to 1830. It now belongs to the Government, and both are directed by M. Kolbe. Ordinary porcelain is made, but of fine quality, for domestic use, which is called *Gesundheitsgeschirr* or *Hygiocérame;* it was intended to serve as a substitute for the pottery with a lead glaze, which was considered injurious from the poisonous nature of the ingredients.



"Charlottenburg was formerly only a small village called Lutzemburg, on the Spree, about two miles from Berlin. The consort of Frederick I., being pleased with its situation, began to build here, and after her death the works were continued by his Majesty, who named the place Charlottenburg, in memory of its having been the favourite retreat of his Queen, Sophia Charlotte. In this palace, one of the most considerable structures in Germany, is a closet furnished with the choicest porcelain, and a tea-table and equipage of solid gold" (*Royal Magazine*, 1759).

These letters are occasionally placed under the eagle to indicate the Berlin porcelain manufacture. Mr. W. Aylen of Southampton has a déjeûner service with the letters T. P. M. beneath the eagle.

B. P. M.

MOABIT, near Berlin. Established in 1835; M. Schuman, proprietor; the mark in blue.



BRANDENBOURG. In the commencement of the year 1713, Samuel Kempe, a miner of Freiberg, who had become one of the principal workmen of Böttger, escaped from Meissen, and offered his services to Frederic de Görne, a Minister of Prussia. A workshop was established at Plauen, on the Havel, near Brandenbourg, belonging to M. de Görne, and they made an inferior sort of porcelain, known as the "porcelain de Brandenbourg," which was taken to Leipzig fair, and sold from 1717 to 1729; after which time we have no further account of it.

WALDENBURG (Silesia). A manufactory of porcelain (*hard paste*), carried on by M. Krister.

ALTWASSER (Silesia). A manufactory of porcelain is still carried on by M. G. Tielsch & Co. There are some other potters at this place,—Messrs. Heuback, Kämpe, and Sontag.

Höchst (Mayence). *Hard paste.* Founded in 1720 by Gelz, a *fayencier* of Frankfort, assisted by Bengraf and Lowenfink; but they were unsuccessful, and called in Ringler of Vienna, who had escaped from that manufactory. In 1740, during the Electorate of John Frederick Charles, Archbishop of Mayence, their porcelain ranked among the first in Europe. About 1760 the celebrated modeller Melchior was engaged, and some very elegant statuettes were produced, also effective designs for vases, &c.; he left the manufactory about 1785, but his successor, Ries, was not so skilful, and his figures having disproportionate heads, the so-called "big-head" period commenced. Christian Gottlieb Kuntze is another celebrated enamel painter of this fabrique; he was born at Frankfort-on-the-Main in 1736, and worked at the porcelain fabriques of Höchst and of Hainau, and was especially celebrated for his beautiful blue and red enamels. On the invasion of the French in 1794, all the materials were sold by auction. Sir A. W. Franks puts the date of Melchior's work at Höchst from 1770 to 1780, when he says that he migrated to Frankenthal, and thence to Nymphenburg, where he died in 1825. There is apparent evidence of this in the great similarity of modelling in these three factories so far as the best class of figure work is concerned. They rank as the very best work of eighteenth century ceramic production, and when good specimens are offered for sale they realise very high prices. In the sale of Sir Walter Gilbey's Collection in 1909, Mr. Amor of St. James's Street gave 320 guineas for a pair of miniature Höchst groups not more than 3 inches high.



Höchst (Mayence). This mark is a wheel,—the arms of the Archbishop of Mayence,—sometimes surmounted by a crown, in gold, red, or blue, according to the quality. On a specimen in the Franks Collection bearing this mark there is also a monogram T.K. incised.



Höchst (Mayence). Usually the wheel is used without the crown.



Höchst (Mayence). Another wheel, with only five spokes; an early mark. Those pieces with the letter M. (Melchior) are very scarce.



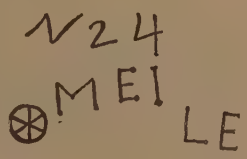
Höchst (Mayence). Another mark of the manufactory in brownish-red, taken from Brongniart's work, and is very rare. It is probably an impressed mark. In the Franks Collection are some cleverly-modelled little figures, which, besides the wheel in blue, have letters scratched in the paste. One of these has I.K. in a monogram, another Mahm, and another Meile. (*Ker. Gall.*, enlarged edition, figs. 225, 6, 7.)

The wheel is sometimes accompanied by the letter D. in blue; these are generally figures, the heads of which are rather large in proportion to their bodies, and are the work of a potter of later period, who has already been referred to under Höchst fayence, *q.v.*

This mark is on a cup and saucer painted in colours. On each a small landscape and sprigs. The wheel and I.K. are impressed, and the cypher L.S. is in purple. Franks Collection.



On a statuette of a little boy, with pale blue dress, yellow scarf round waist, pink hat and broken bow in hand. The wheel is in blue, and the figures and letters are incised. Franks Coll.



Bavaria

NUREMBERG

TILL recently the establishment of a porcelain factory was believed to have been founded at Nuremberg as early as 1712 on the authority of a director of the Berlin Museum, who attributed six oval plaques some 2 feet 6 inches in diameter, painted in blue *en camaieu*, four of them representing the Evangelists and the other two, with portraits of the founders themselves, inscribed on the back as follows: On the one, "*Herr Christoph Marz, Anfänger dieser alherlichen Nürnbergeschen porcelain-fabrique, an* 1712, *ætatis suæ* 60. *Georg Michael Tauber pinxit* A. 30. O. 22. *November* 1720;" which in English reads thus: "M. Christoph Marz, founder of this magnificent Nuremberg fabrique of porcelain, in the year 1712," &c.; on the reverse of the other is written: "*Her Johann Conradt Romeli anfänger dieser allhiesigen porcelaine-fabrique, an* 1712. *In gott verschieden an* 1720," with the name of the painter as before. Professor Brinckmann, the learned curator of the Hamburg Museum, has seen these plaques and is of positive opinion that they are of fine fayence and *not* of porcelain, and this opinion is quite in agreement with the belief of the Editor of Chaffers that porcelain was never made at Nuremberg. In the early part of the eighteenth century the word "porcelain" was used to describe a fine quality fayence with a beautiful glaze, and this term "porcelain" has doubtless been the cause of an erroneous attribution of such a factory. Mr. Reynolds possessed a large oval fayence plaque, with a portrait of another part proprietor of these works, inscribed on the back: "*Herr* JOHANN JACOB MAYER, *Erkauffer des Romelischen halben Antheils an dieser Porcelaine Fabrique. Año* 1720, *ætatis sue* 30. *Georg Michael Tauber pinxit Año* 1720 ♀ *di* 22 *November.*" "M. J. J. Mayer, purchaser of Romeli's half share of this fabrique in the year 1720, aged thirty." Marz died in 1731, when the establishment was sold, and it afterwards produced a common sort of pipeclay, ceasing entirely about the end of the eighteenth century. M. Demmin has also a square plaque, painted in blue, with the arms of Marz, inscribed as those just mentioned, but stating that he died on the 18th of March 1731. The plaque formerly in the Reynolds Collection described above is now in the Hamburg Museum.

FRANKENTHAL.

Frankenthal (Palatinate, now Bavaria). *Hard paste.* Established in 1754 as a porcelain manufactory by Paul Hannong, who having discovered the secret of hard porcelain, offered it to the Royal Manufactory at Sèvres, but, not agreeing as to price, the offer was declined, and they commenced persecuting him. A decree of 1754 prohibited the manufacture of translucid ware in France except at Sèvres, and he was compelled to carry his secret to Frankenthal, and leave his fayence manufactory at Strasbourg in charge of his sons. Ringler, who had quitted Höchst in disgust after his secret had been divulged, became director. Paul Hannong, on the marriage of his eldest son, Joseph Adam Hannong, in June 1759, gave up to him, for a pecuniary consideration, all interest in the Frankenthal fabrique. Paul Hannong died at Strasbourg, 31st May 1768, ætat. 60. In 1761 it was purchased by the Elector Palatine Carl Theodor, and, by his patronage, attained great celebrity, which it maintained until he became Elector of Bavaria in 1798, when it greatly declined, and all the stock and utensils were sold in 1800, and removed to Greinstadt. The following chronogram denotes the year 1775 :—

VarIantIbVs·fLosCVLIs·DIVersI·CoLores,fabrICæ·
sVb·reVIVIsCentIs·soLIs.hVIVs·raDIIs.eXVLtantIs·
In·frankenthaL. ✻

It occurs on two porcelain plates, having in the centre the initials of Carl Theodor, interlaced and crowned, within a gold star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaieu*, of all the various shades of colour employed in the manufactory; on the back is the usual monogram in blue, and "*N.* 2." impressed. Formerly in the Collection of the Rev. T. Staniforth (*Ker. Gall.*, enlarged edition, fig. 228); and one of them is now in the Franks Collection.

This was one of the most important German factories, and here were made not only table services of both the ordinary and extraordinary descriptions, but every kind of group and figure, ornamental dishes, and vases in great variety. The groups and figures are particularly graceful, charmingly modelled and coloured, some of the more delicate ones being properly classed as Ceramic gems. Within the past twenty years the value of good Frankenthal groups and figures has increased enormously, as a reference to our prices at the end of this volume will indicate.

Frankenthal. The early mark under Hannong was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue. Collectors should beware of imitations bearing this rare mark, made by Samson of Paris.





FRANKENTHAL. The mark of Joseph Adam Hannong, and often found with the lion. (*Ker. Gall.*, enlarged edition, fig. 229.)



FRANKENTHAL. Second period, when it became a Government establishment. The initials of Carl Theodor under the Electoral crown. A vase and cover with a mythological subject, in the Victoria and Albert Museum, has both this and the preceding mark of Hannong. The Bavarian Government, whose factory at Frankenthal has been closed for nearly a century, have granted the right to use the mark to the present lessee of their Nymphenburg factory, and it therefore appears upon quite modern productions, generally white glazed groups and figures. This is very misleading, and for a Government a particularly unworthy and disingenuous proceeding.



NYMPHENBURG. The arms of Bavaria, impressed on the ware, and sometimes in blue colour (painted). This mark, formerly attributed to Nymphenburg, is, on the authority of the Museum expert of Munich, now included in the Frankenthal marks.

Dr. Darmstaedter has a rococo-shaped vase with red ornaments in relief, and painted in flowers, with this mark.

Dr. Darmstaedter has a group of mother and children with this mark (which by itself is not uncommon), and also AB 6 and A.V. in red. The same collector has also a fine group of a lady scolding a servant for losing a piece of money, with the numeral "7" under the C.T. and "Me" in gold. These are potters' or decorators' marks. The numerals not infrequently found under the monogram C.T. denote the date: thus, 86 should be 1786, and so on.

There is in the Franks Collection an ecuelle, cover, and stand painted with a subject signed P. Hy. Gastel, also "Me" in gold; the former was a famous Frankenthal artist, and specimens signed G. in conjunction with the Frankenthal mark are by him.



FRANKENTHAL. The mark of Paul Hannong, frequently scratched under the glaze or pencilled.



FRANKENTHAL. A mark of Hannong, scratched under the glaze, on a figure formerly in the Collection of the Rev. T. Staniforth.

FRANKENTHAL. This mark has been attributed to Ringler, but not on good authority. Sir A. W. Franks catalogues a specimen with this mark as Frankenthal, but is not certain of its being so.



FRANKENTHAL. These two marks, of a lion rampant and monogram of Joseph Adam Hannong, are on a saucer painted with cattle; the letters beneath are impressed. Formerly in the Collection of the Rev. T. Staniforth, also on a well-modelled figure of a boy dancing, in Dr. Darmstaedter's Collection.



FRANKENTHAL. This is probably a painter's mark or that of a modeller; it is placed by the side of the Carl Theodor monogram on a statuette of a man with two faces, holding a medallion on which is a nymph pouring water from an urn.

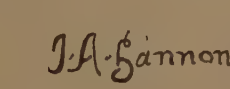


FRANKENTHAL. This mark is placed by Mr. Marryat as belonging to this manufactory, but it is very doubtful.



In *Altes Bayerisches Porzellan*, by Friedrich Hofmann of Munich, the following additional marks on Frankenthal porcelain are given:—





GREINSTADT. The stock and utensils of the Frankenthal manufactory were purchased in 1800 by M. Von Recum, of Greinstadt. This was recently carried on by Franz Bartolo, whose mark was F.B.



NEUDECH, on the Au, and NYMPHENBURG; established in 1747 by a potter named Niedermayer. The Comte de Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organised the establishment, and it was then placed under the protection of Maximilian Joseph, Elector of Bavaria. In 1758 this manufactory was altogether removed

to Nymphenburg. On the death of Carl Theodor, his successor, the Frankenthal manufactory was abandoned, and also transferred to Nymphenburg, together with some of the best modellers and painters. The groups and figures, especially some of the little figures some two and a half or three inches high, are most delicately modelled and beautifully finished, and latterly when these have been offered for sale, have realised almost sensational prices, considering their size. Some of these are copied from the pictures of the Bavarian artist Adler, and many of the best may be attributed to Melchior, whose work at Höchst and Frankenthal has already been referred to. (*Ker. Gall.*, enlarged edition, figs. 230, 1, 2.)

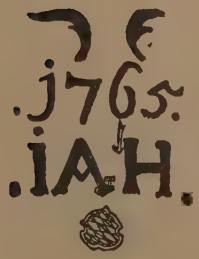
The table services of Nymphenburg of the best period are also excellent in paste, painting and gilding. Heintzmann and Lindeman were famous artists at this factory.

The works are still carried on a few miles from Munich, but the productions are chiefly turned out in the white, and decorated in Munich and elsewhere. It is therefore not uncommon to find pieces so finished bearing the Nymphenburg impressed shield, which being colourless, escapes notice, and the mark of another factory added in blue. The very objectionable practice of adding the mark of the old Frankenthal (Carl Theodor) monogram has been specially alluded to in the chapter on Imitations and Misleading Marks.

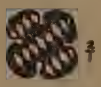
In the Sèvres Museum are three cups and saucers, with portraits of Maximilian Joseph, King of Bavaria, his Queen, and daughter, Princess Auguste-Amelie d'Eichstadt, painted by *Auer;* a cup, with a view of Munich, &c., obtained from the manufactory in 1808.



Nymphenburg, near Munich. These marks, in blue, are on a cup of blue and red ornaments on white ; the two L's impressed ; the saucer has the arms of Bavaria only impressed.



This mark occurs on a tankard with the sides moulded in relief in panels painted in colours, with groups of flowers, pewter cover. The shield is that of Bavaria impressed, the date 1765 is in gold, two leaves and I.A.H. in green. Franks Collection.



This impressed form of the shield in a quatrefoil is on a cup and saucer with straight sides decorated in green and gold, silhouettes of lady and gentleman in oval frames, rich green festoons. Franks Coll.

NYMPHENBURG. This mark is on a pair of biscuit statuettes. The shield impressed, and the letters C.A. and H. incised. Franks Collection.



The following marks occur upon specimens of Nymphenburg porcelain in the Franks Collection, some of the inscriptions are in colour (red or lilac); the shield is as usual impressed, and some of the letters are incised in the paste :—

C. H
Höchstädten. 1771.

C. H. Conditorey
17.
1771.

Amberg. 1774

NYMPHENBURG. A tankard of porcelain, painted with figures emblematical of the four quarters of the globe: probably a painter's signature: it has the arms of Nymphenburg impressed. Formerly in the Reynolds Collection, and formed Lot 500 in the sale catalogue.

I.A.H
1778
D. 17. 8bre

NYMPHENBURG. This word occurs on a plate of embossed basket pattern, painted with flowers inscribed on the back as in margin. The words mean "room for silver," and was probably marked on a ducal service, but it is certainly not the name of a person (artist or potter) as has been supposed. The initials C. H. probably stand for Curfürstlich Hessich (Elector of Hesse).

C. H. Silberkamer
1771.

NYMPHENBURG. On a cup in the Collection of Mr. Revilliod of Geneva.

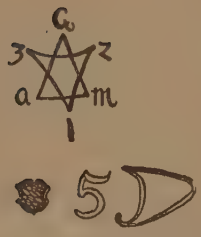
J. Willand Jne

NYMPHENBURG. The name of this artist occurs on a porcelain cup and saucer, painted with landscapes and figures, green and gold border; stamped with the shield, and name painted in full. Formerly in the Reynolds Collection, and formed Lot 498 in the sale catalogue.

C. G. LINDEMAN
Pinxit.



NYMPHENBURG. The shield stamped, the name and figures in red, probably the painter's name.



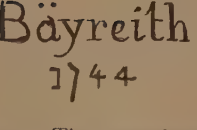
NYMPHENBURG. This mark, painted in blue, of two intersecting triangles, with mystic characters at each point of the angle, varies on different specimens; probably Masonic. There are several specimens in the Franks Collection, and in addition to the impressed shield and the interlaced triangles the figure 5 or PD. incised.

These additional marks (generally impressed) are given on the authority of Friedrich Hofmann's catalogue of the collection in the Munich Museum:—





WURTZBURG (Bavaria). *Hard paste.* Eighteenth century; marked in blue with the mitre of the Prince-Bishop. No particulars are known.



BAYREUTH, formerly a Margraviate, under the same Government as Anspach, now annexed to Bavaria. *Hard paste.* There was a manufactory of pottery here as early as the sixteenth century, which has been noticed elsewhere. The town is about forty-one miles north-east of Nuremberg, and there still exists a manufactory, at which porcelain as well as fine fayence is made, at a village adjacent, called St. George-sur-l'Estang, on the opposite side of the Main. This mark, in gold letters, is on a cup, well painted with a view of the town, and figures in costume of the latter part of the last century; in the possession of Sir Henry B. Martin. The letters "F.M.," now defaced, are above, and "No. 24" below.

The making of *hard paste* porcelain is said by Dr. Brinckmann to have commenced here about 1766, although a previous attempt had been made some twenty years earlier. Very little is known of this factory, and the signature of "Metzsch" with date 1748, on a tall cup in the Franks Collection, is considered by Sir A. W. Franks to be that of a painter on and not a manufacturer of porcelain.

The making of *hard paste* porcelain is said to have commenced here in 1836 by a potter named Schmidt, who in that year presented some specimens to the Sèvres Museum, and a mark in margin appears with date 1744; on the tall cup in the Franks Collection is the date 1748, accompanied by the painter's signature, and a contraction of the word Bayreuth. Dr. Brinckmann thinks 1766 is the date of porcelain making, but reliable facts are unobtainable.

This mark is on a tall cup painted in colours, with a view of the terrace of a chateau, with group of courtly figures, large ship, &c., inside gilt. Franks Collection. *Ker. Gall.*, enlarged edition, fig. 234.



This mark on a small cup painted with roccoco festoons in pink with gilding. Besides the C.B. in grey under glaze and H.B. there is a shield impressed indistinctly. Franks Coll.



BAYREUTH. Another mark; sometimes only the letter B is used.



BAYREUTH. On a well-painted porcelain cup, gilt fluted base, painted with landscapes and figures round the upper part in lake *camaieu*. In the Franks Collection.



ANSPACH. *Hard paste.* There was a factory here for fayence which has already been referred to in the section of the book dealing with German pottery, but at what date the manufacture of *hard paste* porcelain commenced is not known. Dr. Brinckmann thinks about 1760, although by some writers a date as early as 1718 has been named, but it is very improbable. The locality of the factory has also been in some doubt. Marryat mentions Anspach in Thuringia, but as there is no such place mentioned in the gazetteers as in Thuringia, it is almost certain that the Anspach meant is the former Margraviate in Bavaria, and Sir A. W. Franks in his notes accompanying his catalogue of his collection of Continental porcelain tells us that the factory was removed in 1764 to the Margrave's schloss at Bruchberg. The eagle which surmounts the shield is one of the marks in







the heraldic sign of Brandenburg, and the A is the initial letter of Anspach. It was not a factory of much importance, and its productions are similar to the old Hague porcelain. There are several excellent specimens in the Franks Collection, and these bear some of the marks given in the margin.



ANSPACH. This is another variety of the Anspach mark given above. It occurs on a cup and saucer in the Franks Collection.



ANSPACH. *Hard paste.* On a porcelain milk-ewer, beautifully painted in lake *camaieu*, with a landscape and richly-gilt scroll borders. In the Collection of the late Mr. Sigismund Rücker.



ANSPACH. Another modification of this mark, in blue under the glaze, which M. Greslou erroneously attributes to Meissen, as the monogram of Augustus, King of Poland, surmounted by the eagle. (*Ker. Gall.*, enlarged edition, fig. 233.)



ANSPACH. This mark is graved in the clay before baking, on a cup and saucer, painted with female portraits, formerly in the Collection of the Rev. T. Staniforth.



ANSPACH or BAYREUTH. On a German porcelain cup and saucer, painted with flowers and heart's-ease, in the Collection of the Rev. T. Staniforth.



Unknown mark. Germany, perhaps Anspach. On a decorative plate.

Brunswick, Wurtemberg, Baden, &c.

FÜRSTENBERG

THIS manufactory was established in 1750 by Bengraf, who came from Höchst: he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works under the patronage of Charles, Duke of Brunswick. The manufactory has been carried on by the Government up to the present time.

In 1807 the Sèvres Museum obtained from the manufactory a plate painted with classical subjects, by Brüning; a coffee-cup, decorated in gold by Heinze, and other specimens. M. Stünkel, director of the fabrique in 1840, also presented other pieces.

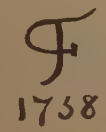
The porcelain is good, *hard paste*, but somewhat cold in effect. This factory produced some good busts in biscuit, and some of these, such as portrait medallions by well-known modellers of the time, Rombrich, Schubert and others have been made to form part of the decoration of vases and cups. Generally the appearance of Fürstenberg porcelain resembles the productions of Fulda and other similar German factories.

FÜRSTENBERG (Brunswick). *Hard paste.* The mark is an F, of various forms, pencilled in blue. Initials are frequently seen below the letter of the fabrique, probably those of the painters; on one in the editor's possession are R.R.; on another A.C.; on a third the name *Beck.*



This mark was orginally given by Brongniart, but it is doubtful whether it was ever the fabrique mark of Fürstenberg. The Editor has reason to believe that it was the initial letter of a maker named Frankenheim, who made some passable groups and services about fifty years ago.

FÜRSTENBERG. On a plate, light green ground, perforated border, painted in the centre in purple *camaieu*, with figures after Watteau. Victoria and Albert Museum.





FÜRSTENBERG. Other forms of the letter F; marked in blue.

A *specialité* of this factory was the production of portrait medallions of celebrities, and the busts of royal and noble personages in relief was a favourite decoration on vases, the relief parts being in *biscuit*.

There is in the Franks Collection an important bust in biscuit of Augusta, Duchess of Brunswick, grand-daughter of King George II. The base bears the mark as in the margin at the bottom of the previous page, but on the truncated part of the bust there is a very minute running horse, impressed with the letter W. The mark is so minute and indistinct that it might pass unnoticed, but that in the same collection there are some small oval portrait medallions which have 'the horse' more distinctly impressed. In the previous edition of Chaffers this mark was attributed to Hesse-Cassel. (*Ker. Gall.*, enlarged edition, fig. 245.)



W

HÖXTER. One of the men who obtained the secret from Ringler, named Paul Becker, after having tried in vain to sell it in France and Holland, occupied the fabrique at Höxter, and produced some fine pieces, sufficient to arouse fears of rivalry on the part of the Duke of Brunswick, who made terms with him, so that his manufactory was abandoned; the mark used by him is unknown. A painter of flowers, named Zieseler, made porcelain here about 1770; it did not succeed, and Paul Becker afterwards carried on the works.

NEUHAUS, near Paderborn. 1750. Von Metzsh, a mixer of colours at the Fürstenberg manufactory, escaped with two others, and commenced making porcelain, but they were soon discovered, and obliged to discontinue it. See notice of this painter in notice of Bayreuth, p. 513.

LUDWIGSBURG or LOUISBURG, called also KRONENBURG (Würtemberg). Porcelain (*hard paste*). This manufactory was established by Ringler in 1758, under the patronage of Charles Eugène, the reigning Duke. It was celebrated for the fine paintings on its vases and services, as well as for its excellent groups, but the paste is coarse. After Ludwigsburg ceased to be the ducal residence in 1775, the prosperity of the factory gradually declined, and it ceased in 1824. The mark is the double C, for the name of Duke Charles, combined with a high German ducal crown surmounted by a cross. The mark of two C's with a Count's coronet, which is frequently attributed to this town, belongs to Niderviller. Collectors are cautioned against very clever imitations of old Ludwigsburg groups and figures bearing a mark precisely the same as that on the genuine old productions; careful examination and comparison are necessary.



LUDWIGSBURG. Another mark; the double C surmounted by a crown and a cross. Sometimes an initial letter or monogram in red or blue, occurs in addition to this mark.



LUDWIGSBURG. Another mark of the cipher without a crown; must not be confounded with the interlaced C's of Niderviller.



Although Charles Eugène died in 1793, the same ciphers (CC) were used until 1806, when the letters under the crown were changed to T.R., and in 1818 to W.R., but these are rarely met with.

LUDWIGSBURG. These marks, in blue, are on the bottom of a cup and saucer, painted with the initials V and G in flowers; the cup has the L only, the saucer the arms of Würtemberg, the three stags' horns. In the Franks Collection.



LUDWIGSBURG. This shield and the letter K impressed are on a coffee-pot in the Victoria and Albert Museum, also on two cups and saucers, decorated with sprigs of flowers. Formerly in the Loraine Baldwin Collection.



LUDWIGSBURG. The letters T.R. under a crown were used from 1806 (the first year of the King's reign) until 1818.



LUDWIGSBURG or THURINGIAN. On a porcelain cup and saucer, drab ground, coarsely painted with Venus and Cupid, border of masks. Formerly in the Collection of the Rev. T. Staniforth, now in the Franks Collection. Sir A. W. Franks thinks it is Thuringian.



LUDWIGSBURG. On a porcelain cup and cover, painted with roses and other flowers, the mark in red, and a D impressed. Franks Collection. Also upon a custard cup painted with sprigs of flowers. This has the letters D.F. also incised as well as the mark. Franks Collection.



LUDWIGSBURG. This mark of the letters W.R. under a crown was used from 1818.





LUDWIGSBURG. This mark of a stag's horn, from the arms of Würtemberg, was used at a later period; a cup and saucer, light yellow ground with brown scroll border, has this mark in blue; also on a coffee-pot now in the Franks Collection. (*Ker. Gall.*, enlarged edition, figs. 247, 8, 9.)



HILDESHEIM (Hanover). *Hard paste.* Established about 1760, marked in blue; sometimes the letter A only.



FULDA (Hesse). Established about 1763 by Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain. *Hard paste.* The mark (in blue) signifies *Fürstlich Fuldäisch* (belonging to the Prince of Fulda). The best artists were employed, and many grand vases, figures, and services produced, of a fine white paste, and handsomely decorated. The pieces are scarce, as the greater part were reserved for the Prince-Bishop, and they have lately increased enormously in value. The Prince's successor, Henri de Butler, in 1780 abandoned the manufacture, which, however, seems to have been carried on until about 1790. There is some evidence of this in an interesting cup and saucer in the Franks Collection, the cup being ornamented with the bust of an old man wearing an order, and on the saucer E.A.H.F.P. in cypher in a gilt frame. Sir A. W. Franks is probably correct in assuming these letters to signify Prince-Bishop Adalbert von Herstall, 1788–1814. The specimens are marked with the double F. under crown in blue as in the margin.

A cup and saucer, ornamented with a biscuit medallion portrait, is in the Victoria and Albert Museum. There are also some specimens with this mark in the Franks Collection.



FULDA. A cross, the arms of the Bishopric of Fulda, is frequently found upon groups of figures and other specimens. (*Ker. Gall.*, enlarged edition, figs. 241, 2, 3, 4.) In the Franks Collection there is a figure in Oriental costume well modelled in plain white porcelain, also a cup and saucer painted with landscapes bearing this mark.



This very rare mark is upon a conical cup with shaped handle, coarsely painted in flowers, and Sir A. W. Franks has considerable doubts in attributing it to Fulda, but thinks that it may have been a trial piece. Franks Collection.



BADEN. *Hard paste.* Established in 1753 as a porcelain manufactory by the Widow Sperl and some workmen from Höchst, with the patronage of the reigning Margrave, under the direction of Pfalzer; it ceased in 1778. The mark is an axe or the blade of an axe in gold.



BADEN. The sign of the Widow Sperl, at the Grunenwinckel, in gold, on four porcelain figures of females, emblematical of Sculpture, Architecture, Poetry, and Painting; coloured and gilt, 10 inches high; in the Collections of the Rev. T. Staniforth and Mr. Bohn. M. Jacquemart gives this mark as two axe-*heads* only, without the handles, and the Editor thinks he is correct.



BADEN. This mark, the checks in gold, on blue ground, is on a china mug painted with flowers and birds, blue and gold border. It is very doubtful whether this mark is not a variation of that of Nymphenburg.

CASSEL or HESSE-CASSEL. A factory of *hard paste* porcelain is said to have been established here about 1766 as a development of a previously existing fayence factory, and to have carried on an extensive business chiefly in the production of table services, which were more of the domestic character than such as rank as cabinet specimens. A peculiarity of the decoration was a ribbed surface, and the painting generally of a slight character in flowers. Some groups and figures were also made, but no great excellence was ever attained. The mark of a running horse (impressed), which in former editions of Chaffers was attributed to this factory, has now been rightly included in the Fürstenburg marks, *q.v.* Those in the margin of a lion rampant, which must not be confused with another lion rampant of Frankenthal, and the letter H.C. standing for Hesse-Cassel, are the usual marks on specimens of the factory, which ceased in 1788.



HESSE-DARMSTADT (Kelsterbach). The manufacture of porcelain here, as in so many other places, followed the making of fayence, and is believed to have only lasted from about 1758 until 1772. In general appearance there is little to distinguish specimens from those of the Fulda factory. This mark is attributed by M. A. Jacquemart to Hesse-Darmstadt; it occurs on a cup and saucer, with a black portrait of a gentleman and neat border of flowers; and the monogram of HD without the crown is on another cup and saucer, pink ground, with a view of a town. Franks Collection.



There is also in the Franks Collection a figure of a harlequin seated on the stump of a tree, wearing a lilac jerkin and yellow breeches, which bears this same mark, which is very rare, and signifies Hesse-Darmstadt. (*Ker. Gall.*, enlarged edition, fig. 236.)

Thuringia.

THE group of about a dozen porcelain factories in the district of Thuringia have an interest not only for collectors of the older and more decorative specimens of these manufactories, but also because this pottery district has become quite an important centre of the German Ceramic industry. Little was known about these factories until the publication, in 1909, of an important work on the subject issued from the Leipzig press, and by the authority of the State Museum. It is entitled, "Alt thuringer Porzellan," by Richard Graul and Albrecht Kurzwelly, and gives an account of the development of the industry from small beginnings—a great many illustrations of specimens known to have been produced by the several fabriques, and the record of a great many marks and monograms which hitherto have been unpublished, and through insufficient knowledge have been wrongly attributed to other factories.

Until the first half of the eighteenth century had passed, there was no sign of any effort to make porcelain in this district. The great Meissen works under royal patronage, the factory of Berlin, and lesser ones at Frankenthal, Nymphenburg, Ludwigsburg, and many other places were all under royal or ducal protection, and the group of Thuringian factories differ in their origin from all of these, inasmuch as they appear to be the result of the enterprise and industry of merchants and potters of the time, taking advantage of the local resources of material suitable for the manufacture of true porcelain in this district, and were not carried on as the hobby or plaything of royal or noble amateur patrons. Gotthelf Greiner seems to have been the leading spirit of the enterprise, and Georg Heinrich Mackeleid, as an able chemist, seconded his efforts. Greiner was born February 22, 1732, the son of a glass-blower, at Alsbach, and passed his youth at Limbach, where it was intended that he should follow the calling of his father, but he got into touch with the porcelain-making movement, and finding a potter named Dümmler to co-operate with him, they started in a small way, pipe-bowls and cups being their first productions. In 1762 a concession was obtained from the Duke of Saxe-Meiningen, and a potter named Hammann, from Katzhütte, being taken into partnership, the concern appears to have succeeded—the burning,

turning, and painting being executed at Katzhütte, while the body and glaze were produced at Limbach. Greiner subsequently left Limbach and started other factories, and, as will be seen in the short notices of the individual factories which follow, he was apparently a man of restless energy, who did not remain long at any one place. He had sons who followed him, and these and his connections, nephews and sons-in-law, came eventually to own, or part own and manage, nearly all the china-making concerns in the district. The best of these factories may be given in the order adopted by the monograph already quoted :—1, Volkstedt; 2, Kloster Veilsdorf; 3, Gotha; 4, Wallendorf; 5, Gera; 6, Limbach; 7, Ilmenau; 8, Grossbreitenbach; 9, Rauenstein. There is mention of three or four smaller efforts, which only existed for a very short time, and scarcely survived the initial stages, namely, Tettau, Schney, and Kutzhütte.

In 1904 there was a special exhibition of Thuringian porcelain at Leipzig, which served to convey some idea of the importance of this local industry. If we compare the modelling of groups and figures of the Limbach, Volkstedt, and other contemporary factories named above, with the best of Meissen modelled by Kändler, of the Frankenthal, by Konrad Link, of Höchst, by Melchior, or of Nymphenburg by Bastelli, one misses the courtly grace, the delicacy or piquancy of these Ceramic gems, but one finds instead, careful work, strict attention to details, and an individuality which has much charm.

The paste or body of the porcelain, which is hard, is not pure white, like the fine old Meissen clay, but of a greyish tint, and the glaze is less transparent and not free from specks. As regards modelling, the figures are somewhat stiff, and the drawing a little out of proportion, but as types of peasant life these figures have quite a historic value. There were some good groups of mythological personages, many of musicians, actors, and soldiers, and that these forest potters were not deterred by the technical difficulties attending figures of unusual size, is evidenced by two statues in Limbach porcelain in the Weimar Museum of boys, which are about 36 inches high.

Table services and domestic ware were very largely produced, and flower-painting was a specialité. From 1760 to about 1780 those specimens which interest the collector, or what may be termed cabinet specimens, were made; after that time the conditions of these factories rendered it necessary that commercial standards should decide the character of the productions, and gradually the more artistic efforts were sacrificed to the useful and profitable.

Thuringia is still one of the great china-producing centres of Germany, and exports largely both to other parts of the empire and to foreign countries. As with certain exceptions, which will be mentioned in the following notices, the descriptions of the kind of china and class of decoration are common to nearly all this group of Thuringian factories, it will be unnecessary to give more than the dates of founding, changes

of proprietorship, and illustrations of the various marks and monograms in use at the individual undertakings.

VOLKSTEDT. Although the factories of Gotha and Kloster Veilsdorf were in existence some few years before that at Volkstedt, this was the first of the Thuringian group which worked under State privilege. The founder, a chemist named Georg Heinrich Mackeleid, obtained State protection in 1760, and was joined by Johann Andreas Greiner, the Court painter, and later by his brother, Johann Georg Greiner, who appears to have undertaken the more technical management of the factory. He had, unknown to his partners, purchased the Gera factory, and he left Volkstedt to work at his own undertaking. Shortly afterwards both the Gera and Volkstedt factories became amalgamated.



VOLKSTEDT. This mark, a hayfork, is part of the arms of Schwartzburg (a hayfork and currycomb); it is on a pair of candlesticks with blue flowers, formerly in possession of the author; also on a tankard in a mount of the last century. There is in the Franks Collection an oblong plateau painted with a medallion of a building near a stream bearing this mark.



VOLKSTEDT. The same mark, crossed, is on some pieces of porcelain, formerly in possession of the Rev. T. Staniforth. Dr. Darmstaedter of Berlin has a figure of a man with a basket of grapes, with this mark in blue, and "Greiner 1768" scratched in the paste.



VOLKSTEDT. This mark is made expressly to imitate the Dresden, the style of the Marcolini period being closely copied, as well as the form of the cup; gilt ring handle at top, and angular handle. It is on a cup, cover, and saucer, beautifully painted with groups of flowers.

The trefoil mark common to several of those Thuringian factories was also used, painted in different colours.

KLOSTER VEILSDORF. The founder of this factory was Prince Friedrich Wilhelm Eugene von Hildburghausen, who, owing to his position, was allowed to carry on the undertaking without the special State concession required in those days for a porcelain manufactory. The actual manager was a man named Bayer, and State protection was granted in 1765. Work of fairly artistic merit was produced, but the financial results were unsatisfactory, and in 1789 the services of Wilhelm Heinrich Greiner were obtained to improve the sales of the ware, as the losses were a heavy drain upon the Prince founder's income. The productions of the factory in 1790 amounted to about 13,000 florins, and, in the absence of customers, a huge stock was accumulated. The Prince died in 1795, and left the factory to his nephew, but a Government Commission would not recognise the bequest as valid, probably on account of the debts

incurred in carrying on the factory, and it was sold in 1797 to the sons of Gotthelf Greiner, who was interested in several of the factories of this group



KLOSTER VEILSDORF. *Hard paste.* The mark in the margin is upon a shaped tray with handles, edges moulded in rococo style and painted blue, bunches of flowers in centre. Franks Collection.



KLOSTER VEILSDORF. The letters C and V, sometimes interlaced.



KLOSTER VEILSDORF. Another mark, quoted by Mr. A. Joseph as unknown, but it is probably also of the same manufactory.



KLOSTER VEILSDORF. On a milkpot and cover painted with landscapes on a border of flowers. Victoria and Albert Museum. The arms are those of Saxe-Meiningen. (*Ker. Gall.*, enlarged edition, fig. 238.)

The following marks are given on the authority of Graul and Kurzwelly :—



GOTHA. This is actually the oldest of the little group of Thuringian factories, and the actual date of its commencement is uncertain. In the monograph on these factories, which has already been quoted, there is a letter given from a Court official and statesman of the Duchy named Rotberg — written to a chemist named Paul, asking him to quit his employment at Fürstenburg and join him at Gotha, but Paul refused. This letter was dated 1758, and there is a specimen of Gotha porcelain in the Leipzig Museum bearing the mark of "R—g," the first and last letters of Rotberg's name, and also the date 1763. In 1767 the factory was enlarged and new buildings added, and the output must have been considerable, and this continued until 1805. The leading spirits of the undertaking were three craftsmen named Schulz, Gabel, and Brehm, who joined the staff in 1772, and remained until the beginning of the nineteenth century.

Rotberg died in 1795, and his widow sold the concern to Prince August of Gotha in 1802. The prince entrusted the management to

Schulz, Gabel, and Brehm, and added to the directorate a former valet of his named Henneberg, who, about 1813, became sole proprietor, and it was by him that the factory was removed to its present site. He died in 1834, and was succeeded by sons and grandson, who directed until 1881, after which the factory passed to the possession of Simson Brothers.

The products of the Gotha factory were superior in quality to those of many of its kindred factories. They affected classic forms for the vessels of the table services, and a favourite decoration was to paint portraits, sometimes modelled in relief, in oval medallions. Silhouette portraits in black also occur. The mark of R—n, and of R, which stand for Rotberg, have been given erroneously in many books as indicating Rothenberg and Rudolstadt. This latter place was the seat of government, but not the site of a factory.



GOTHA. An early mark of the factory used previous to 1790.



ROTHENBERG (Gotha). The first and last letters of the name Rotberg, in blue, are on a cup and saucer, with landscapes in bistre on white ground; there is also the letter Z or N on both pieces, but it does not belong to the mark before mentioned, and may be the painter's initial. This mark was only used from 1790 until 1805, after which the cursive G became the mark. Previous to 1790 only the letter R was used. There are several pieces in the Franks Collection.



GOTHA. *Hard paste.* Founded by Wilhelm von Rotberg. The mark, a G of this form for the name of the town, was used after 1805.



GOTHA. The name thus on a cup and saucer, with two views of Gotha; marked in blue. (*Ker. Gall.*, enlarged edition, figs. 258, 9.)



GOTHA. On a white porcelain tea service, with handsome gold pattern borders; in Dr. Diamond's Collection. This is a much later mark than the cursive G.

Sometimes the inscription is "PORZELLAN MANUFAKTUR GOTHA."

Herr Jännike mentions the mark of a firm named Simson Frères since 1875, whose mark is the word "Gotha" underneath a shield with the letter S.

The following additional marks are given from Graul and Kurzwelly's monograph :—



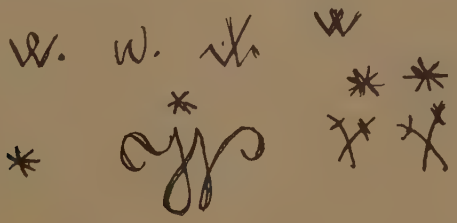
Wallendorf. This factory was founded by a potter named Hammann who had carried out some successful experiments at a place called Katzkütte in 1762, but further proceedings being forbidden, the necessary state patronage was obtained for carrying on a factory at Wallendorf in 1764. A company was formed by Hammann, his son and brother, and Gotthelf and Johann Greinner, but after seven years' working Gotthelf left the firm and started the Limbach factory in 1772. Other partners joined Hammann, but at the death of the latter in 1833 the factory was sold, and in 1897 it was worked by a limited company.

Wallendorf (Saxe-Coburg). *Hard paste.* Established by Greiner and Hammann in 1762. This mark is given by Marryat, but there are so many W's that it is difficult to identify their locality with any degree of certainty. There is one distinction to be remarked between the two foreign marks of Wegely and Wallendorf, that specimens attributed to Wegely invariably have the W accompanied by numbers impressed in the paste.



Mr. H. E. B. Harrison has a can and saucer with this mark; the W varying on the can and the saucer, painted with a carefully executed miniature equestrian portrait of Frederick the Great. (*Ker. Gall.*, enlarged edition, figs. 261, 2.)

The following additional marks are given on authority of Graul and Kurzwelly's monograph :—



Gera. This factory was started in 1780 by a fayence maker named Johann Gottlob Ehwaldt, who found suitable clay near to the place where he lived, and having found a collaborator in a potter named Gottbrecht, they made some successful experiments. Two members of the Greiner family appear to have assisted them in obtaining the necessary privilege from the reigning Duke, and also to have been associated with the undertaking, for contemporary accounts show that Greiner had an angry cor-

respondence with Nonne and others of the Volkstedt factory, to whom he was still bound. Eventually some compromise was arranged by an amalgamation of the two concerns, but later on Gera again became independent under the ownership of the Greiners. Soon after 1782 we read of a nett annual profit being made of 5000 to 7000 thalers, and of twelve to sixteen turners being employed. After the Greiners death, a man named Gustav Heinrich Leers appears to have owned the undertaking, and obtained a privilege from the State to last for thirty years. The factory is still in existence. A specialité in the decoration of Gera porcelain is the imitation of the graining of various woods, relieved by little pictures like cards thrown on the surface. The mark of a G has sometimes a peculiarity which will distinguished it from the Gotha G, by having a hook at the upper part of the letter. The full word "Gera" is the mark of a later period. There are two specimens in the Franks Collection. (*Ker. Gall.*, enlarged edition, figs. 255, 7.)

The following marks are given on the authority of Messrs. Graul and Kurzwelly's monograph:—

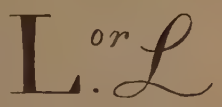


There is an important group of figures of Gera porcelain in the Leipzig Museum, which is dated 1780.

Limbach. Some particulars of the early history of this factory, which is one of the most important of the Thuringian group, have been given in the notice at the commencement of this chapter. The Greiners and Hammann were concerned in this and also with several other kindred factories, and Gotthelf Greiner having severed his connection with Hammann started the undertaking at Limbach in 1772. In 1781 a good reputation for porcelain had been established, and some fifty people were employed. Greiner handed the management over to his sons in 1792, and he died in 1797. Excellent figure work of the distinctive character affected by these forest potters was turned out at Limbach, and a painter of considerable merit named Heinrich Elias Dressel worked here, and there are specimens marked with one and sometimes with two of his initials, HD and D. A famous barber's bowl, marked and dated 1778, is in the Stuttgart Museum. Flower painting was well executed, and many table services may still be seen, but so many specimens of this and other Thuringian factories are unmarked that it is difficult to attribute them. Some of the best modellers of the well-known costume figures of peasants, musicians, and mythological personages were Jensel, Heumann, Kinzl, and Gabler. The earlier mark is the monogram LB in two different formations. The crossed swords were also used, but upon a threat of legal process by the Meissen authorities,

this was discontinued in favour of a trefoil, which one finds painted in different colours.

LIMBACH (Saxe-Meiningen). *Hard paste.* This manufactory was also under the direction of Gotthelf Greiner; established about 1761. The marks are said to be a single or double L; but there appears to be some confusion in the appropriation.



Mr. H. E. B. Harrison has a can and saucer, very carefully painted in animal subjects, marked with this L in blue, and there are also incised marks of H on the saucer and  on the can. (*Ker. Gall.*, enlarged edition, figs. 253, 4.)

Mr. H. E. B. Harrison of Liverpool has two figures of men, in costumes of the later half of the eighteenth century, each holding a letter in his left hand, and on the cap of the one is a monogram  (T.J.R.), and on that of the companion figure D.G. The mark is that in the margin painted in red.





LIMBACH. On a cup and saucer painted in lake *camaieu*, with landscapes and figures; the mark also in red.



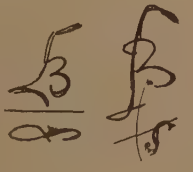
LIMBACH. This mark is on a cup and saucer painted with a cottage in a landscape in Indian-ink.



LIMBACH (?). This mark, in violet, is on a porcelain cup and saucer, painted in violet, and on a service formerly in the possession of Messrs. Litchfield and Radclyffe.



These marks occur on two custard or cream pots, with blue sprigs of flowers. Formerly in the Loraine-Baldwin Collection, now in the possession of his niece, Mrs. Millett.



LIMBACH. A double L, frequently found on German porcelain; it is probably Limbach.





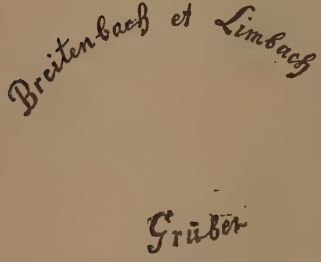
LIMBACH. On white porcelain; the mark in blue under the glaze. Another variety of the L.



LIMBACH. On porcelain painted with detached flowers in blue, dark blue edges; marked in blue.



LIMBACH. On a porcelain cup and saucer painted with landscapes in lake *camaieu*, embossed borders; formerly in the Collection of the Rev. T. Staniforth.



This inscription is scratched in the paste on a milkpot of grey-blue ware imitating Wedgwood, with designs in relief in white; on the one side a classical group, and on the other figures bearing between them a wreath with the cypher F.G.C. under a prince's crown. Franks Collection.

ILMENAU. A potter named Christian Zacharias Gräbners had commenced work at Grosbreitenbach, but was driven away by a more powerful rival named Major von Hopfgarten, and migrated to Ilmenau, where in 1777 he applied to the Grand Duke of Weimar for a concession. Gräbners, however, got into debt, and after financial assistance from the Duke had been granted for some years, he was obliged to assign his property to him, and remained as manager. He appears to have broken his agreement with the Duke by assisting to start a porcelain factory in Russia. Subsequently other managers were engaged, but the undertaking was not successful until 1786 when Gotthelf Greiner took it over and worked it for six years until he retired. Christian Nonne of Volkstedt succeeded him, and in 1799 obtained a lease from the Duke, and managed it with the assistance of a son-in-law named Rösch, hence the mark N & R (Nonne and Rösch). The chief specialité of Ilmenau was the imitation of Wedgwood's Jasper ware in portrait and subject plaques. These marks are given on the authority of Messrs. Graul and Kurzwelly.





ILMENAU. Modern fabrique. The mark in the margin is that in use by a modern factory at Ilmenau.

GROSBREITENBACH. As noticed in the remarks on Ilmenau, the efforts of the potter Gräbners were succeeded by Major von Hopfgarten, who obtained a concession, and started a factory about 1777. His venture was unsuccessful, and he sold the whole concern to Gotthelf Greiner for 4000 thalers in 1783. Greiner entrusted the management to his son, and in 1787 there were twenty workmen, of whom six were painters. According to some writers only blue and white porcelain was made in 1812. There is considerable confusion between this and the Limbach factory on account of the same mark, a trefoil, having being used.



GROSBREITENBACH. *Hard paste.* Established about 1770 by Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well at Veilsdorf and Volkstedt.



GROSBREITENBACH. This leaf is frequently imperfectly formed, and hardly to be recognised as a trefoil. The Rev. T. Staniforth had a case containing a white toy china tea and coffee service; on the outside of the case is a view of the manufactory and a trefoil leaf, with the letters G. G. & S., and above "Murrhin Spielzog." This is now in the Franks Collection. The trefoil is sometimes in pink or red, and on a specimen in the Franks Collection is in white in relief.

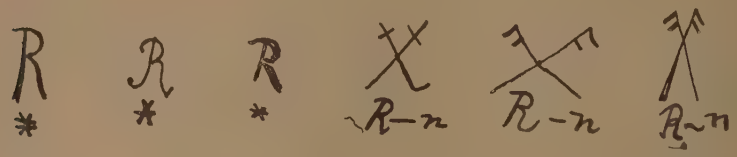


GROSBREITENBACH. Another mark of the same manufactory; it is usually in blue, but sometimes in red or gold. A great many specimens of the Thuringian manufacture have two or three rows of vertical ribs in slight relief over the surface, painted with flowers, &c.



GROSBREITENBACH. This mark, in blue, is found upon German porcelain. It is on a cup and saucer which was formerly in the possession of Mr. Reynolds, painted in purple *camaieu*, with figures and views in Germany. Another cup and saucer with landscapes and flowers has the same in blue, accompanied by a small painter's mark of an arrow in red; formerly in the possession of the Marchese d'Azeglio. The Editor is inclined to think that this mark should be attributed to Limbach.

RAUENSTEIN. This was a very unimportant factory so far as the collector of cabinet specimens is concerned. Its products were chiefly the ordinary domestic china. The mark R–n given by Graul and Kurzwelly must not be confused with the somewhat similar sign of Gotha porcelain. The crossed swords were in imitation of Dresden, to which it is inferior. The marks occur in purple, blue, and red.





RAUENSTEIN, in Saxe-Meiningen, established 1760. *Hard paste.* Marked in blue on a cup and saucer painted with flowers, formerly in the Collection of the Right Hon. W. E. Gladstone. There is also one in the Franks Collection. (*Ker. Gall.*, enlarged edition, fig. 226.)

TETTAU. A small factory, the last and perhaps least of the Thuringian group, appears to have existed here.



The mark in the margin is given as that of Tettau by Professor Hofmann in his catalogue of the collection in the Munich Museum.

The reader should refer to the notice on the whole group of these Thuringian factories for information common to all of them, at the commencement of the chapter, pp. 520–21.

Switzerland

THE Nyon manufactory was in full work towards the end of the eighteenth century; it is said to have been established by a French flower-painter named Maubrée, and several Genevese artists painted on the porcelain, occasionally marking it with a "G" or "Geneve" in full, sometimes with and sometimes without the fish. There never was a manufactory of china at Geneva. The most celebrated painters were *Delarive*, *Hubert*, *Gide*, and *Pierre Mulhouser;* the monogram of the last named is here given; his paintings were good, with figures and flowers in the Dresden style.



This mark, in gold, is on a cup and saucer painted with a Swiss peasant and a lamb, and is probably the signature of Pierre Mulhouser, who painted the piece at Geneva. There was no porcelain made at Geneva, and this is almost certainly a Nyon specimen. Franks Collection.



NYON (Canton de Vaud). *Hard paste.* A cup and saucer of Gide's is signed thus. A descendant of his is a celebrated avocat at the present day. The late director was M. Gonin, who died 1863; he was succeeded by Burnand.



NYON. On a porcelain cup and saucer, bought at Geneva, and believed to be made at Nyon; the subjects are painted in bistre; the cup has a tablet inscribed "*Un cœur comme le votre*"; another on the saucer continues the sentence, "*est faite pour l'amitié.*"

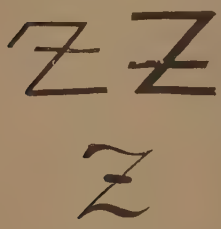


NYON. These marks are those generally found on Nyon porcelain; sometimes the lines are so carelessly drawn as to make it difficult to identify the fish. (*Ker. Gall.*, enlarged edition, figs. 274, 5.) The late Mr. W. E. Gumbleton had a pretty inkstand, the pot formed as rosebuds, with this mark, and there is a specimen in the Franks Collection. An endeavour has been made to prove that there were two factories at



Nyon, but this is undoubtedly an error which probably arose from the fact that the mark varied in the drawing on different specimens.

Zurich. *Hard paste.* The Zurich china factory was founded in 1763 by a few gentlemen of Zurich, amongst whom was the celebrated painter and poet Salomon Gessner, who not only furnished many designs, but painted himself at the factory. The managing director was a German named Spengler, who is supposed to have come from Höchst. The figures and groups were modelled by another German, a political refugee of the name of Sonnenschein, who left Zurich 1786 and became the first director of the Art Academy at Berne. Sonnenschein was a talented sculptor. The factory, where, besides china, pottery was also made, did not prosper; it changed hands in 1793, being then sold to a clever potter named Nehracher, after whose death in the year 1800 the manufacture of porcelain ceased.



The painting on Zurich porcelain is generally very delicate and artistic, especially as regards the landscapes, which resemble those round the pretty Zurich lake with the chain of high mountains in the background. (*Ker. Gall.*, enlarged edition, figs. 276, 7.) Specimens are scarce, as the production was always very limited; hence numerous imitations made in Germany and also in Paris are frequently palmed upon the collector as genuine Zurich. The mark Ƶ as in margin is in blue.

Sir Henry Angst, H.B.M. Consul-General at Zurich, made the most important collection of Zurich porcelain known; it consisting of more than 1500 specimens, which he presented to the Zurich Museum. The Editor is indebted to Sir Henry for some particulars in the notice of this factory.

Holland and Belgium

THE first manufactory of porcelain in Holland was at Weesp, near Amsterdam. It was established in 1764 by the Count Gronsveldt-Diepenbroek, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens; it only lasted seven years, and was closed in 1771 and the materials publicly sold. Notwithstanding the unsuccessful result from a commercial point of view, it was reopened by a Protestant minister, the Rev. De Moll of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Loosdrecht. The decorations are very much of the Meissen character.

WEESP. *Hard paste.* The marks are a W and two crossed lines or swords, with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.



WEESP. The crossed swords, in blue, on a porcelain teapot, painted with medallions of garden scenes and figures, blue borders and edges.



WEESP or WALLENDORF. These marks are on a cup and saucer; the W in blue, the name (perhaps that of the decorator) in gold. Sir A. W. Franks, in whose collection this specimen is, considers it to be Wallendorf. (See Wallendorf.)



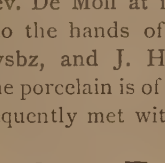
WEESP. These letters are on a porcelain cup and saucer, canary-yellow ground and gilt borders, which seem to be of Dutch manufacture, and probably belong to this fabrique; in the Franks Collection.





Weesp or Loosdrecht. The same letters in red are on a hard paste cup and saucer, white ground, gilt borders; in front of the cup is a medallion in red with a black pencilled bust, inscribed underneath in gold letters "Doctor *f.*" The monogram ML. may be intended for Moll Loosdrecht and the W for Weesp, the manufacture of porcelain having commenced there, and within a year having been transferred to Loosdrecht. (*Ker. Gall.*, enlarged edition, figs. 278, 9.)

Loosdrecht (*hard paste*), situate between Utrecht and Amsterdam, was the next town where porcelain was successfully made. It sprung from the ashes of Weesp, and in 1772 became a proprietary, with the Rev. De Moll at its head; after his death, in 1782, the concern passed into the hands of his partners, J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed in 1784 to Amstel. The porcelain is of fine quality, decorated in the Meissen style; specimens are frequently met with, having gilt borders and a light blue flower between green leaves. The letters M. o. L. stand for "*Manufactur oude Loosdrecht*," marked in blue or impressed on the ware; the best pieces have a star also. By a singular coincidence it happened that the establishment was under the direction of the Rev. De Moll; sometimes the letter M is divided from the two last letters by two dots, which may mean "*Moll: oude Loosdrecht.*" There was a set of five vases, painted with conversations from Watteau, the necks of open-work trellis, in Mr. Sigismund Rücker's Collection, thus marked. A specimen in the Franks Collection has this mark, accompanied by the M. o. L. and L. 48 incised in the paste. (*Ker. Gall.*, enlarged edition, figs. 280, 1.)



Amsterdam. There was a china manufactory here at the commencement of the nineteenth century (about 1810). This inscription is on a coffee-pot of a service, white ground, gold borders, and small detached flowers and medallions of coloured female heads, in Mr. Temple Frere's Collection.





Amsterdam. M. Jacquemart places this sign to Amsterdam, being the ancient arms of the United Provinces,—the Batavian lion traced in blue,—and quotes a specimen in the Museum of Sèvres. Mr. C. W. Reynolds had a pair of elegant bottles, painted in lake *camaieu* with birds and trees, bearing this mark in blue. Mr. Marryat gives this as a variety of the lion used in the Palatinate, and attributes it to Frankenthal, but the latter is always crowned, that of Holland never. This mark has been occasionally found accompanied by A. D., in a monogram, the initials of Daeuber, successor

to the pasteur Moll. The Editor is strongly inclined to believe this to be a variation of the Frankenthal mark. The china and decoration are similar.

Oude Amstel. *Hard paste.* In 1782, on the death of De Moll, the manufactory of Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same company, directed by a German named Daeuber, about 1784. It flourished under his direction for a few years, and a fine description of porcelain was produced; but it was not encouraged in Holland, and gradually declined, in consequence of the large importations from England which inundated the country. It was again offered for sale in 1789, and came into the hands of J. Rendorp, C. Van der Hoop, and Gysbz, still remaining under Daeuber's direction, but was entirely demolished at the close of the eighteenth century; sometimes the initials of the director, A. D., are found.









This mark in blue on a small teapot with a spout modelled as a pug-dog's head, and festoons of flowers painted on the body of the specimen. A very delicate little piece. Formerly in Mr. Loraine Baldwin's Collection.



Niewer Amstel (New Amstel) (*hard paste*), still nearer the capital, was established for the manufacture of porcelain, under the name of George Dommer & Co., which was in some degree supported by the King of Holland, and in 1808 a medal was awarded them by the first Industrial Exposition at Utrecht as an encouragement, theirs being the only porcelain fabrique in Holland. The King, wishing to save it, accorded an annual grant of 20,000 florins, but it was not the money so much as an experienced director that was required. It was of short duration, and ceased entirely about 1810.

La Haye (The Hague). Among the decrees (*arrêts*) of the States General of the 4th of April 1614, the following entry occurs, which is supposed to refer to an early manufactory of porcelain at the Hague: "Brevet d'invention de cinq ans pour tous les Pays-Bays accordé à Claes Jans. Z. Wytmans, natif de Bois le Duc, pour la fabrication de toutes sortes de *porcelaines*, pareilles en matières et en decors à celles des pays étrangers." M. Demmin, from whose pamphlet[1] this account is taken, observes: "It may be urged that the word porcelain was often used at this early period to describe all sorts of enamelled pottery, especially fine fayence. On the other hand, it must be remembered that the establishment of Delft had already, since 1530, been actively engaged in the

[1] *Recherches sur la Priorité de la Renaissance de l'Art Allemana, &c.* Paris, 1862. By Auguste Demmin.

fabrication of fayence, which would render inadmissible a brevet granted for the fabrication of this pottery. In any case, the manufactory here spoken of could not have been at Bois le Duc, for that town did not belong to Holland until 1629." This same Wytmans had already obtained, on the 9th of January of the same year, a brevet for twenty years for the manufacture of glass.

About the year 1775, a porcelain manufactory for both hard and soft paste was opened at the Hague, under the direction of a German named Leichner or Lynker; it was first situated in the *Bierkade*, and later in *Niewe Molstraat*. A correspondent in the *Navorscher* says: "In colour, painting, and whiteness, it is very much like the Saxon, but the substance is thicker. Tea and table services of this fabrique are to be met with, though scarce, for the undertaking failed, probably owing to the dearness of the material, or the wages; they were unable to compete with foreigners. The drawing and painting, both of landscapes and flowers, are in good taste. There are cups and saucers, on each of which the same group of flowers is represented from a different point of view; but the gilding, from being placed upon the edge instead of below it, is worn off. In 1809 or 1810, when it was the fashion for ladies to paint china, which was afterwards glazed, I remember seeing a workman in Amsterdam painting china who had formerly been painter at the Hague manufactory."

The trade-mark of the Hague manufactory is a stork, the *pia avis*, as it is termed by the old naturalists, and which is especially cherished in Holland. Meissen, writing in 1687, says: "It is but a league from Delft to the Hague. We scarce meet with any historian who mentions the city of Delft, without also speaking with admiration of what was observed not very long ago there, of two storks, the male and female, who, after many fruitless endeavours to save their young ones, which were in their nest on the top of a chimney, the house being at the time on fire, resolved at length to cover them with their own bodies, at the hazard of their lives, and to defend them from the flames or else to perish together." (*Ker. Gall.*, enlarged edition, fig. 282, 4.)

In the Victoria and Albert Museum are some specimens of this china; the decorations as well as the forms are of the Meissen character, and the paintings well executed. It has been said that white porcelain, some even of soft paste, from Tournay and other places, was purchased by the director, and decorated by the Hague painters, marked with the stork, and sold as his own productions. The fabrique was not very important, there being only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786; the mark of the fabrique is a stork, the symbol of the town, in grey or gold. The value of Hague porcelain has considerably appreciated of late years, and services generally well painted in landscapes or fruits and flowers have fetched very high prices at Christie's.



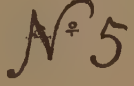




La Haye. On a porcelain milk-jug, painted with flowers, lately in Captain Langford's Collection.



La Haye. Marked in blue on a tea-service, painted with medallions of figure subjects, formerly in the possession of the Editor. (*Ker. Gall.*, enlarged edition, figs. 285, 6.)



This mark in brownish-red appears on a plate which is part of a service with the ordinary Hague mark. It is painted with landscape in centre, with blue border and gilding, apparently soft paste. Franks Collection.



Rotterdam. There is no evidence of any porcelain having been made here, but this mark is on an oviform vase with lion's head handles, and painted with views. The F.L.S., which is in dark grey under the glaze, is probably the maker's mark, while the W. M., 1812, à Rotterdam, signifies that it was decorated there by the artist whose initials it bears. Franks Collection.

Lille. *Pâte tendre.* This porcelain manufactory was established in 1711 by Sieurs Barthélémy Dorez and Pierre Pelissier, his nephew, natives of Lille. In their request for leave to found the manufactory, addressed to the Mayor and Council, they promised that it should be the second fabrique in Europe, where, up to that time, similar ware had been made out of China itself,—the first being St. Cloud. On the 25th of April 1711, their request was acceded to, and a house granted them, but, in consequence of its being unsuitable, another was accorded, situated on the Quai de la Haute-Deûle, and the privilege given for the fabrication of porcelain at Lille. A second request for the exclusive right of making porcelain was refused; but as it contains some interesting remarks, we giving the following extract: "Il vous supplie, Messieurs, de lui accorder le privilège exclusif à tous autres, vous assurant être le seul, avec M. Chicanneau de St. Cloud, qui ait le véritable secret de la faire pareille aux échantillons qu'il a eu l'honneur de vous produire. Le maître de la manufacture de Rouen ayant cru avoir pénétré dans le secret s'était ingéré de faire et vouloir faire vendre à Paris, pour fabrique de St. Cloud, ce qui donnait une mauvaise réputation à cette dernière, par sa mauvaise qualité, l'abus s'étant découvert, il a été contraint de n'en plus fabriquer, et c'est à cette exemple que le suppliant vous supplie, Messieurs, de lui accorder

le seul privilège en cette ville, et au Sieur Pelissier, son neveu." The potter of whom he so disdainfully speaks was Poterat of St. Sever, at Rouen. In the books of the receipts, the amount of 300 florins for rent appears annually in their joint names, but in the year 1717 the name of Dorez alone occurs. In an *Arrêt du Conseil l'État*, dated 1720, granting certain privileges, and being desirous of assisting the proprietors in so considerable an enterprise, a reduction of the tariff of 1664, in which they were excluded, was made (Lille belonging at that time to Holland, previous to the treaty of Utrecht, when Lille was ceded to France), and permission to introduce their wares into the kingdom of France at a reduced rate, so that they could fairly compete with foreign manufacturers, who were in a better position, being able to get the tin and lead from England at a cheaper rate. By this decree we find that porcelain was still made, but Barthélémy Dorez' two sons, François and Barthélémy, had succeeded him.

The porcelain (*pâte tendre*) of this time was like that of St. Cloud, but in the Delft style, the favourite ornamentation being Chinese designs.



Lille. Both Dorez and Pelissier, his nephew, being Frenchmen, they would naturally decorate their ware in the French style, like that of St. Cloud, and doubtless much of the Lille porcelain, from its similarity both in decoration and material, has been set down hitherto as St. Cloud. M. J. Houdoy as well as M. A. Jacquemart are of opinion that the pieces marked L. in the margin belong to Lille, and that about 1716 or 1717, when Dorez was the sole administrator, his own initial displaced that of the fabrique.

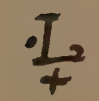


This single L occurs on an undoubted Lille plate with wavy edge, gadroon border, with band of basketwork near the edge, painted with flowers. It has also the letter A incised. Franks Collection.





On the authority of MM. Chevagnac et de Grollier we give the three marks in the margin. The letter D being the initial of Dorez, and the monogram that of François and Barthélémy Dorez, while the letter L with dot and cross is another variation of the initial letter of Lille.



At a later period (in 1784) a manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin." Leperre Durot is thus spoken of in the decree: "Appliqué depuis sa jeunesse à la fabrication de poterie, terre de grès, faïences et même de la plus fine

porcelaine ;" and it goes on to state that, considering the immense expense in the consumption of wood employed as fuel, he has, after many attempts, succeeded in substituting coal, and he is authorised to manufacture porcelain and fayence at Lille, with exemption from duties and other exclusive privileges, for fifteen years. The porcelain of Leperre Durot is richly adorned with gold and carefully painted bouquets of flowers. There is a saucer in the Sèvres Museum bearing three rows of chemical characters and signs ; under the foot it bears the following inscription : *Fait à Lille en Flandre, cuit au charbon de terre*, 1785.

In 1790 the manufactory changed hands, and several attempts were made to ensure its success, without avail, and about 1800 it altogether ceased. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge, who were ruined, and the establishment soon closed. There is an *écuelle* in the Sèvres Museum of Roger's fabrication, about 1795.



LILLE. The mark on the hard porcelain of Leperre Durot was a crowned dolphin, the emblem of the royal protection ; it is in red, either pencilled or stencilled, but seldom seen so perfect as this. These pieces are rare in consequence of the short duration of the manufacture. They are sometimes marked "*à Lille*" only, and there is a custard cup with this inscription in black in the Franks Collection.



LILLE. Modern porcelain. On a compotier, with gold ornaments on white, and landscapes painted in Indian-ink. (*Ker. Gall.*, enlarged edition, fig. 319.)

TOURNAY. *Soft paste.* A factory which subsequently developed into one of the first importance, was commenced here by a potter named François Carpentier who, after a few months' proprietorship, sold his interest in 1751 to a merchant named Peterynk, who obtained special privileges and protection from the Empress Maria Theresa. He also was allowed to adopt the title of "Imperial and Royal" for his factory, and from about 1763, when the factory was enlarged, until 1777 or 1780, a very large turnout was made, and the sales in 1774 are said to have amounted to over 150,000 florins. There was a competition between this factory and Sèvres for the production of a service for the Duc d'Orleans, and Tournay succeeded in beating her rival, although it is said the service, which cost 60,000 florins, was never paid for by the Duke.

In 1793 the premises were burnt down, and from this time the factory experienced a succession of disasters, Peterynk himself dying in 1799 at a great age.

The business passed through different hands, and ultimately about 1850 was owned by the predecessors of the present proprietors, Messrs.

Boch Brothers, one of the most important firms of potters in Belgium for high-class table ware.

There is also another factory at Tournay which was established by a son of Peterynk, but although successful as a business enterprise, nothing of consequence from a collector's point of view has been produced.

The Tournay porcelain of the best period, 1755 or 1760, to 1777–80, is in the style of Sèvres, and a very characteristic decoration is a beautiful lustrous blue ground colour, and some fine bird paintings. An artist named Duvivier was famous for paintings of Italian landscapes, and Mayer, who also painted this kind of subject as well as others, was the decorator of the famous service mentioned above. Some of these landscapes are rendered in crimson, painted *en camaieu*, and this, with the beautiful blue in the borders, on the peculiar soft creamy paste, has a charming effect. One of the peculiarities of Mayer's bird decoration is the inscription underneath the specimen, of the names of the birds written in black ink, and another was the imitation of the grain and colour of different kinds of wood as a background, with a subject on a rectangular panel on a white relief. Basket pattern and trellis borders were also used as ornaments. Collectors who are acquainted with the peculiarities of Hague porcelain of the highest quality, will recognise a great similarity between it and that of Tournay.



Tournay. Marked in gold on a cup and saucer, painted with animals and birds illustrating Fontaine's Fables, formerly in the Collection of the Rev. T. Staniforth. (*Ker. Gall.*, enlarged edition, fig. 287.)



Tournay. On a plate painted with flowers and embossed wicker pattern border, in the Franks Collection. The above marks are found also in blue, black, violet, and red.



A variation of the Tournay mark; on two cups and saucers in the possession of Mr. J. W. Crowe, richly gilt and painted with brilliant blue flowers.



Tournay. This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens. Mr. Louis Huth had a dinner service so marked with blue flowers on a white creamy ground.

T^O T^Y

Tournay. These letters are said to be occasionally found placed separately on Tournay porcelain. In the Green Drawing-room at Windsor Castle there is a very beautiful service with rich border of blue and gold, and panels of birds, unmarked, and formerly described in the inventory as Chantilly, but with a note to the effect that in the opinion of the best

experts it is Tournay. A triple salt-cellar of this service is in the Franks Collection. (*Ker. Gall.*, enlarged edition, fig. 290.)

BRUSSELS. *Hard paste.* There was a manufactory of porcelain here towards the end of the last century. This mark is on a teapot, with a band of roses in the centre and two belts of silver, with gold borders; on a cup and saucer of the same service is the name "*L. Cretté,*" painted in red, formerly in Mr. Reynolds' Collection The milkpot of this service was subsequently in the Staniforth, and is now in the Franks Collection. (*Ker. Gall.*, enlarged edition, fig. 292.)



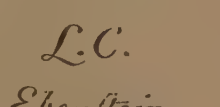
BRUSSELS. This name is on a service, some pieces of which have only the name "*L. Cretté.*" Portions of another service, with the name and address, were in the Collection of the Rev. T. Staniforth, now in the Franks Collection. (*Ker. Gall.*, enlarged edition, fig. 291.)



BRUSSELS. The initials of L. Cretté on a cup and saucer; the former has a soldier with a musket, the latter the Belgian lion rampant holding a spear, on the end of which is the cap of liberty, marked in red; formerly in the possession of the Rev. T. Staniforth.



BRUSSELS. The initials of L. Cretté alone in red, are on nearly all the pieces of a tea-service painted with military figures and trophies, and VIVE BRABANT; but one was signed with the painter's name, Ebenstein, as in the margin.



This monogram of the same painter, Ebenstein, in brown over glaze, is on a cylindrical cup and saucer, painted in colours, with birds on branches. Portions of the same service were marked with another Brussels mark. Franks Collection.



BRUSSELS or GERMAN. The first two marks are on a pair of porcelain candlesticks; the stand of each is marbled, with medallion bust of Neptune in pink; the upper part is formed of two dolphins, the tails twisted upwards; they were purchased in Belgium; afterwards in the Collection of Mr. Willett, Brighton. Sir A. W. Franks considers these specimens are of German origin. The third has been usually placed among the unknown marks, but most probably belongs to the Brussels manufactory.



Luxembourg. An error of some importance appears to have arisen respecting the making of *porcelain* here in the eighteenth century. There is no mention of such a factory in MM. de Chavagnac et de Grollier's *Histoire des Manufactures Française*, and Sir A. W. Franks puts a note of interrogation in his notice in the *Catalogue of Continental Porcelain*. The monogram L.B., in various combinations, which was formerly attributed to Luxembourg, should be credited to the Thuringian factory of Limbach (*q.v.*), and the fine set of four figures of the Seasons, illustrated and described as Luxembourg in Chaffers' *Keramic Gallery*, are undoubtedly Limbach (see note on Luxembourg pottery, *Ker. Gall.*, enlarged edition, fig. 293).

Russia and Poland

AN Imperial china manufactory was established in 1744 by the Empress Elizabeth Petrowna, with workmen from Meissen. Catherine II. patronised the porcelain works, and in 1765 enlarged them considerably under the direction of the minister, J. A. Olsoufieff, since which time this fabrique has held a distinguished place among European manufactories. An artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the manufactory. The paste is hard, and of a bluish cast, finely glazed; it always shows its Dresden origin, and the imitations of the china of Saxony are very successful in making up portions of sets which have been broken.

We read in the *Connaissances Politiques de Beausobre*, Riga, 1773 (vol. i. pp 210–218): "Il existe une fabrique de porcelaine, située sur la Néva, route de Schlüsselburg, à quatorze verstes de Pétersburg. Elle fabrique des porcelaines tellements belles et fines, qu'elle ne le cédent en rien à la porcelaine de Saxe, soit pour la blancheur et la finesse de l'émail, soit pour la beauté du décor. Sa blancheur est même supérieure à celle de Meissen. Le directeur, l'inspecteur, tous les maîtres et ouvriers sont à la solde de la cour," &c. &c.

ST. PETERSBURG. *Hard paste.* This mark of three parallel lines is in blue on two specimens in the Victoria and Albert Museum, formerly in the Collection of Mr. Bandinel, which he attributed to St. Petersburg. The former has in addition the letter *K* in gold. Mr. J. Loraine Baldwin had a cup and saucer painted with flowers bearing this mark in blue, which came from Russia, and evidently of that fabrique; it differs from this mark only in having a dot over the centre line.



This is a variety of a mark which we have frequently seen on Russian porcelain of early make; a Russian plate of this character, brought from St. Petersburg, thus marked, was formerly in the Loraine Baldwin Collection. The Editor thinks that this is probably a badly formed G, the initial of Gardner of Moscow.





ST. PETERSBURG. Another mark, said to be of the Imperial manufactory, in blue; but we have never met with a specimen.



ST. PETERSBURG. The cipher of the Empress Catherine II. (*Ekaterina*) from 1762 to 1796. It is on the back of a cup and cover, with well-painted figures, on dark blue ground, marked in blue. There is a teapot and a cup cover and saucer bearing this mark in the Victoria and Albert Museum.



ST. PETERSBURG. A porcelain dish, bearing the cipher of Catherine II. in blue, has also the letters *П* : *К.* and a star in lake colour, probably the initials of the painter. In the Franks Collection.



ST. PETERSBURG. The cipher of the Emperor Paul, from 1796 to 1801.

At Knole House, Sevenoaks, there is a white and gold tea-service decorated with *fleur de lis* in a trellis, bearing this mark. The service was given to the Duke of Dorset by the Empress Catherine.



ST. PETERSBURG. This mark of the Emperor Paul is on a porcelain tureen painted with views in Italy, of the port of Alicant and the mole of Girgenti, with border of roses, formerly in the possession of Mr. A. Joseph; other portions of the same service were in the Collection of Mr. Reynolds, marked with the E. of Catherine II. Portions of this service are in the Franks Collection. From the similarity of the decoration to that of the old Naples porcelain, and the mark somewhat resembling the N surmounted by a crown, specimens are sometimes mistaken for those of Naples, but the paste is hard, while that of Naples is soft.



ST. PETERSBURG. The cipher of the Emperor Alexander I., from 1801 to 1825; on a dessert plate of the service, part of which is in the Franks Collection, from which it would appear that the Imperial service was supplemented a few years later when Alexander succeeded Paul.

ST. PETERSBURG. The cipher of Nicholas I., 1825 to 1855, marked in blue; it is on a cup and saucer, green ground, painted with flowers, in the Victoria and Albert Museum; and on a plate presented by the Emperor to the Sèvres Museum, finely painted by an artist named Stechetine.



ST. PETERSBURG. Another mark of Nicholas I., on a pair of mayflower vases, formerly in the possession of Captain Langford. This mark is on a magnificent colossal vase, with paintings of the palaces of the Emperor of Russia dated 1844, in the Green Drawing-room of Windsor Castle.



ST. PETERSBURG. The cipher of Alexander II., from 1855, marked in blue on a tea-service in the Sèvres Museum.



ST. PETERSBURG. A manufactory of porcelain established in 1827 by the Brothers Korneloffe. On a specimen in the possession of M. Grigorovitch of St. Petersburg.

ВРАТЬЕВЪ
Корниловыхъ

RUSSIA. This mark is on a green and gold cup and saucer painted with flowers, made by S. T. Kuznetsoff. Zaboda is the Russian for factory.



Moscow (1720). The potter Eggebrecht, who had undertaken a manufactory of Delft ware at Dresden, by direction of Böttger, had, after that was discontinued, left to go to Moscow, and being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians had in 1717 endeavoured to entice one of Böttger's best workmen, named Waldenstein, and were unsuccessful; but, it is said, another workman a few years after, named Richter, assisted them in their operations, but no traces are to be found of their subsequent history.

Moscow. A porcelain manufactory was established at TWER by an Englishman named Gardner in 1787; his name, in Russian letters, is found impressed on a porcelain cup and saucer, green and gold, ribbed. This mark is on a milkpot decorated with flowers in gold and blue ornament, formerly in the possession of Mr. E. W. Craigie.

ГАРДНЕРЪ

Moscow. This letter, in blue, is attributed to this manufacture; it is found on statuettes and groups. It is very probably the initial of Gardner.

C



Moscow. The initials of A. Gardner, in monogram, are sometimes found alone.



Moscow. Founded 1830. The mark of A. Popoff, who also signed his pieces with his initials in monogram. It is underneath a cup and saucer, painted with a view in Moscow, to which is attached a paper in Mr. Bandinel's writing: "Porcelain of the fabrique of A. Popove, warehouse No. 7, Moscow, on the river Fluxa, in the home of Buitschow. The view is of the Place Ronge at Moscow, to the right the monument of Minine and Pojarsky; the cathedral in the background. In the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 297.)



Moscow. This monogram of A. Popoff is on a fine specimen of a lobster lying on a dish shaped like a basket, in coloured porcelain, in perfect imitation of nature. The same mark is on a statuette of a Russian peasant making a list slipper, formerly in the Loraine Baldwin Collection. There are some figures of Russian peasants of this fabrique in the Franks Collection.



Moscow. Manufactory of porcelain by M. Gulena. The letters stand for "Fabrica Gospodina," followed by his name in Russian characters; the mark impressed and coloured. It is on a teapot coarsely painted with large roses and bluebells; brought from the Crimea on the 16th August 1854; purchased at the sale of the Crimean relics. Formerly in the possession of the author. (Specimens of Moscow porcelain illustrated *Ker. Gall.*, enlarged edition, figs. 294–6.)



This mark is printed in red over glaze. The Russian Eagle and initial of Emperor Alexander II. and a figure of St. George surrounded by a garter inscribed with A. Gardner's mark. It occurs on a statuette in biscuit of a Russian peasant breaking the ice with an iron-shod stick. Franks Collection.



Kief, a town in the south of Russia, where there is a manufactory of fayence. The name is marked at the bottom of two specimens, one a large tazza-shaped vase, on pedestal of cream-coloured ware, 12 inches high, with ornaments etched or printed on it, and a blue line round the edge; and a very fine plate, with pierced border and basket pattern; date about 1780 or 1790.

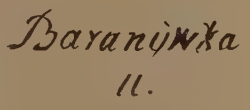




Korzec (Volhynia). Poland. *Hard paste.* About 1803, Mérault, a chemist of the Sèvres manufactory, went to direct the fabrique at Korzec, taking with him an assistant in the laboratory named Petion. After carrying it on for a few years Mérault abandoned the direction and returned to France. Petion having succeeded him, sent a specimen of his manufacture to M. Brongniart in 1809, which is now in the Sèvres Museum, viz., a hard paste coffee-pot and saucer, decorated with gilding. The richness of the gilding equals that of Vienna ; the paste is beautifully white, the decoration elegant. There is a cup and saucer in the Franks Collection.



Korzec. This mark, of an eye within a triangle in blue, beneath the glaze, is very similar to the preceding, but more perfect. It occurs on a *pâte dure* cup and saucer, the cup painted with a medallion portrait of a lady *en grisaille*, richly gilt borders and ornaments, doubtless executed by one of the Sèvres decorators taken there by Mérault; formerly in the possession of the Rev. T. Staniforth. (*Ker. Gall.*, enlarged edition, fig. 298.)



Poland. Baranowka or Baranufka, a town in the province of Volhynia, now belonging to Russia. This name is on a porcelain milkpot, hard paste, bluish white glaze, painted in bistre *camaieu* with flowers, outlined in gold, similar to Dresden ; now in the Franks Collection.



Turkey. These marks in brown (under the glaze) are on a Turkish porcelain cup and cover, painted in rude flowers in red, blue, green, and yellow ; the first mark is on the cup, the crescent on the cover. There is in the Franks Collection a large six-foil shaped cup cover and stand with a floral design in the body of the paste so arranged that it is only visible when held up to the light (like a transparency) ; it was exhibited in the International Exhibition of 1851. It bears no mark, but Sir A. W. Franks has grounds for attributing it to Turkey.

Sweden, Denmark, and Norway

MARIEBERG. It is not known with certainty when true porcelain was first made at Marieberg. Under Sten, the director, it attained a considerable extension; he engaged a Frenchman named Huret in 1770, and another, Jacques Dortie, in 1777, to assist him in making porcelain, who remained until 1780. Fleurot, a modeller, was also employed. The sale of porcelain was never very important; it was very similar to the pieces made at Menecy-Villeroy, evidencing its French origin. The little well-modelled cream-pots with covers, with fluted spirals and delicately-painted bouquets of flowers, are well known. There are also (although rare) occasionally seen porcelain statuettes of different sizes, and other objects, such as candelabra, in the rococo style; these pieces bear the letters MB. traced in the clay before baking. For the early history of the Marieberg fabrique the reader is referred to the notice on pottery made here in the earlier part of this volume. (*Ker. Gall.*, enlarged edition, fig. 300.)



MARIEBERG. This monogram is impressed under a porcelain compotier and cover, painted with flowers, and on another in the Victoria and Albert Museum, presented by M. Christian Hammer of Stockholm. The same mark occurs in a small cream-pot on the Menecy style, in the Franks Collection.



MARIEBERG. On a porcelain compotier and cover formerly in the possession of Mr. Louis Huth. The mark is the three crowns of Sweden; the MB. for Marieberg, and F., probably the name of the decorator (Henri) Frantzen.



MARIEBERG. Another mark on a compotier and cover; the letter S. is probably the initial of Sten, the director. Formerly in the possession of Mr. Louis Huth.



MARIEBERG. This mark occurs on a porcelain compotier and cover, painted in pink *camaieu*, with roses and China asters, gilt-leaf borders, in the possession of Mr. Horace Marryat; another is in the Victoria and Albert Museum, presented by M. Christian Hammer of Stockholm. Other marks found on Marieberg porcelain are given by Mr. G. H. Strale in his notice of the Rörstrand and Marieberg ceramic fabriques of the eighteenth century.

Mr. W. E. Gumbleton has a cup and cover with the three crowns and a curious mark like a mushroom.

COPENHAGEN. (Fournier's *soft paste.*) A soft paste factory was started here about 1760 by a Frenchman named Louis Fournier, who, with the assistance of some clever painters, achieved some success, but the works ceased in 1768, and specimens are very rare, and the parts of the service in the Franks Collection described below are excellent representatives.

COPENHAGEN. (*Hard paste.*) The present hard paste manufactory was commenced by an apothecary of the name of Müller in 1772. The Baron von Lang, from the Fürstenberg manufactory, is said to have been instrumental in forming this at Copenhagen; it is at least known that he entered the Danish service about the same time. Among the artists employed in painting porcelain about the period of its first establishment were Gylding, Seipsius, and Ruch. The capital was raised in shares, but not being successful, the Government interfered, and it became a royal establishment in 1779, and was for several years maintained at considerable loss, and as a royal factory it came to an end in 1864, after the disastrous war. The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts. There is a fine tea-service of Copenhagen china; the plateau has a beautifully-executed portrait of Raffaelle, the other pieces painted with portraits of all the most celebrated painters; formerly in the possession of the Rev. T. Staniforth of Storrs. (*Ker. Gall.*, enlarged edition, fig. 301.)

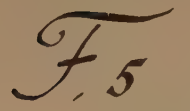


COPENHAGEN. The name of a painter, pencilled in pink on a square jardinière, painted with figures and trophies of vases, garlands, &c., bearing also the three wavy lines in blue.



COPENHAGEN. This mark occurs on a china *déjeûner*, with portraits of the kings and queens of Denmark, probably made here, although not authenticated. When the Queen-Dowager of Denmark's effects were sold at Marlborough House, there were some curious specimens of Copenhagen china; black jugs, with a large gilt Latin cross on each side, embossed.





This mark in blue is on two parts of a beautiful service, a coffee-pot and sucrier painted in mythological subjects with gilding and ground of rose du Barri colour. The coffee-pot has also the mark repeated in gold under the spout. The mark is the initial of Frederick V. of Denmark, and probably this service was made for him. They are of the soft paste produced previous to the present factory of hard paste porcelain. These specimens were formerly in the Bohn Collection, now in the Franks Collection.

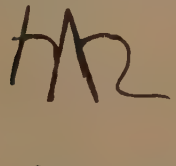
Mr. H. E. B. Harrison has also a small oval *écuelle* cover and stand with rich claret-coloured decorations, which has this mark in gold.

Copenhagen. By the enterprise of some able men a new company was formed in 1888, and under the leadership of one Philip Schou they have produced a highly finished ware, decorated with subdued colours, with pearly tints, representations of snow-storms, rocks, sea-birds, and dancing waves, the whole scheme of decoration evidently influenced by the new Japanese school of artistic porcelain. The company is called "The Alumina."

Copenhagen. There is also a rival to this modern company of considerable importance under the proprietorship of Bing & Geöndahl, established in 1853, who, with a staff of clever artists, produce some novel ceramic effects. Mr. Pietro Krohn, curator of the Museum of Copenhagen, is one of the directors, Mr. Elias Peterson has made a reputation for fine coloured enamel glazes with the self colours of old Chinese porcelain, and an artist named Willumsen has achieved considerable success as a painter of vases. He is the art director of the factory. A specialité of their decoration is the modelling in relief of figures of animals and flowers round the sides of the vases. Independent allegorical figures and busts are also produced after the style of Thorwalsden. The mark of the fabric is in the margin.



A well-illustrated monograph entitled *Royal Copenhagen Porcelain*, by Arthur Hayden, published in 1911, gives some fuller particulars as to the Ceramic History of Copenhagen.

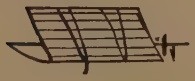


Denmark. Mr. Herman A. Kähler makes a lustred ware at Næstved in Denmark. This mark is incised on the plate.

UNCERTAIN MARKS.



Unknown marks.



Unknown. Of some German manufactory; it occurs on an octagonal box and cover of Dresden pattern, painted with flowers, formerly in Mr. Loraine Baldwin's Collection.

This mark, hitherto classed as uncertain, may safely be attributed to Limbach, *q.v.*



Unknown. This mark is on a German porcelain cup.



Unknown. On a cup and saucer; with cupids supporting a shield, and a French motto.



Unknown. On a German plate with landscapes in blue.



Unknown. On a German fayence jug, in the shape of a helmet, in blue *camaieu*, of the eighteenth century.



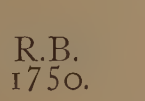
Unknown. On a tea-pot, of European manufacture, in imitation of Oriental; blue flowers and gold ornaments; the mark in gold.



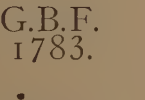
Uncertain. The mark of a painter, on a German porcelain (?) cruche or mug, painted in purple *camaieu* with landscape and figures round the drum, and the monogram and date. Victoria and Albert Museum.



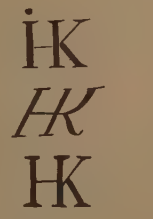
Unknown. On a German porcelain *écuelle*, painted in the Chinese style, the initials and date in red. Sèvres Museum.



Unknown. German porcelain. On an *écuelle*, beautifully painted with mythological subjects, signed at bottom in gold letters, G. B. F. (for *fecit*). Victoria and Albert Museum.



Unknown. On a German porcelain tea-service, green ground, gilt borders, with medallions painted with playing cards, formerly in the Collection of the Rev. T. Staniforth of Storrs; something like Hannong's mark.



Unknown (German). On a cup and saucer, plain white, moulded in the form of a leaf. Franks Collection.



France

SOFT PASTE PORCELAIN

IF Germany has the credit of the first introduction into Europe of the manufacture of hard paste porcelain, having many of the qualities of the Chinese productions of which it was an imitation, France may rightly claim the credit of the more beautiful if less serviceable *pâte tendre*, or soft paste china, the composition of which has been explained in other parts of this work. It only seems necessary to state here that a group of small factories under the protection of French noblemen existed during the first half of the eighteenth century, and gradually lapsed from various causes.

This cessation was partly due to the death of the patrons who found the necessary means for carrying on an expensive hobby, but it was also brought about by the personal interest which the King of France took in establishing the National and Royal Porcelain Factory at Sèvres which, as will be seen in the notice of Vincennes, caused the removal of that factory to larger and more important premises, and also attracted the best workmen from such factories as Menneçy, St. Cloud, Chantilly, and others of the soft paste group. The separate notices of these smaller factories will follow somewhat in their proper chronological order, and to the collector of marks it is very interesting to acquire specimens of these early productions of the *pâte tendre* which culminated in the marvellous examples turned out by the Sèvres factory during its best period.

They may be placed thus:—

1. Rouen, supposed date of establishment	1673
2. St. Cloud	1690
3. Chantilly	1725
4. Menneçy	1735
5. Removal to Bourg-la-Reine	1783
6. Vincennes (afterwards Sèvres)	1738
7. Sceaux-Penthièvre	1749
8. Sèvres, removal from Vincennes	1756
9. Crépy-en-Valois	1762

ROUEN. *Soft paste.* Louis Poterat, Sieur de St. Êtienne, of St. Sever, at Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China

and wares resembling those of Delft, but the former was of a very rude character, and never arrived at any perfection. In the letters patent granted to the heirs of Chicanneau at St. Cloud, reference is made to the previous grant to Louis Poterat de St. Étienne in these terms: "We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded privileges to a person named St. Étienne at Rouen, but the said St. Étienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired, and because they now only make fayence; and since his death, some years since, his widow has always continued to make fayence only, and as no person, on her part, has made any porcelain, we can without injury to the said St. Étienne accord the petitioners the like privilege, being sure that no persons in the kingdom can make, or ever did make, porcelain equal to theirs."

After the establishment at St. Cloud had commenced selling porcelain, the Rouen manufactory appears to have revived its porcelain in the hopes of competing with them, but with no good result. In the petition of Dorez and Pelissier to establish a similar manufactory at Lille in 1711, they speak very disdainfully of the Rouen fabrique, thus: "The master of the manufactory at Rouen having believed he had penetrated the secret, sent his ware to Paris, to sell as that of St. Cloud, which gave a bad reputation to the latter, in consequence of its bad quality, but the fraud being discovered, he was constrained to relinquish his fabrication."

In the Victoria and Albert Museum there is a tall cup of beautiful soft paste, if possible more tender and delicate than that of the St. Cloud and Mennecy factories, which it closely resembles, and this is said to be Rouen porcelain. It bears no mark, and specimens which can be attributed to Rouen are so scarce that comparisons cannot be made. It certainly does differ slightly from the other productions of the group of soft paste factories to which allusion has been made, and therefore the Editor does not challenge Mr. FitzHenry's attribution nor that of the museun authorities who have accepted it. The cup deserves the best attention of collectors.

M. de Chavagnac states that the mark assigned to Rouen porcelain is the letters A.P. with a star, the latter representing one of the three stars in the armorial shield of the Poterat family; but the attribution of this mark requires confirmation. The Editor has never seen a marked specimen of Rouen porcelain.

ST. CLOUD.

Dr. Martin Lister, an English physician and eminent naturalist, who visited Paris in 1698, says:

"I saw the Potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish betwixt the Pots made there, and the finest China ware I ever saw. It will, I know, be easily granted me, that the Paintings may be better

designed and finisht, (as indeed it was,) because our men are far better Masters in that Art than the Chineses; but the Glazing came not the least behind them, not for whiteness nor the smoothness of running without Bubbles; again, the inward Substance and Matter of the Pots was to me the very same, hard and firm as Marble, and the self-same grain on this side vitrification. Farther, the Transparency of the Pots the very same."

He adds, that although the proprietor, M. Morin, had been practising the secret of his paste for more than twenty-five years, it was only within the last three years that he had succeeded in bringing it to perfection; we may therefore safely place its introduction in 1695. Although the ware was so much praised by Lister, the specimens of that period in the Sèvres Museum are very coarse and little better than fayence, and no really fine porcelain was made until Chicanneau became director of the works.

It must be observed that Lister only speaks of Morin as the proprietor, who was evidently living and carrying on the works at the time of his visit in 1698. He was a chemist of Toulon, and although it is difficult to reconcile this statement with the letters patent of 1702, it is not improbable that Morin was actually proprietor, and supplied the capital for the new speculation, and Chicanneau, father and son, had been directors from the commencement. At his death or retirement, about 1700, they became sole proprietors, Chicanneau himself dying shortly after.

In the letters patent of 1702, granted to the heirs of Chicanneau, we find that his widow, Barbe Courdray, and his children, Jean, Jean-Baptiste, Pierre, and Geneviève Chicanneau, were interested in the works; that their father had applied himself for many years past in the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children, to whom he imparted the secret, had since his death successfully continued the fabrication, and they were permitted, individually or collectively, to fabricate porcelain at St. Cloud, or any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for ten years, and in the meantime the widow, Barbe Courdray, had married a M. Trou. This document also informs us that a similar privilege was previously granted in 1673 to Sieur de St. Étienne of Rouen (Louis Poterat).

In 1742 letters patent were granted for twenty years more to Jean and Jean-Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son), and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage. About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans, while Marie Moreau opened another establishment in the Rue de la Ville l'Evêque, Faubourg St. Honoré, directed by Domenique François Chican-

neau. In 1772 another *arrêt* granted privileges for twenty years to both these establishments, Marie Moreau having died in 1743, and left Domenique her business.

This mark is given on the authority of MM. Chavagnac et de Grollier as being used at the branch factory established by Marie Moreau, the widow of Pierre Chicanneau, in 1711. After his death in 1743 Henri Trou succeeded after opposition in dispossessing the Chicanneaus, and carried on the works until 1764.



The manufactory of St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it. In the Franks Collection there is a very dainty little pair of cream-pots decorated with appliqué ornament in thin gold touched with green enamel.

In the catalogue of the Strawberry Hill Collection, by Horace Walpole, 1784, we read of "a tea-pot, milk-pot, and ten cups and saucers of white quilted china of St. Cloud."



St. Cloud (Seine-et-Oise). *Soft paste.* The mark of this first period was the "sun in his splendour," in compliment to the king, and was used from about 1696 to 1732.



St. Cloud (? Naples). The fleur-de-lis impressed on the ware is on a cup and saucer of soft paste formerly in the possession of Mr. C. W. Reynolds. This same mark occurs on Neapolitan porcelain (see notice of Naples), and the Editor, not having seen the specimen here referred to, is doubtful whether it is not of the latter fabrique.



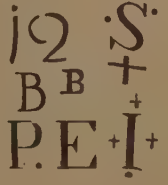
St. Cloud. The mark used from about 1730 to 1762 was S^{T} C, and T for Trou, the director, either blue or graved in the ware. There are several specimens bearing this mark in the Franks Collection. Very rarely one finds specimens marked with the S^{T} C only without the letter T. This is said to be the first mark used.



This very unusual mark in blue under glaze occurs on cylindrical pot and cover with stiff arabesques in blue. It has only recently been attributed to this factory. Franks Collection. (See illustrations, *Ker. Gall.*, enlarged edition, figs. 303, 4.)



Uncertain. These marks are found upon porcelain similar to that of St. Cloud which belong to some of the successors or imitators of Trou.



CHANTILLY (Oise). *Soft paste.* This manufactory was founded in 1725 by Ciquaire Cirou, under the patronage of Louis-Henri, Prince de Condé, as appears by letters patent dated 5th October 1735. This porcelain was highly esteemed, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife-handle; the Chantilly pattern was a great favourite for ordinary services, called also "Barbeau," a small blue flower running over the white paste. The



mark is a hunting-horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter; sometimes the horn is impressed and marked in blue on the same piece, as on a specimen formerly in Mr. Baldwin's Collection. When Ciquaire Cirou died in 1751, the manufacture passed into the hands of Messrs. Peyrard, Aran, and Antheaume de Surval, who continued it successfully until the Revolution, when it was closed; subsequently Mr. Potter, a rich Englishman, already proprietor of the establishments at Montereau and Forges, attempted in 1793 to carry it on, with a view of employing the workmen who had been thrown out of employment, but the enterprise was abandoned in 1800. With the same generous view of employing the population, the Mayor of Chantilly, M. Pigorry, in 1803 opened a *new* fabrique, principally for domestic vessels, dinner and tea services, &c.; he was succeeded by MM. Bougon and Chalot, of whose productions there are some specimens at Sèvres, acquired in 1818. The list kept at Sèvres states that after the catastrophe of Potter, the old works were taken by Baynal and Lallement. In 1793, while under the direction of Potter, a fayence (*terre de pipe*) was produced in imitation of the English, and especially of the productions of Wedgwood. Mr. Marryat had a hard paste saucer marked "*Chantilly P. & V.*"



The decoration of Chantilly porcelain is very slight, generally in the old Japanese (Kakiyemon) style, or in detached sprigs of flowers and blue, but occasionally such subjects as a hawking party or landscape. Sir A. W. Franks mentions the mark of a P.L. combined as in the margin accompanying the horn, which differs from the cursive P. on the piece at South Kensington. This initial letter is in gold. The horn is sometimes in red and sometimes in blue.

Included in the recent gift of Mr. FitzHenry to the Victoria and Albert Museum there are some good costume figures of Chantilly porcelain. These are rare.



CHANTILLY. This mark with the name at length is on a porcelain plate, white ground, with blue sprigs of flowers, in the Victoria and Albert Museum.

CHANTILLY with the mark of Pigorry, who resuscitated the factory in 1803. (See illustrations in *Ker. Gall.*, enlarged edition, figs. 305, 6.)



MENNEÇY VILLEROY (Siene-et-Oise). *Soft paste* (1735). This important manufactory was established in 1735 by François Barbin, under the patronage of the Duc de Villeroy, at a spot called "Les Petites Maisons" on the Duke's estate. The early specimens are similar to the *porcelaine tendre* of St. Cloud, of a milky translucid appearance. There is in the Sèvres Museum a dish painted with a landscape in *camaieu*, marked in blue, with the initials of Barbin, composed of C. F. B. interlaced. He was succeeded about 1748 by Messieurs Jacques and Jullien, and the manufactory continued in a flourishing state until 1773, when, on the expiration of the lease, it was removed to Bourg-la-Reine. The mark is usually D. V. impressed, sometimes traced in colour; another mark, in blue, is on a soft paste egg-cup, of very early manufacture, formerly in Mr. Reynolds's Collection. There is in the Franks Collection a very elegant little shaped vase, painted with a medallion of cupids, bearing this mark.



The productions of Mennecy are among the daintiest and most charming of the collector's gems; the decoration is, as a rule, very slight, just a sprig of flowers, of the old Japanese ornament (Kakiyemon), but the beautiful, milky, soft paste sets off this enrichment to peculiar advantage; one finds little toilet pots of this ware which formed part of the fittings of a dressing-case or travelling box of the middle of the eighteenth century. In the Franks Collection are two cylindrical pots of this kind, which are incised with D. C. O., which Sir A. W. Franks says closely resembles Mennecy, and he also mentions that the numeral sometimes incised over the D. V. is a potter's mark. On some specimens above the D. V. is a faint imperfect impression of a coronet. Cte. de Chavagnac et Mis de Grollier mention a white Mennecy group which was sold in the Davillier sale, 1904, as fully marked "de Villeroy" written in the paste. The same authority also gives a cursive monogram D. V. and the letters D. V. F., D. V. L., P. D. V., and mentions several specimens of Mennecy biscuit. (See illustrations, *Ker. Gall.*, enlarged edition, figs. 308, 12.)

BOURG-LA-REINE (Seine). *Soft paste.* Established in 1773 by Messieurs Jacques and Jullien, who removed thither on the expiration of their lease at Mennecy, and the fabrication was continued, only changing the mark of D. V. to B. R. It was in active existence, making china purely of an industrial character, in 1788, for in that year M. Jacques, jun., the director, addressed the Minister complaining of the injury done to the French manufactures by the new treaty of commerce with England. A can and saucer, painted with exotic birds and sprigs of flowers, possesses unusual interest, because the *two* pieces bear each one of these marks, the

saucer B. R., the cup D. V. ; they were probably made about the time of the removal of the works. Formerly in the Octavius Morgan Collection.

These marks are given by Chavagnac et de Grollier :—





Bourg-la-Reine. These marks are graved in the clay beneath the glaze on an early dish of hard paste, finely glazed, but covered with raised blemishes, painted in blue, with a Chinaman drawing a lady in a sort of palanquin ; formerly in Mr. John J. Bagshawe's Collection.



In the Franks Collection these letters are incised or scratched in the paste of some little toilet pots, of the same character exactly as those of Menneçy. On some specimens of both Menneçy and Bourg-la-Reine the name of a modeller, MO, is also scratched.



Modern Bourg-la-Reine. Monsieur Dalpayrat and Madame Lesbros make stoneware at Bourg-la-Reine, near Paris. They are also now making other wares. This mark occurs impressed on a bottle, mottled in green and red.

VINCENNES.

The history of the premier soft paste of Vincennes is of especial importance because, as will be seen in the notice of Sèvres, it was here that the great royal and national porcelain manufactory had its cradle. The establishment of the Vincennes factory is said to have been due to the interest of M. Orry de Fulvi, Counsellor of State and Controller of Finance, who was induced to undertake the venture by the two brothers Robert and Gilles Dubois, who had learned the secrets of porcelain manufacture at Chantilly, and by permission of Louis XV. the factory was allowed to carry on work close to the Château of Vincennes. This occurred in 1738, and three years afterwards the brothers Dubois left the factory owing to misconduct, and the work was subsequently carried on under the direction of Charles Adam, with the assistance of men who had formerly been employed at Chantilly. Under a special grant of protection from the King a new company was formed in 1745, and with fresh capital the manufactory was considerably developed. Duplessis, a famous jeweller, directed the models, and Hellot, a noted chemist, superintended the selection of materials. The King granted to the factory a monopoly, and exempted from military service all the employés. While the King thus gave every

encouragement to the workers, he on the other hand caused a strict law to be passed to prevent any of the employés offering their services to other factories. Under such royal encouragement and protection the success of the Vincennes factory was assured, while the delicate soft paste lent itself to the artistic decoration of the artists employed. At first the ornamentation was copied from Chinese models, but this was soon followed by the use of a rich cobalt blue, now known by collectors as "bleu de Vincennes," and this is accompanied by fine gilding, not only in the lines and scrolls which framed in the "reserves," but as an ornament to the "reserves." A little later cupids and children after Boucher appear, and a charming effect was produced by the painting of these subjects *en camaieu*. Madame Pompadour took great personal interest in the factory, and gave an order for the enormous sum of £32,000 to be expended on porcelain artificial flowers, which were used to make a bower in her garden at the Château of Bellevue. These flowers, charmingly modelled and daintily coloured, were a specialité of the Vincennes factory. We have already noticed the rich deep blue ground which was the first "ground" colour produced; this has a mottled or uneven appearance, from its being painted on the body with a brush. At a later date this process was altered by the colour being powdered, and afterwards fused by heat, but collectors prize the earlier mottled effect. About 1752 Hellot introduced the beautiful turquoise ground colour, and these two are the only ground colours one finds on Vincennes porcelain. The King had allowed the reversed "L" to be used as a mark, and this appears on specimens previous to 1753, sometimes with a dot between the letters and sometimes without. In 1753 the use of the letters of the alphabet commenced to indicate the date, thus 1753 is marked by the letter A, 1754 by B, and so on.

It was now determined to erect more suitable premises at Sèvres, and as soon as these were ready, the manufactory was removed from Vincennes to the new building, and the continuation of its history will be found under the notice of that factory.

Among the specimens of soft paste porcelain presented by Mr. FitzHenry to the Victoria and Albert Museum, there are some characteristic pieces of early Vincennes. There are also some good specimens in the Jones Bequest and in the Franks Collection.

The crown or fleur-de-lis placed over the mark denotes a piece intended for royal use or for presents. Sometimes on the Vincennes pieces of fine quality we find a very small fleur-de-lis placed away from the double L.



VINCENNES. The double L interlaced and traced in blue, from 1745–53, without any letters indicating the date; carried on by a company under the direction of Charles Adam at the Château de Vincennes, under the especial patronage of the King.









H

These marks occur on specimens of Vincennes soft paste. The double L reversed cypher with a dot between the letters is in gold and also in blue, and is the same mark as that adopted by the Royal Sèvres factory. It is, in fact, the same factory removed in 1756 from Vincennes to Sèvres. There are several specimens in the Franks Collection.



Vincennes, afterwards removed to Sèvres. The letter placed within the cipher denotes the year in which it was made: thus A signifies 1753, continuing the alphabet down to Z, 1777, and afterwards the double letter to 1793 (P.P.).

TAUNAY

The signature of Taunay, a Sèvres painter, occurs on a leaf-shaped sauceboat of Vincennes porcelain. Taunay worked at Vincennes about 1750, and afterwards continued under the new regimé at Sèvres. Franks Collection.



This mark in blue, accompanied by a painter's mark, which is probably that of Chevalier (afterwards a Sèvres painter), is on one of the sugar-bowls of a fine service of Vincennes soft paste with rich bleu de Vincennes ground colour and excellent gilding, the decoration of the "reserves" being in exotic birds. Other pieces of the same service have no fabric mark, but some different painters' marks. The service was formerly in the Editor's possession, and is now in Captain Thistlethwayte's Collection.

Hard Paste Porcelain at Vincennes.

At a much later date a hard paste factory appears to have been set up at Vincennes by Pierre Antoine Hannong, son of the famous Strasbourg potter, and he was allowed to make use of the premises formerly occupied by the soft paste factory. This occurred about 1765, and continued with indifferent success under a letter of protection which expired in 1788, when the works were closed. The mark of L.P. under a crown

is attributed to this fabrique. We have met with some other marks on porcelain exactly similar in its peculiar felspar appearance, as well as in decoration; "*h et L*," in gold, as given in the margin, perhaps the initials of Hannong and Le Maire, on a ewer painted with arabesques and flowers in pale colours.



These initials in gold, which may be those of Hannong and Lemaire, but in a different variety, occur on a cup and saucer painted in colour with a double line of blue dots, with lace flounces dotted with gold, which is in the Franks Collection; its attribution to Vincennes is somewhat uncertain.



Vincennes. This mark is in pink on a sugar-pot painted with flowers, something like the Marseilles porcelain. Baron Davillier.



Vincennes. This mark in gold is on a cup and saucer, with a deep border of blue and gold, red flowers and gilt festoons, well painted; date about 1800. Franks Collection.



Vincennes. M. Jacquemart thinks the L. P. under a crown belongs to this fabrique, under the protection of Louis Philippe, Duc de Chartres, afterwards King of the French, but in the latest authority on French porcelain, "Histoire des Manufactures Françaises," by MM. de Chavagnac et de Grollier, this seems to be satisfactorily disproved.





Vincennes. The letter H with two tobacco pipes occurs with the letters L.P. on a plate of soft paste, painted with birds and butterflies; the mark probably of Hannong.



Sceaux-Penthièvre (Seine), near Paris. *Soft paste.* This manufactory was established in 1750 by Jacques Chapelle; it was situated opposite the Petit Châtelet and was carried on by Glot in 1773, who in 1775 obtained the protection of the Duc de Penthièvre, at which time the manufacture of porcelain was revived and actively pursued.

These letters are engraved on the soft clay, and are the usual porcelain marks. The Prince-Protector died in 1794, but the production of *pâte tendre* ceased before that time. The painters Becquet and Taillandier left these works to go to Sèvres.





SCEAUX.

A later mark, painted in blue on a cup and saucer, lately in Mr. Reynolds's Collection. It occurs more frequently on fayence, accompanied by the letters S.X. for Sceaux, or S.P. for Sceaux-Penthièvre. The anchor is the ensign of the dignity of the High Admiral of France.

Specimens of Sceaux are rare, and they are so similar in every respect to those of Menneçy and Bourg-la-Reine that it is only by a mark one can distinguish them.

SÈVRES.

In the notice of the soft paste factory of Vincennes we have shown that the history of the great Sèvres manufactory commences with that of Vincennes, and in order that the reader may get a more complete story of this very important enterprise, we will again mention the leading facts concerning the making of soft paste china, first at Vincennes and afterwards at Sèvres.

In 1738 the secret of the manufacture was carried by some of the workmen to Chantilly, and works were commenced there by the Brothers Dubois. They subsequently left, taking with them the secret to Vincennes, where a laboratory was granted them, but after three years they were dismissed. In 1745 a sculptor named Charles Adam was instrumental in forming a company; the scheme was approved of by the King, and exclusive privileges were accorded them for thirty years, and a place granted for the prosecution of the manufacture in the Château de Vincennes. M. Jacquemart gives the following list of employees in the manufactory in 1750:—

Le Sieur Boileau, directeur.
Duplessis, orfèvre du Roi, composait les modèles.
Bachélier avait la direction de toutes les parties d'art.
Les modeleurs sculpteurs étaient Auger, Chabury et La Salle.
Les jeteurs des moules en plâtre: Michelin et Champagne.
Les mouleurs: Gallois et Moyer.
Les tourneurs: Vaudier, Corne, Goffart, De l'Atre, Gravant.
Les répareurs: Chenob chef, Gremont, Chanou, Bulidon, Wagon, Henry, Le Maitre, Lucas, Jame, Beausse, Varion, Misera, Paris, Melsens, Gerin, l'Auvergnat, Gambier, Joseph, Mad^e Grémont, Mad^e Wagon, Desnoyers, Goffat cadet, Gilloun, Marion, De l'Arte cadet, et Louis.
Les chimistes: Bailly et Jouenne.
Les peintres: Capelle, Armand cadet, Thevenet, Armand ainé, Taunay, Caton, Cardin, Xhrouet, Chevalier, Yvernel, Touzez, Tabory, Pigal, Binet, Mad^e Capelle, Bardet, Mad^e Bailly.
Les brunisseuses: M^lles Bailly ainée et jeune.
Gravant façonnait les fleurs que Thevenet était chargé de peindre après la cussion en couverte.

It may interest some of our readers to know the remuneration accorded by the State to the principal persons employed about this time, bearing

in mind that the equivalent value in the present day would be three times that amount ; thus, 2000 livres or francs would be equal to 6000 francs, £240.

Le Sieur Boileau, director	2000 livres.
Le Sieur Duplessis, compositeur des modèles (c'était l'orfèvre du Roi), pour aller à Vincennes quatre jours par semaine . .	3600 „
Le Sieur Bachélier pour y aller un jour	2400 „
Le Frère Hyppolite pour ses voyages	100 „

The decorations, up to about 1753, were chiefly in the Chinese style. In 1753 the privilege of Charles Adam was purchased by Eloy Richard. Louis XV. took a third share, and it became a royal establishment. Madame de Pompadour greatly encouraged the ceramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for their beautiful productions, and in 1756 they removed to a large edifice at Sèvres, which had been built expressly for the company. In 1760 the King became sole proprietor, and M. Boileau was appointed director.

A decree of Council, dated 17th January 1760, ordains that after the 1st of October this manufacture and all its appurtenances belongs to his Majesty.

According to Article VIII., this manufacture shall continue to be worked under the title of "Manufacture de Porcelaine de France." It shall enjoy, conformably to the decrees of 24th July 1745 and 19th August 1753, the exclusive privilege of making every description of porcelain, plain or painted, gilt or ungilt, plain or in relief, sculpture, flowers, or figures.

It renews his Majesty's prohibition against any person or persons, of what condition or quality they may be, from making or causing to be made, or sculptured, painted, or gilt, any of the said works, of whatever form they may be, or to sell or barter them, on pain of confiscation of the said porcelain, and all matters and utensils employed therein, the destruction of the kilns, and 3000 livres (francs) penalty for each contravention, one-third to the informer, one-third to the General Hospital, and the other third to the said Royal Manufactory. His Majesty wishing, nevertheless, to favour the particular privileges hitherto granted, and which may be renewed in due course for the fabrication of certain ordinary porcelain and fayence, permits fabricants to continue the manufacture of white porcelain, and to paint in blue in the Chinese patterns only. His Majesty expressly prohibits the employment of any other colour, especially of gilding, and the making of figures, flowers, and sculpture, except to ornament their own wares. With regard to makers of fayence, His Majesty permits them to continue their works, without, however, the use of coloured grounds, in medallions or otherwise, or of gilding under the same penalties, &c.

About 1761 the secret of making hard porcelain was purchased of Pierre Antoine Hannong for 3000 livres annuity. It had been known for more than fifty years in Saxony, and the manufacture of the *pâte tendre* being expensive and liable to accidents in the furnace, it was deemed of great importance to be able to make what was considered the only true porcelain. Dr. Guettard, a naturalist, had discovered an inferior sort of kaolin at Alençon, of which he had made porcelain, but it was not equal to that of China or Saxony, and in 1765 he published "*Une Histoire de la Découverte faite en France de Matières semblables dont la Porcelaine de*

Chine est composée." Although possessed of the knowledge, they had not the means of producing it, being unable to procure the kaolin necessary, until accident led to the discovery of some quarries yielding it in abundance at St. Yrieix, near Limoges. Madame Darnet, the wife of a surgeon at St. Yrieix, having remarked in a ravine near the town a white unctuous earth, which she thought might be used as a substitute for soap in washing, showed it with that object to her husband, who carried it to a pharmacien at Bordeaux. This person having probably heard of the researches to obtain a porcelain earth, forwarded the specimen to the chemist Macquer, who recognised it immediately as kaolin.

In the Sèvres Museum there is a small figure of Bacchus, made with this first specimen of St. Yrieix kaolin brought by Darnet in 1765. In 1769 the chemist Macquer, after repeated experiments, successfully established the manufacture of hard porcelain at Sèvres, and the two descriptions of china continued to be made until 1804. Of course the terms *pâte tendre* and *pâte dure* were unknown till then; the Sèvres porcelain was simply called *porcelaine Française.*

There was in the late Mr. Louis Huth's Collection a pair of very beautiful groups of cupids in white soft paste, having every appearance of early Sèvres porcelain, but unmarked. One of the cupids holds in his hand a scroll on which is etched in ink a building, and above it the words: *Manufacture Royale de Porcelaine de France*, underneath the building, *Sol du Bas Terrein, Méran fecit.* They are remarkable specimens.

By a decree of the 17th February 1760 it was ordered that the manufactory of Sèvres "continuera d'être exploitée sous le titre de *Manufacture Royale de Porcelaine de France;*" so it is alluded to in the earliest accounts as the *porcelaine de France.* About 1770 it was called *porcelaine du Roy*, and subsequently *porcelaine de Sèvres.*

Another decree of the 17th January 1787 ordains—

1st. All undertakers of the manufacture of porcelain established in the city and faubourg of Paris, within the distance of thirty leagues, except those established previous to May 1784, shall be compelled to place in the hands of the Controller of Finances the titles by which they were established within three months from the date of this decree: in default of which they shall not under any pretext continue the said works, unless otherwise ordained. His Majesty expressly prohibits all persons from working such manufactories in future without special authority from the Controller-General, after the advice taken of his Majesty's Commissioner of the Royal Manufactory, to whom the demand shall be addressed.

2nd. All persons having obtained permission previous to May 1784 to make porcelain, and have not availed themselves of it, or having established a manufactory have ceased to work it, cannot recommence without the authority before stated.

3rd. His Majesty prohibits undertakers of manufactories established before the said 16th May 1784, and which are now in operation, to transfer or dispose of the right accorded them, or continue the working thereof, except to their children and lineal descendants, or unless the persons to whom they propose to cede the said fabrique have previously obtained a decree authorising them to carry on the establishment.

4th. His Majesty also prohibits all undertakers of manufactures of porcelain from making any of the objects reserved by the Royal Manufactory by the decree of the 16th May 1784, unless they have actually obtained permission, which cannot be accorded

them until the perfection of their fabrication has been tested in assembly which is held every year in the presence of Commissioners appointed by his Majesty; and nevertheless the Manufactures de la Reine, de Monsieur, et de M. le Comte d'Artois et de M. le Duc d'Angoulême having been recognised heretofore as having satisfied this proof, are at liberty to carry on their works, except that neither they nor any other are allowed to fabricate any works of *grand luxe*, such as tableaux of porcelain and sculptured works, whether it be vases, figures, or groups, exceeding 18 inches in height, including the stand, such being reserved exclusively for the Royal Manufactory.

5th. His Majesty prohibits all undertakers of the manufacture of porcelain established in his realm of counterfeiting any figures, groups, and animals of porcelain made at the Royal Manufactory on pain of seizure, confiscation, and penalty of 3000 livres; and they are expressly enjoined to place on each piece they make a distinctive mark to show the denomination of their fabrique and their residence.

6th. The said undertakers are restricted to let the persons they employ work only in the ateliers of their manufactory, and they shall not under any pretext give out work to be made in the town or elsewhere.

7th. Fayenciers, traders, or others are prohibited from erecting muffle kilns to bake in the colours on porcelain; also from keeping in their stock any unmarked merchandise, or counterfeiting or altering the marks they bear, on penalty of 3000 livres, interdiction of their commerce, and imprisonment.

8th. His Majesty also prohibits under penalty of 3000 livres to fayenciers, traders, and others the painting or decorating any white porcelain, whether it comes from the Royal Manufactory or any other similar establishment, or to bake or cause to be baked in their kilns any figures in imitation of biscuit.

In 1760 Boileau was made director. In 1773 Parent[1] succeeded Boileau, and in 1779 he was followed by Regnier, who was imprisoned in 1793. Three members of the Convention then administered the fabrique, leaving the inspection of it to Chanou; he was displaced by a triumvirate composed of MM. Salmon, Etlinger, and Meyer, who remained in the directory until 1800, in which year M. Brongniart was appointed sole director, and effected great improvements in the manufacture of hard porcelain. This position he retained nearly fifty years, until his death, which happened in 1847, when he was succeeded by M. Ebelman, and after him M. Regnault, succeeded by M. Baumgart.

M. Brongniart conceived the idea of forming a Museum of ceramic productions, in which he was encouraged by Napoleon, who applied to the various manufactories of Germany for specimens of their porcelain, and issued orders to all the Prefects of France to furnish collections from the several potteries in their Departments; these contributions from 1805 to 1812 formed the nucleus of the present extensive Museum. The late M. Riocreux, for so many years the Conservateur du Musée Céramique, ably carried out the intentions of M. Brongniart by arranging and classifying the various ceramic productions in such a way as to be of great service to amateurs, and his intimate knowledge of the subject to which he had devoted himself, his readiness to give information, and his

[1] Parent was discharged from his office in consequence of his misdoings; he disposed (on his own account) of the products of the manufacture, either to decorate his apartment or by presents to procure friends and protectors. Bachélier in his Memoirs says, "On a vu à sa vente le groupe des Graces de Claudion du prix de 192 livres, avec quatre divinités de 36 livres piece, vendues en bloc 45 livres. On peut juger de l'enorme quantité de porcelaines qu'il y avoit à cette vente."

affability, will be remembered and universally acknowledged by visitors; he was the able coadjutor of M. Brongniart in the *Catalogue du Musée Céramique* of Sèvres. The great work of M. Brongniart, *Traité des Arts Céramiques*, is well known; and those of our readers who wish for information on the details of the fabrication of pottery and porcelain will do well to consult this valuable treatise.

Under the denomination of *vieux Sèvres* is comprehended all porcelain, *pâte tendre*, made at the Royal Manufactory from the day of its foundation up to the end of the eighteenth century, or rather up to the days of the French Revolution. The different kinds of styles of form and ornamentation are thus distinguished: "Pompadour" or "Rocaille," from 1753 to 1763; style Louis XV., from 1763 to 1786; style Louis XVI., from 1786 to 1793. Those exquisite pieces of decorative furniture, such as cabinets, consoles, writing-tables, &c., inlaid with plaques of Sèvres porcelain, with their beautiful and highly-finished ormolu mounts of festoons of flowers, scrolls, borders, and caryatid supports, were doubtless completed in the manufactory itself, where a staff of experienced workmen were employed in producing them for royal presents. Even carriages were ornamented with plaques of porcelain. In speaking of the Longchamps of 1780, Madame du Barry mentions the equipage of the actress Mademoiselle Beaupré: "Nous la vimes paraître dans une voiture dont les panneux étaient en porcelaine ornée de peintures délicieuses, les encadrements en cuivre surdoré," &c. The Comtesse de Valentinois had at the same time the panels of her carriage made of Sèvres porcelain.

They also produced at Sèvres medallions of white cameo-biscuit busts and figures, on blue ground, in imitation of Wedgwood's celebrated jasper, which were occasionally mounted in console tables and other pieces of furniture.

Besides the sales which took place at the manufactory, the King had expositions of Sèvres porcelain at Versailles, which furnished the grandees with an opportunity of making their court in purchasing the products of the royal fabrique. Every New Year's Day the new and choicest pieces were exposed for sale in a *salon* of the palace, the King himself presiding and making the distribution to the nobility and gentry in exchange for their money. Numerous anecdotes of occurrences at these displays are yet remembered. One day Louis XV. perceived the Comte de * * * take up a pretty cup and quietly deposit it in his pocket; the next day an employé waited upon him and presented the saucer, which he had forgotten, accompanied by the invoice. On New Year's Day, 1786, several pieces of porcelain having disappeared, a strict surveillance was instituted. A lady was observed, while the attendant's head was turned away, to secrete a piece of china; the man, politely offering her a small piece of money, said, "I beg your pardon, Madame, but I find I was mistaken; the cup which I sold you was only 21 livres, and I neglected to give you the change." The lady, disconcerted by his finesse and presence of mind, immediately handed him a louis-d'or.

The sales at Versailles were, however, of small importance compared with those of Sèvres, whether to the King for presents to sovereigns and ambassadors, &c., for his châteaux, or to the nobility and merchants. The royal family were large purchasers, and the great patronesses were Madame de Pompadour and, later, Madame du Barry, who expended immense sums at the manufactory. We find in the register of the sales of Sèvres many of the pieces fully described, from which we select the following: An Englishman named Morgan on one occasion in 1771 bought 35 vases, from 96 to 500 livres (francs) each, amounting altogether to 17,437 livres,[1] and he was a large buyer in succeeding years; he was probably a merchant. In 1782 we read, "Deux vases émaillées (fleurs en biscuit) donnés par le Roi au Comte et à la Comtesse du Nord, 2400 livres," and "Une toilette table et miroir en porcelaine, fond bleu, ornée d'émaux (jewelled), offerte par le Roi à la Comtesse du Nord, 75,000 livres." Among the presents from Louis XV. in 1758 we notice: To the King of Denmark, a service of green, with figures, flowers, and birds, 30,000 livres; in 1764, to the Emperor of China, vases, groups after Boucher, Oudry, &c., as well as goblets and various other pieces, which were renewed in 1772 and 1779; from Louis XVI. in 1778, to the Emperor of Morocco, dinner and tea services of *pâte tendre* amounting to 6948 livres; in 1786, to Archduke Ferdinand of Austria, a table service of turquoise with daisies and roses, with a sculptured centre; a blue carabet with miniatures, busts of the King and Queen, costing altogether 26,748 livres; in 1787, to the Comte d'Aranda, Spanish ambassador, a grand table service of *pâte tendre*, blue ground, with groups of flowers, of the value of 48,252 livres; in 1788, to Tippoo Sahib, the Sultan of Mysore, a table service, vases, cups, and busts, costing 33,126 livres. It should be added that for many years there have been no sales to the public of Sèvres porcelain from the State manufactory. The productions are made for presentation only.

We will conclude our quotations by describing a few well-known pieces of Sèvres porcelain, and the prices at which they were sold by auction a century ago.

"Un vase en formede navire de porcelaine de Sèvres, à cartouche fond bleu et fleurs naturelles, de 17 pouces de haut sur 14 de long. 279 livres 19 sous." (Catalogue du Marquis de Ménars, 1782.)

This is the famous *vaisseau à mat* or *nef* (the form of which is borrowed from the arms of the city of Paris), which at the present day would probably realise as much as fifty to a hundred thousand francs. (One of these *nefs* is represented in the *Ker. Gall.*, enlarged edition, fig. 348.)

"Trois vases, l'un desquels faisant milieu, de couleur bleu foncé, et orné d'un cartouche colorié représentant des soldats tirant l'epée près de la tente d'une vivandière, qui

[1] The livre tournois of vingt sous is equal to a franc; at the present day a livre of this period is equivalent to about three francs.

s'occupe à les apaiser. Ce vase est richement orné d'anses et guirlandes de feuilles de chêne et autres ornements dorés, aussi bleu et or; le tout pris dans la masse et de porcelaine; hauteur 16 pouces, largeur 10 pouces. Les deux autres, de même genre, sont à quatre cartouches coloriés en relief, dont trois représentant des trophées de guerre, et le quatrième des soldats et vivandières; hauteur 20 pouces, largeur 8 pouces. 1100 livres" (£44). (Catalogue de la Duchesse de Mazarin, 1781.)

"Déjeûner avec plateau, etc., à personages Chinois. 600 livres. Cet article ordonné par Madame la Comtesse du Barry et livré à elle même, est du travail le plus exquise. Il a couté deux mois et demi de travail au premier peintre de la manufacture."

The painter here alluded to was probably Leguay, who painted Chinese subjects, miniatures, children, trophies, &c.; his works are much esteemed. A *cabaret* with *champêtre* scenes painted by him brought at the Bernal Sale in 1857 £465, and a cup and saucer with figures by the same artist was sold for £107.

To show how difficult was the operation of firing these vases of *pâte tendre*, and how liable to injury, we quote an observation made by the director on the invoice: "2 cuvettes Verdun à fleurs et oiseaux, 480 livres; 3 cuvettes Courteille de même à treillage, 654 livres; *ces cuvettes à mettre des fleurs ont été ordonnées par Mme. la Comtesse* (du Barry), *sur les dessins qu'elle a choisis, et elle n'ignore pas combien il en a péri au feu, avant de réussir à celles qu'on lui a livrée.*" MM. de Verdun and Barberie de Courteille, here mentioned as designers of these vases, were connected with the administration of affairs at Sèvres.

A small but very choice supper service of twenty-four pieces, painted with Chinese figures, flowers, and landscapes, was purchased for a special occasion at 3804 livres by Madame du Barry, the invoice of which has the following remark: "This service was delivered at Lucienne the day the King supped there. The paintings are as exquisite and by the same painter as the Chinese déjeûner before described."

There is an album at Sèvres which contains several hundred drawings of plates in water-colours by the artists of the manufactory from 1750 to 1800. These are very carefully executed, of the size of the originals, accompanied by the prices, and occasionally by the names of the purchasers.

The painted plates cost ordinarily at Sèvres from 8 to 72 livres (francs), seldom more. However, we find that Madame du Barry ordered some at 140 livres, and those of the famous service of the Empress of Russia cost as much as 240 livres, but these are rare exceptions. We select a few examples:—

Plate painted with flowers, simple (for the Prince Louis de Rohan, 1772)	12 livres.
Plate, with blue border and centre, with flowers and gilt ornaments (for the Princesse de Lamballe)	18 livres.
Plate, rose and foliage (for Madame du Barry, 1774)	27 livres.
Plate, white ground, with birds, flowers, quivers, flambeaux, doves, &c.	30 livres.
Plate, riband, pale blue, and garlands of flowers	30 livres.
Plate, ground "bleu céleste, oiseaux et chiffres" (for the Prince de Rohan, 1772), the San Donato service	36 livres.

Plate, turquoise border, garlands, bouquets, and medallions (for the Duke of Saxe-Teschen) . . . . . 36 livres.
Plate, small vases in bleu du Roi, garlands of flowers, and ciphers D B (for Madame du Barry) . . . . . 42 livres.

*** This service cost 21,500 livres.

Plate, painted with Chinese figures (for Madame du Barry) . . . . 140 livres.
Plate, turquoise ground, medallions and cartouches of flowers and birds . 48 livres.
Plate, ground green œil de perdrix, birds and busts . . . . . 72 livres.
Plate, with three cartouches of military subjects, arms of Castile and cipher C L (for the Prince of Asturias) . . . . . 72 livres.
Plate, with birds after Buffon, the names underneath, bleu du Roi borders . 72 livres.

A service was made at Sèvres for the Prince de Rohan in 1772 of *bleu céleste* (turquoise) *oiseaux et chiffres*, consisting of 360 pieces, at the price of 20,700 livres (£828). A part of this service (172 pieces) was sold in one lot at the San Donato Sale on the 23rd March 1870, and bought by M. Rutter for the Earl of Dudley for £10,200, and the expenses.

These extracts are taken from a pamphlet entitled *Les Porcelaines de Sèvres*, by Baron C. Davillier, which contains an account of the purchases made at the manufactory by Madame du Barry, &c., in 1771, 1772, 1773, 1774, and sales of celebrated collections towards the end of last century.

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other fabriques of Europe, possesses no collection of the grand Sèvres vases and groups made at the Royal Manufactory in the later half of the last century; but fortunately the moulds of them have been preserved, and many of the choicest pieces have been reproduced in plaster, to which we shall presently refer. There are, however, to be found many very interesting objects in connection with the manufacture; among these we may mention an assortment of detached flowers, enamelled and painted in close imitation of nature. The fabrication of these flowers originated at Vincennes, the fashion of wearing them as personal ornaments going out at the time the manufactory was transferred to Sèvres; they were the work of the wives of the workmen employed there. An idea of the high price of some of these bouquets may be formed from the statement of M. Brongniart, that the mounting of two groups, made for the King and Dauphiness in 1748, each cost the sum of 3000 livres (about £120); the equivalent value at the present day would be about £350; and in 1750 it is related that the King ordered at the Vincennes manufactory painted porcelain flowers with their vases for upwards of 800,000 livres (£32,000) for all his country houses, especially for the Château de Belle Vue and the Marquise de Pompadour; but this is doubtless an exaggeration, for M. Riocreux asserts that there never was made in one year more than 300,000 livres of flowers, and that the entire manufacture in one year never exceeded 1,800,000 (£72,000).

The Marquise de Pompadour, who, it is well known, took great interest in the fabrication, with an especial taste for these delicate porcelain flowers,

knew well how to play her part in pleasing the King. One day she waited for him in the enchanting Château de Belle Vue, which had cost him so dearly, and on entering she received him in an apartment at the extremity of which was a large hothouse and a parterre of flowers, although it was then in the midst of a rigorous winter; as the fresh roses, the lilies, and the pinks were in abundance, the King was delighted, and could not sufficiently admire the beauty and the sweet odour of the parterre. Nature was there only counterfeited; those vases, the flowers, the roses, pinks, lilies, the stalks, and the leaves were all of porcelain, and the odour of the various flowers was the effect of their volatile essences extracted by art.

There are also some minute imitations in porcelain of gems and engraved stones from the antique, modelled expressly for application by incrustation, on the magnificent table service executed in 1778 for the Empress Catherine II. of Russia. This famous service was of *pâte tendre* and consisted of 744 pieces; it cost 328,188 livres, or about £13,200, equivalent at the present day to nearly £40,000. The Czarina considered the price exorbitant, and a long diplomatic correspondence ensued. One hundred and sixty pieces were carried away during a fire at the palace of Tsarskoe-Selo and found their way to England; they were purchased by Mr. John Webb, but with a few exceptions they were repurchased by the late Emperor Nicholas and taken back to Russia a short time before the Crimean War. The description of a plate of this service in the possession of Robert Napier, Esq., of Shandon, may interest many of our readers: it is of turquoise ground with the letter E in the centre, formed of minute flowers and the Roman numeral II. interlaced (Ekaterina II.), surmounted by an imperial crown, enclosed by two branches, one of palm, the other laurel; the turquoise border has cameo medallions of portraits and antique gems on a jasper ground, and two narrow borders of white, with flowers and gilding; the whole covered with gold ornamentation. The marks of all the artists engaged are on the back of the plate, viz., Dodin for the cameos and busts, Niquet for the floreated initials, Boulanger the detached bouquets, and Prévost the gilding. It is dated 1777. The late Mr. Goode of South Audley Street possessed eleven specimens of this remarkable service, which are illustrated in Litchfield's *Pottery and Porcelain;* they were sold at Christie's in 1895, with the rest of his collection of Sèvres china, the plates above described realising about £160 each. An oval dish of the service is in the collection of Dr. Darmstaedter of Berlin.

Another very remarkable table service was the famous dessert set made originally for Louis XVI., and afterwards purchased by George IV. and placed in the Green Drawing-Room at Windsor Castle, where it is now. The ground colour is the rich *bleu du Roi*, and the medallions of mythological subjects are the work of Legay, Philippine, Dodin, and Asselin. The value of the whole service has been assessed at £100,000. The late Mr. Goode possessed seventeen pieces, which were sold at Christie's in 1895. These are all illustrated in Litchfield's *Pottery and Porcelain.*

In the inventory of "Decorative China" at Windsor Castle, each piece of this famous service is specially described, together with the facsimile of its mark, subject, name of artist, and a small photograph for identification; and when Mr. Goode's Sèvres was exhibited in 1882, the subjects on the specimens noted in the Windsor Castle inventory as "missing" were carefully compared with those in Mr. Goode's Collection by Mr. Seabrook, and a note is placed in the inventory by that gentleman to the effect that they are in no single case the individual specimens missing from the Windsor Castle service. He suggests that they may have been extra pieces made at the time, or for some trifling defect placed on one side and sold. He also says that at the Loan Exhibition at South Kensington in 1862 there were fifteen pieces exhibited, and it is these and two others which Mr. Goode afterwards bought. There are twelve pieces missing from the Windsor Castle service. In the inventory mentioned above, there is a record of the actual cost of each piece at the Sèvres Factory, taken from the archives of that establishment, and as this has never yet been published, it is very interesting to compare the prices with those which such specimens now command by public auction.

The description of each piece is in curious terms; thus the seaux or ice-pails are called "pails for bottles"; this is probably the clumsy translation of the French term *seau* when the inventory was compiled some thirty or forty years ago. In each case the year of production at Sèvres is given:—

	Plates	Original cost	480 francs each
5	Pails for bottles	1787-9-90	960 „ „
1	Smaller	1786	840 „ „
10	Pails for glasses	1784-5-6-8-9-90	480 „ „
1	Oval pail with separation or glass-holder	1784	720 „
1	Pail for ice, with cover	1785	840 „
1	Punch-bowl	1788	4800 „
1	Middling-sized bowl or mortar	1788	No price
2	Salad-bowls	1787-9	720 francs each
3	Round compotiers	1785-9	480 „ „
2	Long compotiers	1786	480 „ „
2	Butter dishes, covers, and stands	1785-7	600 „ „
2	Sugar-basins with covers and stands	1785-7	600 „ „
1	Mustard-pot with stand	1787	600 „ „
7	Cream-jugs	1787	84 „ „
14	Ice-cups	1784-6-7	72 „ „
10	Double salt-cellars	1785-6-7	72 „ „
4	Egg-cups	1785-7	30 „ „

The present value of these plates, which cost 480 francs, or less than £20, is now from £150 to £200, and of the seaux or "pails for bottles," which cost 1920 francs, or a little under £80, is now £500 to £700 the pair.

Some other remarkable services are in our best private collections.

Mr. Leopold de Rothschild has the fine turquoise ground service with bird paintings which was made for the Prince Cardinal de Rohan, and bears his monogram. The famous service made for Madame du Barry has been broken up, and one finds plates and dishes in various collections.

The beautiful jewelled Sèvres called in France *porcelain à émaux* is well known, being ornamented with appliqué gems in chaste gold settings, which appear to be the work at the same time of the porcelain-maker and the jeweller. According to the register of Sèvres, in 1784 the King presented to Prince Henry of Prussia "deux vases en pâte tendre ornés d'émaux, et un service de dessert, fond vert, orné de fleurs, de fruits et de diverses pièces de sculpture, dont quatorze représentant des française illustres. La valeur du présent était de . . . 28,052 livres" (£1122). The steel dies by which the gold mounts were stamped are still preserved at Sèvres. The *jewelled Sèvres* was first made in 1780 (cc), and as so many counterfeit examples are in existence, it may be well to caution the amateur that all pieces bearing an earlier date are false. A garniture of three oviform vases, rich *gros bleu* ground, jewelled and signed in gold, L. G. (Le Guay), are in Mr. Leopold de Rothschild's Collection, and are probably three of the finest specimens extant of this kind of Sèvres.

The models of the principal vases which have been made at the Sèvres manufactory were arranged by M. Riocreux in the Ceramic Museum. These models, preserved with so much diligence by the late M. Riocreux, it is feared, perished in the attack on Sèvres by the Prussians; the valuable Museum of pottery and porcelain having been fortunately removed previously, was preserved.

The forms from 1740 to 1800 are frequently named after the designers of the models, as the vase Falconnet, vase Clodion, vase La Rue, vase Duplessis, vase Boizot, vase Bachélier, vase Hébert, vase Pajou, vase Lefebvre, vase Bolvry, vase Daguerre, vase Grammont, vase Gardin, vase Madame Adelaide, vase Boileau, vase Lagrenée, vase La Riche, vase Madame Poupart, vase Moreau, &c.; others derived their names from their forms or ornamentation, as vaisseau à mât, vase grec à festons, vase gobelet, vase oignonnière, vase ovale cygne, vase à oreilles, vase cassolette, vase cornet, vase bouc, vase lézard, vase Angora, vase bouc à raisin, vase myrthe, vase à tête de morue, vase à panneaux, vase tête de lion, vase bourse, vase ruche, vase enfants, vase tulipe, vase à palme, vase rénard et raisins, vase militaire, vase solaire, vase torse, vase cuir, vase Syrène, vase serpent, vase pendule, vase antique ferré, vase œuf, vase fuseau, vase à l'amour Falconnet, vase fontaine à roseau, vase à ognon, vase tête d'élephant Duplessis, a reproduction of which by Minton is at Windsor Castle, vase Bachélier de quatre saisons, vase à couronne, vase chinois, vase flacon à mouchoir, vase sphinx, vase caryatide, vase Mercure ovale, vase tourterelle, vase médaille, vase étrusque, vase Triton, vase colonne de Paris, &c. The principal groups and figures of which the moulds are still in existence at Sèvres are—la pêche et la chasse, le maître et la maîtresse d'école, une conversation espagnole, le flûteur et

le hautbois espagnols, le déjeûner, la toilette, la nourrice; subjects from *Don Quixote;* fables of La Fontaine; la baigneuse, by Falconnet; la baigneuse aux roseaux, by Falconnet; Cupid, known as "Garde à vous," by the same; Leda; les enfants, by La Rue; le triomphe de la beauté; l'étude et la paresse, by Boizot; l'hommage à la beauté; le larcin de la rose; l'amour et la fidélité; la beauté couronnée par les Graces; l'amour remouleur, the last five by Boizot; and many classical subjects—the judgment of Paris, Achilles, Télémaque, &c.; busts of celebrated men; groups to commemorate events, as the marriage of the Dauphin, the birth of the Dauphin, by Pajou, 1781, &c.

Boizot was a sculptor, and designed many beautiful ornaments and friezes, many of which were executed in ormolu by Gouthière; a very fine clock in the Marquis of Hertford's Collection bears the following inscription: "Boizot fils sculpsit, et executé par Gouthière, cizeleur et doreur du roy, à Paris, Quay Pelletier, à la bouche d'or, 1771." In Sèvres we have the statuettes and groups of le triomphe de la beauté, l'étude et la paresse, l'hommage à la beauté, le larcin de la rose la beauté couronnée par les Graces, l'amour remouleur, &c.

Clodion was *sculpteur du Roi* and modeller, whose terra-cottas are well known; he also worked in marble the Sèvres group of the Graces.

Pajou, *sculpteur du Roi*, in marble and bronze groups in Sèvres—the birth of the Dauphin, the marriage of the Dauphin, and other historical groups.

Daguerre was a sculptor of ormolu ornaments and designer, *circa* 1775.

Bachélier, le vase de quatre saisons.

Duplessis was *sculpteur, fondeur, ciseleur et doreur du Roi, circa* 1775; he worked also in silver and bronze, and designed and ornamented with rich gilt mounts many vases of porphyry, agate, and Sèvres china, &c., he designed the vase Duplessis with the elephant-head handles.

Falconnet was a sculptor in marble; in Sèvres china his pieces were the vase à l'amour, statuettes of la baigneuse, la baigneuse aux roseaux, Cupid, known as the "Garde à vous," and the companion, &c.

Lagrenée, a painter, was employed at the Trianon to decorate the ceilings, &c.

La Rue, sculptor in marble, &c. In Sèvres biscuit we have a statuette of Leda and groups of children. The statuary work at Sèvres has always been executed in biscuit china in order to more closely resemble marble.

The signatures of several of these sculptors and modellers who worked at Sèvres will be found added to the present (13th edition) of Chaffers.

Pierre Gouthière was the most celebrated among the *ciseleurs* and *doreurs du Roy*, whose exquisite mountings are known to all the amateurs of our day, and much sought after, his choice bronze friezes and mouldings being literally worth their weight in gold. He was born about the year 1740. In 1771 he executed the ornamental work, such as clocks, candelabra, consoles, frames, fire-irons, bell-handles, cornices, locks, and all the fittings which adorned the Pavilion of Luciennes at Versailles and the hôtel of Madame du Barry; for three years' work in August 1773 he

received no less than 124,000 livres, equivalent to about 350,000 francs of the present day. Gouthière continued working for Madame du Barry, as shown by her Memoirs, down to 1793, the date of her execution, at which time a large sum was still owing, which he never recovered. He also supplied Louis XVI. and Marie Antoinette with his chasings. The Duc d'Aumont, the Duchesse de Mazarin, and all the principal people of the court patronised him. In 1806 the poor artist, doubtless ruined long before, again applied for the liquidation of his claims against the Government without success, and he was reduced to solicit a home in the hospital, where he died in great distress. Such was the end of the greatest chaser France ever produced, more unfortunate still than his contemporary, André Charles Boulle, who, having served the King and the richest people of the court, was allowed to die in poverty.

The feet or pedestals of the larger vases being made and baked separately and afterwards put together, to prevent confusion had occasionally the names of the corresponding portions scratched underneath to denote which they belonged to, as "pied de vase enfants," "pied de vase tête de lion," "pied de vase lézard," &c., inscriptions which have much puzzled some amateurs.

The principal colours used in decorating the ground of the Sèvres vases were:—

1. The "*bleu céleste*," or "*turquoise*," invented in 1752 by Hellot.
2. The rich deep cobalt blue, called "*bleu du Roi*," of which there were two varieties, the darker being designated "*gros bleu*."
3. The "*violet pensée*," a beautiful violet colour, from a mixture of manganese, one of the rarest decorations of the *pâte tendre*.
4. The "*rose Pompadour*,"[1] a charming pink or rose colour, invented in 1757 by Xhrouet of Sèvres.
5. The "*jaune clair*," or "*jonquille*," a sort of clear canary colour.
6. The "*verte pomme*," or apple green.
7. The "*vert pré*," or bright grass green.
8. The "*rouge de fer*," a brilliant red.
9. The "*gris d'agathe*," agate grey.
10. The "*pourpre*," purple.
11. The "*carmin*," carmine.
12. The "*bleu lapis*," or *gros bleu, veined.*
13. The "*bleu turc*," or "*turquin*," a pale greyish blue, which must not be confounded with the *turquoise.*

Many other grounds occur in inventories, among which are fond *vert sablé*, fond *rose tendre*, fond *vert rehaussé d'or*, fond *or riche*, fond *vert œil de perdrix*, fond *lapis caillouté.*

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[1] This colour is called in England "*rose du Barry*," but it is not known by that name in France, being usually designated "*rose Pompadour.*" It was discovered in the time of Madame de Pompadour, who greatly encouraged the ceramic manufactory at Sèvres, and it became her favourite colour. The dates on the first specimens range from 1757 to about the time of her death. Xhrouet was an artist attached to the manufactory, and as a recompense for the discovery of this beautiful colour he received 150 livres (francs). The orthography of his name is here correctly written, for a contemporary publisher of Paris, probably a relation, so spells it in an edition of Marmontel: his mark was a cross, which it is supposed alludes to the proper pronunciation of his name.

It may be useful to recount here a system of deception carried on to a great extent some years ago, namely, that of counterfeiting old Sèvres. After the discovery of French kaolin, the attention of the director was turned especially to the production of true china or hard paste, although soft paste was made simultaneously. When M. Brongniart became director, the hard paste was almost entirely made, sacrificing the old *pâte tendre*, which was declared to be useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, &c.; a considerable accumulation, therefore, of white unfinished pieces remained stowed away in the warerooms, which greatly embarrassed them, and the glory of the *pâte tendre* having passed away, the director unwisely resolved to part with it all. In 1813 three dealers, named Pérès, Ireland, and Jarman, purchased the whole stock at a merely nominal price, and immediately took rooms close to the Sèvres factory and commenced decorating it, being assisted by many of the old painters of Sèvres. Here they soon completed vast quantities of pseudo-Sèvres, which soon spread over Europe; they were so well finished that even royalty itself was deceived. In the following year (1814) a nobleman purchased a déjeûner, beautifully gilt and ornamented with painted medallions of portraits of Louis XIV. and the principal persons of his court. In the same year it was presented to Louis XVIII. as a valuable family relic, and it remained for more than two years in the salon of the Tuileries. Some doubts of its genuineness having arisen, the Comte de Pradel sent the service to the Sèvres manufactory, and there more experienced persons soon discovered the deceit. The hybrid ornamentation soon betrayed its recent decoration; the principal plateau belonged to an epoch subsequent to the Revolution, the gilding was much inferior, the paintings too highly worked up for those of the eighteenth century, and the monograms of the painters fictitious: one of these was the letter S followed by points, not on the ancient list of painters' marks; it proved to be the mark of one Soiron, an enameller specially retained by the firm Pérès. The King then placed it in the Museum as a warning to others. At Sèvres every piece of ware is usually marked by the particular signs of the painter and gilder, accompanied by tbe double L and the letters denoting the date: a reference, therefore, to the Tables, observing where the signs of the painters agree with the subjects they painted, and if the dates correspond with the style in vogue at that particular time, will suffice to detect the false pieces. This system of fabricating old Sèvres from early *pâte tendre* has led to the destruction of many interesting pieces from the fabriques of Mennecy, Chantilly, Tournay, &c.

M. Arnoux ("Report on Pottery at the Paris Exhibition, 1867") relates:—

"About 1804, the person who presided over the mixture of the soft paste died, followed a few months afterwards by the head-fireman. These vacancies in his staff confirmed M. Brongniart in his resolution to suppress entirely the manufacture of soft porcelain, and give his attention wholly to the hard. M. Brongniart, certainly the most

eminent and learned of all who have managed the Sèvres manufactory, cannot be blamed for this decision, which was in accordance with the tastes of the time; but towards the end of his career he was one of the first to recognise the mistake he had committed. M. Ebelman, his pupil and successor, in 1847 reproduced the *pâte tendre* during the four years of his management, but did not prepare the body of the soft paste he used, owing to a singular fact. In 1804 M. Brongniart requiring the cellar where the clay for the soft paste was stored, decided to have it thrown away. The order was received by an intelligent man, who put it aside in some covered tanks, where it remained unnoticed for forty-five years, till M. Ebelman manifested the wish to revive the old *pâte tendre*. It was then M. Riocreux revealed to him the existence of the hidden treasure. This unexpected help, besides saving the time spent in experiments and supplying material for immediate use, gave—what was more important—a standard for all the new mixtures. Since then Sèvres has continued to produce the soft paste, but in less quantity than could be wished."

FAMOUS COLLECTIONS OF OLD SÈVRES PORCELAIN.

The collection of H.M. the King at Windsor Castle and Buckingham Palace, containing about 300 specimens.

The collection of Sir Richard Wallace (now the property of the nation) at Hertford House, Manchester Square, London, containing 223 specimens.

The Jones Collection at the Victoria and Albert Museum.

The private collection of the Earl of Harewood at Harewood House, near Leeds, open to the public on Thursdays.

The collections of the Duke of Buccleuch, Lord Hillingdon, and some members of the Rothschild family.

Illustrations of specimens in *Ker. Gall.*, enlarged edition, coloured plate facing page 288, and figs. 345–47.

SÈVRES MARKS.

This manufactory was first established at Vincennes in 1740. The porcelain was not marked with letters to denote the date until 1753. On the 19th November of that year a decree of the King directed their use, in conjunction with the double L. In the Sèvres Museum is a specimen with the interlaced L's enclosing the letter A, and under it, in Arabic numerals, the date 1753. The works were carried on at Vincennes until 1756, therefore the letters A, B, and C denote the pieces actually made there; with D commenced the Sèvres porcelain, the manufactory being removed in 1756. Those pieces with the double interlaced L, and no letter enclosed, but merely a simple point, are by some considered to be of Vincennes previous to 1753. This is to a certain extent correct, but not invariably so, for there are many instances of subsequent pieces being also undated. In the Sèvres Museum is a basin thus marked, painted with a view of the Château de Vincennes.

There is a special feature in the decoration of the best Vincennes porcelain which should be observed. The beautiful rich dark blue

ground is shaded and uneven from the colour having been applied to the surface with a brush, and it is known as "bleu de Vincennes." Afterwards, when the Sèvres factory had taken over the Vincennes works, the method of adding the colour by means of a powder was adopted, and the colour became more even in consequence.

THE FIRST ROYAL EPOCH, FROM 1745 TO 1792, INCLUDED THE EARLIER WORKS AT VINCENNES (*q.v.*).

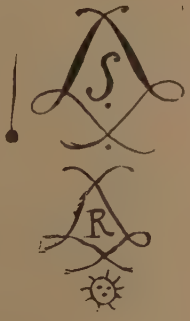
VINCENNES or SÈVRES. Marked in gold on a cup and saucer, green ground and flowers on border and gilding, formerly in the possession of Lady Palmerston; painted by Fumez, 1754.



SÈVRES. In 1764 the Pompadour period ended. In 1764 the gilding of porcelain in other French manufactories was prohibited. In 1769 hard paste was discovered; from this time until 1802 both hard and soft paste were made simultaneously. In 1780 jewelled porcelain was first made. The double L. was occasionally ornamented, as in the margin.



SÈVRES. These two marks, of 1770 and 1771, with their accompanying emblems, not being in the list of painters, have been considered allusive to the comet of 1769; but the first is found on pieces dated 1761, 1770, and 1776, and is probably the mark of a painter whose name is unknown. These occur on a cup and saucer formerly in the Collection of the Rev. T. Staniforth, and now in the Rev. A. H. S. Barwell's possession.



The double letters were used in 1778 and ended in 1795 with RR (see Table of Signs, p. 604). In 1784 the prohibition of gilding in other manufactories was removed. In 1786 the Louis Sixteenth style prevailed.



FIRST REPUBLICAN EPOCH, 1792 TO 1804.



"République Française," accompanied by the word "Sèvres." The mark traced with a brush in green, blue, or red, according to the fancy of the painter.



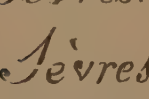
On a cup and saucer with Revolutionary emblems, dated 1795; in the Victoria and Albert Museum.



"République Française." The custom of marking the ware with the date of its manufacture ceased in 1795, and was not renewed until 1801.



"République Française." This mark is another variety of the same epoch.



These marks of the Republican period lasted from 1793 to 1800.



This mark indicates the Consular period, and was first used in 1803, generally stencilled in red.

FIRST IMPERIAL EPOCH, 1804 TO 1814.



This mark (1806), varying the sign placed under the words, was used by Napoleon from 1804 to 1809, usually printed or stencilled in red. In 1805 the manufacture of soft paste was discontinued under Brongniart, director.



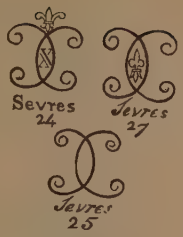
The Imperial Eagle, painted in red, was used in 1810, and continued until the abdication of the Emperor in 1814.

SECOND ROYAL EPOCH, 1814 TO 1848.



Louis XVIII., 1814 to 1824. The royal cipher revived, printed in blue; the fleur-de-lis, Sèvres, and 21 being the last two figures of the year 1821.

Reign of Charles X., 1824 to 1829. The ciphers CC interlaced, enclosing sometimes the numeral X., sometimes a fleur-de-lis, are painted in blue. The figures indicate the year: thus, 1824, 1827, and 1825.



Charles X. Mark used in 1829 and 1830; this was applied to porcelain merely gilt at the edges.



Used on decorated pieces. The mark printed in blue, for 1829 and 1830.



This mark, printed in blue, was only used from the beginning of August 1830 to the end of the year.



Louis Philippe. This mark was used from 1831 until November 1834, printed in blue.



Louis Philippe. These initials were used from November 1834 until July 1845. The mark is generally printed in blue or green for decorated pieces.



The Château d'Eu services of white and gold, dated 1837, bear this mark in addition.



This mark occurs on a pair of hard-paste vases beautifully painted in Raffaelesque ornament, and mounted by Gouthière with handles formed as goats, in His Majesty's Collection, Windsor Castle.



Services were made at Sèvres for all the royal palaces; we have met with many others: "Château de Compiègne," "Château de Neuilly," "Château de Tuileries," "Château de Dreux," "Château de Fontainebleau" (1846), &c.

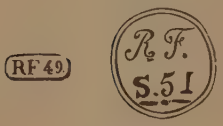


The double cipher of Louis Philippe, principally on white wares, impressed and printed in blue or green; used from 1845 to 1848.



After 1833 the last two numerals of date in an oval printed in chrome green were adopted for white porcelain.

SECOND REPUBLICAN EPOCH, 1848 to 1851.



"République Française," 1851. The marks printed in red, used for decorated pieces from 1848 to 1851.

SECOND IMPERIAL EPOCH, 1852.



The mark used after the proclamation of the Empire in 1852.



Monogram of the Emperor Napoleon III., used in 1854 and continued. In 1854 the manufacture of soft paste, which had been abandoned for fifty years, was revived.



This mark is stencilled in green on ordinary white pieces for 1861; when scratched through, it denotes that the piece has been issued without decoration.

For the more recent marks of the Sèvres factory the editor is indebted to the valuable work of C^te^ de Chavagnac et M^is^ de Grollier, entitled *Histoire des Manufactures Françaises de Porcelaine*.

THIRD REPUBLICAN EPOCH.

Used in 1871. Printed in red.



1872–99. Printed in red.





1880–89. Printed in red.



1890–1904. Printed in red without date.



1888–91. Stamped in relief: a potter at work.



1848–99. Mark printed in green on pieces before firing.



Same mark, but scratched through to show that it was issued without decoration.



1860–99. Stamped on *biscuit* china.



1900–4. Mark in green to indicate year of manufacture.



1900–4. Mark stamped in *biscuit*.





1900--2. Mark in red to indicate date of decoration.



1900–2. Mark in red to indicate date of gilding.



1900. Mark used for large decorated specimens.



1902–4. Mark used to indicate year of decoration.



1902–4. Mark used to indicate date of gilding.

1898 and 1904. Marks used for specimens presented to ministers, ambassadors, &c.







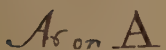
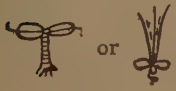
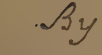
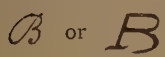


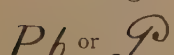
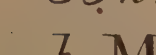
TABLE OF MARKS AND MONOGRAMS

OF

PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SÈVRES,

FROM 1753 TO 1800.

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	ALONCLE, François	Birds, flowers, and emblems	1758–81
	ANTEAUME, Jean-Jacques	Landscapes and animals	1754–
	ARMAND, Pierre Louis Philippe	Birds, flowers, &c.	1746–85
	ASSELIN	Portraits, miniatures	1764–1803
	AUBERT aîné	Flowers	1754–
	BAILLY, fils	Flowers	1745–93
	BAR, or BARRE	Detached bouquets	1780–91
	BARDET	Flowers	1751–1800
	BARRAT	Garlands, bouquets	1769–
	BAUDOUIN	Ornaments, friezes; gilder of the second class	1750–
	BECQUET	Flowers	1748–
	BERTRAND	Detached bouquets	1750–1800
	BIENFAIT, J. B.	Gilding and painting	1755–59

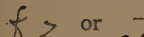
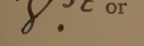
Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	BINET	Detached bouquets	1750–
	BINET, M^dme^, *née* Sophie CHANOU ; see also CHANOU	Garlands, bouquets	1750–1800
	BOUCHET, Jean	Landscapes, animals, ornaments ; also gilder	1757–93
	BOUCOT	Birds and flowers	Before 1800
	BOUCOT, P.	Flowers, arabesques, and garlands	1785–91
	BOUILLAT, fils	Flowers, landscapes	1800–11
	BOUILLAT, Rachel, afterwards M^dme^ MAQUERET	Detached bouquets	
	BOULANGER	Detached bouquets, and painter in gold of the first class	1779–85
	BOULANGER, jun.	Children, rustic subjects	1770–81
	BULIDON	Detached bouquets	1763–
	BUNEL, M^dme^, *née* BUTEUX, Manon	Detached bouquets	1778–1817
	BUTEUX, sen.	Cupids, flowers, emblems, &c., *en camaieu*	1759–86
	BUTEUX, eld. son	Detached bouquets, &c.	1760–
	BUTEUX, yr. son	Pastorals, children, &c. ; painter and gilder	1759–
	CAPELLE, M^dme^.	Various friezes	1749–

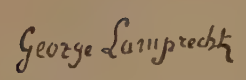
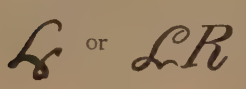
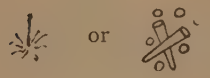
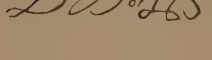
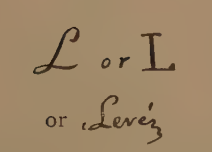
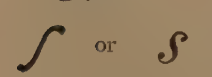
Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	CARDIN	Detached bouquets; chief of painters in 1793	1749–
	CARRIER, or CARRIÉ	Flowers	1752–
	CASTEL	Landscapes, hunting subjects, birds, &c.; gilder in 1793	1771–
	CATON	Pastorals, children, portraits	1747–93
 or	CATRICE	Detached bouquets and flowers	Before 1800
	CHABRY	Miniatures, pastorals; sculptor and modeller	1763–
	CHANOU, Sophie, afterwards Mdme BINET	Garlands, bouquets, and landscapes; see also Binet	1750–1800
	CHANOU, Jean-Baptiste	*Chef des fours et pâtes*	1779–1825
	CHANOU, Mdme.	Flowers and ground colours	Before 1800
	CHAPUIS, sen.	Flowers, birds	1756–
	CHAPUIS, jun.	Detached bouquets	1800–
	CHAUVAUX, sen.	Gilding of first class	1752–93
	CHAUVAUX, jun.	Gilding and bouquets	1773–
	CHEVALIER, Pierre François	Flowers, bouquets	1755–
 or	CHOISY, DE	Flowers, arabesques	1770–
	CHULOT	Emblems, flowers, and arabesques	1755–93

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
C.M. or CM	COMMELIN	Garlands, bouquets	1765–93
L. or 	COUTURIER	Gilding	1783–

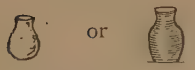
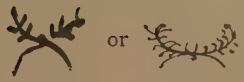
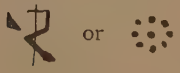
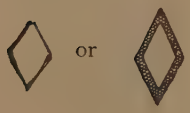
COTEAU of Geneva was one of the artists who decorated the *jewelled Sèvres;* he was an enameller, and his beautiful enamelled frames are much prized.

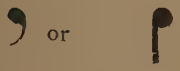
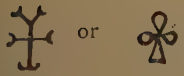
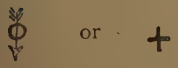
	CORNAILLE	Flowers, bouquets	1755–
	DE L'ATRE	(Mark attributed only)	1754–
	DIEU	Chinese subjects, flowers, gilding	1780–90
k or K	DODIN	Figures, various subjects, portraits	1754–1803
D R	DRAND	Chinese subjects and gilding (formerly at Chantilly)	1761–
	DUBOIS, Jean René	Flowers and garlands	1756–57
J D	DUROSEY, Julia	Flowers, friezes, &c.	
S D	DUROSEY, Soph., afterwards Mdme NOUAILHER	Flowers, friezes, &c.	
D	DUSOLLE	Detached bouquets	Before 1800
D T.	DUTANDA	Bouquets, garlands	1773–
	EVANS	Butterflies, landscapes, and animals later. Birds in 1780,	1752–93
F	FALOT	Arabesques, birds, butterflies	1764–80
	FONTAINE	Emblems, miniatures, and gilding	1752–

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	FONTELLIAU	Gilding	1753–
	FOURÉ	Flowers, bouquets	Previous to 1748
	FRITSCH	Figures, children	1763–65
	FUMEZ	Flowers, arabesques, &c.	1776–93
	GAUTHIER	Landscapes, animals	1787–91
	GENEST	Figures, &c. (chief of painters)	1752–80
	GENIN, Charles	Figures, genre subjects	1756–58
	GERARD, Claude Charles	Pastorals, miniatures	1771–1825
	GERARD, Mdme.	Flowers	–1792
	GIRARD	Arabesques, Chinese subjects	1771–93
	GOMERY	Birds	1756–
	GREMONT	Garlands, bouquets	1769–
	GRISON	Gilding	1749–
	HENRION	Garlands, bouquets	1768–
	HÉRICOURT	Garlands, bouquets	1755–
	HILKEN	Figures, subjects, &c.	Previous to 1800
	HOURY	Flowers	1747–
	HUNY	Flowers	Previous to 1800
	JOYAU	Detached bouquets	Previous to 1800

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	JUBIN	Gilding	Previous to 1800
	LAMPRECHT, George	Animals and figures	1784–93
	LA ROCHE	Bouquets, medallions, emblems	1758–
	LEANDRE	Pastoral subjects	Previous to 1800
	LE BEL, sen.	Figures and flowers	
	LE BEL, jun.	Garlands, bouquets, insects (gilder in 1793)	1765–93
	LECOT	Chinese subjects	1763–93
	LEDOUX, Jean Pierre	Landscapes and birds	1758–
	LE GUAY, sen.	Famous gilder and painter in blue at Vincennes	1749–
	LE GUAY, Pierre André	Miniatures, children, trophies, Chinese; also gilder	1772–
	LÉVÉ, père	Flowers, birds, and arabesques	1754–
	LÉVÉ, Felix	Flowers, Chinese	Previous to 1800
	MAQUERET, M^dme^, *née* Rachel BOUILLAT	Flowers	Previous to 1800
	MASSY	Flowers and emblems	1789–1802
	MÉRAULT, sen.	Various friezes	1754

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	MÉRAULT, jun.	Bouquets, garlands; also gilder	1759–90
	MICHAUD	Flowers, bouquets, medallions	1757–80
	MICHEL	Detached bouquets	Previous to 1800
	MOIRON	Detached bouquets	1790
	MONGENOT	Flowers, bouquets	1754–
	MORIN	Marine and military subjects; famous artist	1754–80
	MUTEL	Landscapes	1754–
	NIQUET	Painter and gilder	1764
	NOEL, Guillaume	Flowers, ornaments	1755–93
	NOUAILHER, M^dme^, *née* Sophie DUROSEY	Flowers	1780–
	PAJOU	Figures	1750–
	PARPETTE, Philippe	Flowers and gilding	1755–93
	PARPETTE, Louise	Flowers, garlands	Previous to 1800
	PETIT, Nicholas, sen.	Flowers	1756–
	PFEIFFER	Detached bouquets; also gilder	1793–
	PHILIPPINE the elder	Children, *genre* subjects	1779–1823
	PIERRE, sen.	Flowers, bouquets	Previous to 1880
	PIERRE, Jean Jacques, jun.	Bouquets, garlands	1763–

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
S.t	Pithou, sen.	Portraits, historical subjects: consulting artist	1772–93
S.j.	Pithou, jun.	Figures, ornaments, flowers	1749–93
HP.	Prévost	Gilding; also flowers	1754–93
	Pouillot	Detached bouquets	1777–
	Raux	Detached bouquets	Previous to 1800
XX	Rocher	Figures and miniatures	1758–
	Rosset	Landscapes, flowers, and animals	1753–93
RL	Roussel	Detached bouquets	Previous to 1800
S.h.	Schradre	Birds, landscapes	1783–
S S.P.	Sinsson, Jacques Nicholas, père	Flowers	1795–
	Sinsson, Nicholas	Flowers, groups, and garlands	1773–
	Sioux, sen.	Bouquets, garlands; formerly a fan painter	1752–80
	Sioux, jun.	Flowers and garlands *en camaieu*	1752–
	Tabary	Birds, &c.	1754–
	Taillandier	Bouquets, garlands	1753–90

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
• • •	TANDART	Bouquets, garlands	1755–
	TARDI, Claude Antoine	Bouquets, garlands	1757–95
	TAUNAY	Famous as specialist in colours (carmine, violet, and pink)	1753–
• • • •	THEODORE	Gilding	Previous to 1800
	THEVENET, sen.	Flowers, medallions, groups	
	THEVENET, jun.	Flowers, ornaments, friezes	1752–59
	VANDÉ	Gilding, flowers	1755–
	VAUTRIN, afterwards Madame GERARD	Bouquets, friezes	
	VAVASSEUR	Arabesques and flowers	1753–
 or 	VIELLARD	Emblems, ornaments	1752–
2000	VINCENT	Gilding (this mark is a pun on the painter's name)	1752–1803
	WEYDINGER, Pierre	Gilder	About 1780–1817
	XHROUET	Landscapes; said to be the inventor of the rose-coloured ground	1750
	YVERNEL	Landscapes, birds	1750

MARKS OF PAINTERS (Unknown).

Marks.	*Name of Painter.*	*Subjects.*
LF or *LF*	Unknown	Cupids, &c.

J.F. — On a jonquil cup and saucer, beautifully painted with Leda and swan and emblems ; date 1780.

fs — On a bleu du Roi cup and saucer, painted with pastoral figures and emblems ; date 1764. (Probably a mark of Pajou.)

 — On two cups and saucers, painted with small wreaths of flowers, festoons and decorations, dated 1770 and 1776 ; also on a saucer of similar decoration, delicately painted, lake, blue and gold borders, 1761.

VB — On a cup and saucer, turquoise, painted with interiors and women and children, the gilding by Prévost ; dated 1781.

I.N. — On a cup and saucer, white ground with festoons and bouquets of flowers, bordered with green ovals and gold stars, painted by Tandart, 1780.

 — On an oval plateau, painted with a fisherman in landscape and ruins, deep turquoise border, date 1758 ; also on a cup and saucer, with medallions of children ; date 1765.

 — On a cup and saucer, canary ground, in centre, a basket of flowers and fruit, the gilding by Vincent ; date 1788.



This mark of an acorn and oak leaf in blue, and FM in gold, are below the double L and date 1765. The former belongs to a painter, the latter to a gilder, both of which are unpublished ; they occur on a gros bleu *tremblеuse* with Vernet subjects, formerly in the Shandon Collection. Since ascribed by M. E. Garnier to Gauthier and inserted in the preceding list.

GI — Mark of a gilder employed at Sèvres, on a cup and saucer, 1790, painted by Lévé *père ;* also on another cup and saucer, time of the Republic, painted by Commelin ; in the possession of J. W. Crowe, Esq.

LATE PERIOD, 1800 TO ABOUT 1900.

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	ANDRÉ, Jules	Landscapes	1843–69
	APOIL, Charles Alexis	Figures, subjects, &c.	1845–64
	APOIL, M^dme	Figures	1864–9
	AVISSE, Alexandre Paul	Ornaments	1850–
	BALDISSERONI	Figure subjects	1860–79
	BALLANGER	Decorator	1902–04
	BARBIN, François Hubert	Ornaments	1824–39
	BARRÉ, Louis Desiré	Flowers (chief of painters)	1881
 or 	BARRIAT, Charles	Figures and ornaments	1852–83
	BELET, Adolphe	Decorator	After 1800
	BELET, Emile	Painter	1876–
	BELET, Louis	Decorator	1879–1904
	BIENVILLE, H.	Decorator	1877–1904

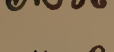
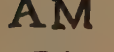
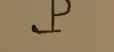
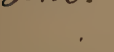
Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	BLANCHARD, Louis, Etienne	Gilder and painter	1849–67
	BLANCHARD, Alex.	Decorator and modeller	1878–1900
	BOCQUET	Decorator	1902–4
	BOITEL	Gilding	About 1800
	BONNIER, Achille	Decorations	After 1850
	BONNUIT	Decorations	1858–1904
	BOULLEMIER, A.	Gilding	About 1830–42
	BOULLEMIER, sen.	Gilding	1807–
	BOULLEMIER, jun.	Gilding	About 1830
	BRECY, Paul	Decorator	1880–1904
	BRUNEL-ROCQUES, Antoiné	Painter	1863–
	BULOT, Eugéne Alexandre	Flowers and birds	1862–1883
	BULOT, Eugène	Flowers and birds	1862–1883
	BUTEUX, apprentice	Flowers	About 1800
	CABAU	Flowers	1847–84
	CAPRONNIER	Gilding	About 1814
	CATTEAU	Painter	1902–4

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	CELOS	Decorations ; *pâte sur pâte*	1865–94
	CHARPENTIER	Decorations	About 1850
	CHARRIN, D^lle^ Fanny	Figures, subjects, portraits	After 1800
	CONSTANT	Gilding	1804–15
	CONSTANTIN	Figures	1813–45
	COURCY, A. F. de	Figures	1866–86
	COURSAJET		Died in 1886
	DAMMOUSE	Figures and ornaments ; *pâte sur pâte*	About 1870–80
	DAVID, Alex.	Decorations ; also gilding	1850–82
	DAVIGNON	Landscapes	Died 1812
	DEGAULT, J. M.	Figures *en grisaille*	1808–17
	DELAFOSSE	Figures	1805–15
	DERICHSWEILER	Decorations	1858–88
	DESPERAIS	Ornaments	1794–1812
	DEUTSCH	Gilder	1805–17
	DEVELLY, C.	Landscapes and figures	1813–48
	DEVICQ	Figures	1880–1904

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
D.I.	DIDIER	Ornaments	1819–48
	DROUET, Emile	Figures and decorations	1879–1904
D.G	DROUET, Gilbert	Flowers and gilding	About 1800
A.D.	DUCLUZEAU, M^dme	Figures, subjects, portraits	1807–48
Dy	DUROSEY, C. C. M.	Gilding (chief of gilders)	1802–
	EAUBONNE, d'	Decorator	1904
E	ESCALLIER, M^dme Marie	Flowers	1874–88
HF	FARAGUET, M^dme	Figures, subjects, &c.	1856–70
	FICQUENET, Charles	Flowers and ornaments; *pâte sur pâte*	1864–81
F.	FONTAINE, Jean Joseph	Flowers	1827–57
A. Fournier			
or A.F.	FOURNIER, A.	Decorator	1878–1904
Ch3.	FRAGONARD, E. T. E.	Figures, *genre*, &c.	1847–69
EF	FROMENT, E. J. V.	Figures and subjects	1853–84
Gu.	GANEAU, jun.	Gilding	After 1800
	GEBLEUX, Gustave		1883–1903

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
J.G.	GELY	Ornanments (*pâte sur pâte*)	1851–88
G.G.	GEORGET, Jean	Figures, portraits	1802–23
Gob.R	GOBERT, A. T.	Figures in enamel and on paste	Died about 1884
J.Goddé.	GODDÉ, A. J.	Decorator and enameller	1861–80
D.G.	GODIN, fils	Gilding and painting *en camaieu*	1792–1831
F.G. or	GOUPIL, Frederic	Figures	1860–79
G	GUILLEMAIN	Decorations	1872–
H	HALLION, Eug.	Landscapes	1870–
H	HALLION, François	Gilding, decorations	1866–77
h.D.	HUARD, Pierre	Ornaments	1811–46
.E.H.	HUMBERT	Figures	1812–
E	JARDEL	Decorator	1886–1904
E	JULIENNE, Eug.	Renaissance ornaments	About 1837
Lagrenée Jne	LA GRENÉE, the younger		After 1875
HL	LAMBERT	Flowers	1864–96
L.G.ce	LANGLACE, J. B. G.	Landscapes	1807–44
P. Langlois	LANGLOIS	Landscapes	1847–72

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	Lasserre	Painter	1896–1904
	Latache	Gilding	1870–79
	Le Bel, Nicholas	Landscapes	About 1823
	Le Cat	Ground colours	1872–1904
	Legay, J. E.	Ornaments; *pâte sur pâte*	1866–84
	Leger	Painter	1902–4
	Legrand	Chinese subjects	About 1800
	Le Guay, Et. Ch.	Figures, portraits Re-entered	1780–1782 1812–40
	Leroy, Eugène	Gilding	1864–88
	Ligué, Denis	Painter	1881–1904
	Lucas, Charles C.	Painter; also modeller, *see list*	1877–1904
 or 	Martinet	Flowers	1861–70
	Maussion, M^lle^ de	Figures	1860–70
	Mérigot, F.	Flowers and decorations	1848–70
	Meyer, Alfred	Figures, &c.	1863–71
	Micaud	Gilding	About 1800
	Milet, Optat	Decorations on faience and paste	1862–76
	Mimart	Decorator	1884–1904

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	MOREAU, Louis Philippe Auguste	Gilder	1838–71
	MOREAU, Denis Joseph	Gilding	1809–15
	MORIN	Gilder	1888–1904
	MORIOT, Nicolas Marie	Figures, &c.	1830–48
	MORIOT, M^{dlle}	Figures and subjects	After 1800
	OUINT, Charles	Decorator	1879–82
	OUINT, Emanuel	Ground layer	1877–89
	PAILLET, Fernand	Ornaments and figures	1879–88
	PALLANDRE	Flowers and decorations	After 1850
	PARPETTE, D^{lle}	Flowers	1791–1825
	PELUCHE	Decorator	1880–1904
	PHILIPPINE	Flowers and ornaments	1785–91
		Re-entered	1807–40
	PIHAN	Decorator	1888–1904
	PLINE	Painter	1867
		Gilder	1870
	PORCHON	Ornament	After 1800
	POUPART, A.	Landscapes	1815–48
	QUENNOY	Decorator	1902
	REGNIER, F.	Figures, various subjects	1836–60

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
	Regnier, Hyacinthe	Figures, &c.	1825–63
	Rejoux, Emile	Decorations and gilding	1862–90
	Renard, Emile	Decorations	1846–
	Renard, Henri	Landscapes	1881
 or	Richard, Emile	Flowers	1867–70
	Richard, Eug.	Flowers	1838–72
 or	Richard, François Gervais	Decorations	1833–78
	Richard, Joseph	Decorations	1830–70
 or	Richard, Paul	Gilding	1849–81
	Richard, Leon	Painter	1902–4
	Riocreux, Isidore	Landscapes	1847
	Riocreux, Désiré-Denis	Flowers	1807–
	Robert, Pierre	Landscapes	1815–30
	Robert, M^{dme}	Flowers and landscapes	After 1800
	Robert, Jean François	Landscapes	1806–43
	Roussel	Figures	1842–72

Marks.	*Names of Painters.*	*Subjects.*	*Period of Work, from*
Ab:Schilt	SCHILT, François Philippe Abel	Figures, subjects, and portraits	1847–80
P.S.	SCHILT, Louis Pierre	Flowers	1818–55
ES	SIEFFERT, Louis Eugène	Figures	1882–88
E.S	SIMARD, Eugène Alexandre		1880–94
S.S.p	SINSSON, Pierre	Flowers; also gilding	1796–1845
M	SOLON[1]	Figures and ornaments	1862–71
	(Left for Mintons, *q.v.*, 1870.)		
S.W.	SWEBACH	Landscapes and figures	1803–14
H	TRAGER, Henry	Painter	1887–1904
J.T. or J.T	TRAGER, Jules	Flowers, birds, ancient style	1867–
L	TRAGER, Louis	Painter	1888–1904
Pt:	TRISTAN, Etienne J.	Printer, painter, and gilder	1837–82
T.	TROYON	Ornaments and gilding	1802–
J-U	ULRICH	Painter	1889–1904
VG	VIGNOL, Gustave	Ornament	1882–1904
W	WALTER	Flowers	1867–70

[1] Solon worked for the trade in Paris as well as for the Sèvres factory. This "outside" work is signed Miles.

MARKS OF SOME OF THE MODELLERS EMPLOYED AT SÈVRES.

Marks.	*Names of Modellers.*	*Subjects.*	*Period of Work, from*
B. R.	BÈRANGER, A.	Modeller and decorator	1807–46
	BOUCHER	Flower modeller	1754–
BY	BOURDOIS	...	1773–74
BB			
Brachard uine F Jlin 1823 Sevres Brachard f. 1820	BRACHARD, J. C. N.	Modeller	1776–[1]
AB	BRIFFAUT	Repairer	1837–
BB	BULIDON, Henri	Modeller	1745–
	CELOS	Also painter, *see list*	1865–94
ch.	CHABRY, junior	Also painter	1763–
Chaudet f SEVRES	CHAUDET	And sculptor	About 1800
	DOAT	Also sculptor	1879–1904
F	FALCONET	Celebrated for groups and figure-modelling, head of sculpture school formerly at Vincennes	1754–66

[1] The mark of Brachard occurs on a biscuit group of male and female figures embracing, with Cupid behind, in the Victoria and Albert Museum.

Marks.	*Names of Modellers.*	*Subjects.*	*Period of Work, from*
	FERNEX	Groups after Boucher	About 1750
	FORGEOT, Charles Ed.	Also sculptor	1862
	GÉLY, Leopold J. J.	*Pâte sur pâte*	1851–88
	LE RICHE, Joseph	Head of sculpture studio	1757–92
	LE TOURNEUR	His mark is on La Baigneuse, famous statuette by Falconet, repaired by Le Tourneur	1762
			
	LE TRONNE	Second-class sculpture	1753–
			
	LIANCE, senior	Also repairer of figures	1769–
	LUCAS, C. C.	Also painter, *see list*	1877–1904
	MAUGENDRE	Sculpture	1880–86
	MONGENOT	Flower modeller	1754–
	PEROTTIN	Sculpture	1760–
	ROGER	Modeller of ornament	1862–

Marks.	*Names of Modellers.*	*Subjects.*	*Period of Work, from*
	Sandoz, Alphonse	Assistant sculptor	1881–1904
	Solon	Modeller of ornament, *pâte sur pâte*, left Sèvres for Mintons 1871	1862–71

CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE ROYAL MANUFACTORY OF SÈVRES.

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of the late M. Riocreux of the Sèvres Museum.

A	(Vincennes).	1753	O	1767	DD	1781
B	(ditto).	1754	P	1768	EE	1782
C	(ditto).	1755	Q	[1]1769	FF	1783
D	removed to Sèvres	1756	R	1770	GG	1784
E	1757	S	1771	HH	1785
F	1758	T	1772	II	1786
G	1759	U	1773	JJ	1787
H	1760	V	1774	KK	1788
I	1761	X	1775	LL	1789
J	1762	Y	1776	MM	1790
K	1763	Z	1777	NN	1791
L	1764	AA	1778	OO	1792
M	1765	BB	1779	PP	1793
N	1766	CC	1780	To July 17th.	

Note.—These letters are not always placed within the cypher, but occasionally outside, when the interlaced L's are too contracted to receive them; or if double letters, one on each side. It may also be observed that the date letters are sometimes capitals and sometimes small.

There was for some time a difference of opinion about the use of the letter J, both double and single, a well-known authority, M. Garnier, having omitted this letter from his list of marks, while Mr. Chaffers included it. The Editor's personal knowledge caused him to confirm Mr. Chaffers' contention, and this inclusion brought the end of the Royal period to P. P. 1793

The researches of MM. Chavagnac et de Grollier now fully confirm this, and acting on their authority the Editor has now omitted the double letters QQ and RR 1794, 1795, believing that although some very few examples may be extant bearing such date marks, they are the result



[1] The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection of the event by their productions. This comet was sometimes substituted for the ordinary mark.

of accident, as according to an official letter fully quoted in the *Histoire des Manufactures Françaises de Porcelaine*, referred to above, the official date for the alteration of the mark was July 17, 1793.

King Louis XVI. was executed on 21st January 1793, and on 17th July of that year the Minister of Interior addressed an official letter to M. Regnier, the director of the Sèvres factory, ordering him with as little delay as possible to obliterate the double L, and to alter the mark.

During the Revolutionary changes the double letters were rarely used, and from 1793 to 1800 we meet with few examples, when they were replaced by the following signs:—

Year IX (1801) indicated by	T9	1807	7
		1808	8
„ X (1802) „	X	1809	9
		1810	10
„ XI (1803) „	XI	1811 (onze)	o.z.
		1812 (douze)	d.z.
„ XII (1804) „	÷	1813 (treize)	t.z.
		1814 (quatorze)	q.z.
„ XIII (1805) „	⊣⊢	1815 (quinze)	q.n.
		1816 (seize)	s.z.
„ XIV (1806) „	⊻	1817 (dix sept)	d.s.

From this date the year is expressed by the last two figures only, —thus, 18 for 1818, &c.,—up to the present time.

Crépy en Valois. *Soft paste.* Nothing was known of the existence of a soft paste factory here until it was revealed by the researches of MM. de Chavagnac et de Grollier, whose recent *Histoire* has already been quoted several times by the editor of this, the latest edition of Chaffers. The factory is said to have been founded by a potter who had previously worked at Mennecy, and the specimens which have been identified are similar to the productions of that factory. A mark C. P. was used, which hitherto had been listed as one of the uncertain marks; it is now assigned by the above-named authorities to this factory, but the full mark was the word Crépy. According to some records in the archives of Paris, discovered by the above-named expert writers, the factory was started in 1762, and was producing considerable quantities of both useful and ornamental porcelain from 1764–66. There was a depôt in Paris, and the sale books have been discovered and record during the years 1764–66 considerable sales of porcelain flowers, similar no doubt to those made at Vincennes and Sèvres, and also of groups, figures, and useful services and snuff-boxes. The mark was the word Crépy incised, but specimens are rare, and unless marked would probably be attributed to the better known factory of Mennecy.



INCISED.

This mark is quoted by MM. de Chavagnac et de Grollier as being on a small figure seated on a couch. White fine soft paste, transparent lead glaze.



INCISED.

Mark from same authority, on a small figure seated on a lion. The mark may be taken as an abbreviation of Crépy.

FRENCH FACTORIES, CHIEFLY OF HARD PASTE PORCELAINS.

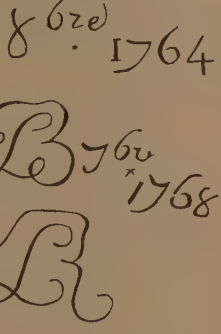
"Réaumur's Porcelain" (1729). Réné-Anthony Ferchault, Lord of Réaumur, born at Rochelle in 1683, died 1758, made a great many experiments with a view of ascertaining the properties of Oriental porcelain between the years 1727 and 1729. Upon carefully observing fragments of glass, porcelain, and pottery, he became convinced that china was nothing more than a demi-vitrification, which might be obtained either by exposing a vitrifiable matter to the action of fire, and withdrawing it before it was perfectly vitrified, or by making a paste of two substances, one of which was vitrifiable, the other not. It was therefore very easy to discover by which of these methods the porcelain of China was made; nothing more was necessary than to urge it with a strong fire; if it consisted wholly of a vitrifiable matter half vitrified, it would be converted into glass; if of two substances, one of which was not vitrifiable, it would come out of the furnace the same as it went in. This experiment being made, the Chinese porcelain suffered no alteration, but all the European porcelain was changed into glass. But when the Chinese porcelain was thus discovered to consist of two different substances, it was further necessary to find out what they were and whether France produced them. M. de Réaumur subsequently procured from China the *petuntse* and *kaolin*, and although he did not perfectly succeed, he pointed out the way for the Comte de Brancas-Lauraguais, Macquer, and others, in the successful production of the hard paste or only true porcelain, which was introduced at Sèvres in 1769. He also contrived a new species of porcelain, which was called by his name, consisting only of glass annealed a second time, or allowed to remain for a certain time in the oven at a red heat, when it became a milky white, much less beautiful than porcelain, but a discovery more curious than useful. This attempt at making porcelain was similar to some of the first essays at Meissen about the year 1707, but which were immediately abandoned as a bad fabrication, and not worthy the name of porcelain. The Germans call this substance *Milch Glass;* there is a specimen in the Japanese Palace at Dresden.

Brancas-Lauraguais (1765). The Duke of Orleans, with the assistance of Guettard the chemist, and Le Guay, porcelain-maker, about 1758 made many attempts to produce hard paste with the *kaolin* of Alençon,

but it does not appear that they succeeded. The Comte de Lauraguais in 1765, in conjunction with Darcet and Le Guay (the Prince's workman), were more fortunate, and specimens of the *pâte dure* made by them are much sought for; they are usually marked with the initials in cursive character of the Count's name, Brancas-Lauraguais.



M. Jacquemart gives the marks in the margin from some medallions which are attributed to the Comte de Brancas-Lauraguais; the first, dated October 1764, is on an oval medallion with a peasant holding a pipe and pot of beer, after Teniers; the second is on a round medallion in the Rouen Museum, copied from a bust of Louis XIV. by Nini, the date, September 1768, is accompanied by two signatures; the L. B. is that of Lauraguais, the other, L. R., is perhaps the name of the modeller. It is known that the Count employed a workman named Leguay, and there may have been others.



M. Jacquemart thus describes the ware of Lauraguais: "La pâte est grossière, un peu bise et piqué de points noirs, les vases, peints en bleu (nous n'en avons rencontré aucun decoré en peintures polychrômes), sont évidemment inspirés par la porcelaine anglaise de Chelsea, avec les mêmes formes et une disposition semblable dans les bouquets," &c.

In the *Scots Magazine* for the year 1764 we find the following notice: "They write from Paris that after a number of chymical operations, the Count de Lauraguais has at last found out the true composition of the porcelain from China and Japan, which he can manufacture at a very cheap rate, as the materials are easy to be obtained. The Academy of Sciences have approved of his invention."

In a letter from Dr. Darwin to Josiah Wedgwood (Meteyard's *Life of Wedgwood*, vol. i., p. 436), dated April 27, 1766, he says: "Count Laragaut has been at Birmingham, and offered y^e^ secret of making y^e^ finest old China as cheap as your pots. He says y^e^ materials are in England. That y^e^ secret has cost £16,000, y^t^ he will sell it for £2000. He is a man of science, dislikes his own country, was six months in y^e^ Bastile for speaking against y^e^ Government—loves everything English. I suspect his scientific passion is stronger than perfect sanity."

In this year he seems to have brought his *pâte dure* to perfection, and in June 1766, "The Count de Lauraguais, *of London*," obtained a patent in England for his invention for fourteen years as "a new method of making porcelain ware in all its branches, viz., to make the coarser species of China, the more beautiful ones of the Indies, and the finest of Japan, in a manner different from any that is made in our dominions, and he having found the materials tryed in Great Britain, has brought

the same to so great perfection that the porcelain made therewith after his new method far excels any that has hitherto been made in Great Britain, the same not being fusible by fire, as other china is."

From this patent it appears that *hard* porcelain was actually made in England by Lauraguais in 1766, two years before the date of Cookworthy's, so that the priority of the perfection of it with *kaolin* and *petuntse* seems due to the former, although the invention of both took place about the same time, having arrived at the same end by the use of different ingredients.

The Catalogue of the Collection at Strawberry Hill by Horace Walpole mentions a copy of the Bacchus of M. Angelo by Lauraguais.

Arras (Pas-de-Calais). Established 1782 by the Demoiselles Deleneur, under the patronage of M. de Colonne, Intendant de Flandre et de l'Artois; it only lasted a few years. The mark



is A R, in blue under the glaze. It is a beautiful porcelain body, and many specimens are equal both in quality and decoration to the Sèvres. In 1785 they adopted coal instead of wood for baking the ware. From the imperfect construction of the kilns, small particles of coal were carried by the draught into the kiln, which even penetrated into the seggars and injured the surface of the ware. Dr. Diamond had a charming jug of Arras porcelain, painted with brilliant cobalt blue flowers, in which this defect is very perceptible, the minute rough fragments of coal still adhering to the glaze. The fabrication ceased altogether in 1786.

These specimens are valued very highly; they are brilliant in colour and have the qualities of old Sèvres, but the only ground colour known to the Editor is the beautiful cobalt blue mentioned above. In the Hawkins sale in 1904, four cups and saucers, a sucrier, and a plate of this porcelain realised £300. Two of the cups and saucers are in Mr. Herbert Young's Collection, and the sucrier in that of Mrs. Burns.

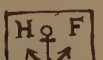


This variant of the usual mark is upon a saucer with blue trailing pattern painted round the sides, and C. S. is also scratched in the paste. Franks Collection.



M. le Baron Davillier had a saucer, soft paste, with this mark in pink, painted in various colours with flowers; sometimes the initials of painters occur underneath; P and the letter L, &c. (*Ker. Gall.*, enlarged edition, fig. 315.)

Boulogne (Pas-de-Calais). A few years since a manufactory of porcelain was established here by M. Haffringue with the *kaolin* of Limoges; a splendid white and transparent body was produced, and some clever Italian modellers engaged, but the sale was not remunerative and it was discontinued. The mark



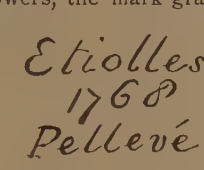
is a square tablet in relief with an anchor, and letters in the four corners. Lady Charlotte Schreiber had a tea-service, the medallions of cupids and emblems left unglazed, and a pair of biscuit plaques, each

with a dead bird finely executed in high relief. (*Ker. Gall.*, enlarged edition, figs. 316–17.)



Etiolles (Seine-et-Oise), near Corbeil. *Soft paste.* Established 1768; Monnier manufacturer. The mark deposed by him at Sèvres was that adjoined; it lasted only a short time. The porcelain of St. Cloud was at first imitated, afterwards hard paste was made.

Etiolles. A hard-paste plate painted in landscape and figures, with rocks and mountain scenery, the place and maker's name scratched deeply into the paste, bears the date 1771; formerly in Mr. J. Loraine Baldwin's Collection. Another specimen, in M. Jacquemart's possession, is dated 1768; and a hard porcelain *theière* painted with flowers, the mark graved in the clay. A similar mark on a piece in the Sèvres Museum, dated 1779, and a service formerly in Mr. Reynolds's Collection has "Etiolles, 1770, Pellevé," graved in the paste on each piece. This service, originally in an old French marqueterie fitted box, was purchased on the Continent by Mr. Samuel Litchfield (the Editor's father), and passed into Mr. C. W. Reynolds's Collection; at his sale it was bought by Mr. James Saunders, and when his Collection was dispersed the service was broken up into different lots and sold separately on account of the rareness of the mark. There is a cup and saucer of this factory in the Franks Collection; the cup is marked with a P, and the saucer is marked with the name E. Pellevé, with date 1770, all incised. (*Ker. Gall.*, enlarged edition, fig. 318.)



Clignancourt (Montmartre, Paris). *Soft and hard paste.* Established 1775 by Pierre Deruelle, under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII.), and under his powerful patronage, with the advantages of excellent material for paste and the command of the services of good artists, some excellent results were obtained, chiefly in table services, which in many respects rival those of Sèvres with white grounds, to which they are similar. After Deruelle's death or retirement the quality of the ware declined, in common with that of many other similar factories which enjoyed special protection and privileges for a short period. The first mark was a windmill in blue, which is rarely met with, being used so short a time. In Horace Walpole's description of objects at Strawberry Hill, 1780, we read of "a white and gold cup and saucer, with Chinese figures, of the porcelain of Clignancour, a new manufacture, established by the Comte de Provence, called Porcelaine de Monsieur."



Clignancourt. On a sucrier, with gold border, the mark painted in blue; formerly in Mr. Reynolds's Collection.





CLIGNANCOURT. An early mark, representing one of the primitive windmills which existed on the heights of Clignancourt; this mark is on a coffee-pot and cover decorated with gilding in the Franks Collection.



CLIGNANCOURT. This is a stencilled mark, in red, erroneously supposed to be that of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks we can trace the letters L. S. X., for the Prince's names, Louis Stanislas Xavier.



CLIGNANCOURT. Another better-defined monogram than the last of the Prince's initials, which clearly does not represent Deruelle's; it is stencilled in red on a cup and saucer which was in the author's possession. There is a specimen in the Franks Collection.



CLIGNANCOURT. L.S.X. surmounted by the Prince's crown. A square tray with border of gilt branches with this mark stencilled in red is in the Franks Collection.



CLIGNANCOURT. Another stencilled mark of Deruelle, but not so frequently met with.



CLIGNANCOURT. The initials of Louis Stanislas Xavier, L.S.X., or double C. and M. for Monsieur, both marked in gold on the back of a plate, painted in front with festoons and arabesque borders in gold and colours; in the centre a Chinaman riding on an ostrich.



CLIGNANCOURT. Used when under the patronage of Monsieur the King's brother, the mark being M and a crown, stencilled in red, called "Porcelaine de Monsieur." It ceased about 1790.



CLIGNANCOURT. A stencilled mark on an early piece in the Sèvres Museum.

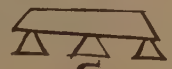
Moitte.

CLIGNANCOURT. Deruelle was succeeded by Moitte; his name is pencilled in red under a high French porcelain inkstand well painted with bold arabesques and scrolls in colour, fret border, in the late Mr. A. Joseph's Collection. (Specimens illustrated in *Ker. Gall.*, enlarged edition, figs. 321–24.)

ORLÉANS (Loiret). This manufactory of porcelain *pâte tendre* was established by M. Gérault Daraubert in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of soft paste, but they subsequently produced hard paste, and both kinds of body were produced concurrently.

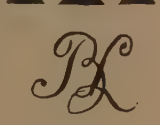
In the list presented to the Intendant on the 8th June 1777 we find the following:—

"La naissance de la Manufacture Royale établie à Orléans est du 13 Mai 1753, sous permission accordée par le Roy pour l'espace de 20 années; le 7 Mai 1773, les bontés de Sa Majesté luy ont prorogé son privilége pour 15 ans; à cause que cette manufacture n'avait rien fait pour sa fortune n'y même pour son aisance. Les premières terres qu'elle a employées provenaient de Beylen près de la Flandre; en 1755 des environs de Paris; fin de 1756 de Saint Mamers près de Châteaudun. Les trois premières pâtes sont nommées par le public *porcelaine tendre*."



Orléans. It is marked with a label of three points (*lambeau d'Orléans*) in blue, graved in the moist clay. Gérault Daraubert was succeeded in the direction of the manufactory of Orléans by Bourdon *fils* about 1788; Piedor, Dubois, and lastly, Benoist Le Brun, from 1808 to 1811. The mark on the *pâte tendre* is composed of a *lambel* of three points in outline, and a C beneath; on hard porcelain, the *lambel* filled with colour. From 1808 to 1811 Benoist Le Brun marked the ware with his initials, in blue or gold, in form of a monogram.





Orléans. A cup and saucer, painted *en grisaille*, with a tomb and a willow tree; has this mark of Benoist Le Brun in gold.



This mark in blue is on a cup painted in blue, soft paste, very common, in the possession of M. le Baron Davillier; in red on a cup, hard paste, painted with flowers. In the same collection are other pieces of Orléans with the *lambel* and the *fleur-de-lis*.



There must necessarily be some confusion between the filled-in label of three points used for hard paste Orléans china, and the specimens of hard paste Vincennes during the proprietorship of Séguen, who adopted the same mark. (*Ker. Gall.*, enlarged edition, figs. 325–26.)

Herr Jännike also gives the mark in the margin and places the date of its use as from 1790 to 1800.



Lunéville (Meurthe). Established 1731. "Manufacture Stanislas." By the tenor of the letters patent of the Duke Francis III. granted to Jacques Chambrette, it appears that porcelain was made here as early as 1731; but if it were actually made, it could have lasted only a very short time, and gave place to a sort of half porcelain or *terre de pipe*.

The early attempts of the fabrique, made before Stanislas, Voltaire, and La Marquise du Chatelet, prove that the *terre de pipe* of the year 1748 acquired considerable reputation, and Stanislas accorded to it many privileges, according to the letters patent of 1749, "à cause de la bonne qualité de ses produits en terre de pipe ou demi-porcelaine."

Lunéville (Meurthe). Established 1769. Niderviller was not the only place in which the potters of Lorraine distinguished themselves, for Paul Louis Cyfflé, sculptor of Stanislas Leczinski, Duc de Lorraine, obtained in 1768 letters patent for fifteen years, by virtue of which he established another manufactory for superior vessels of the materials called *terre de Lorraine*, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January 1724, and resided at Lunéville as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768; the works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work, for which he was remarkable, was not destroyed, giving it a greater resemblance to marble. The following important groups are by this artist: The pedestrian statue of Stanislas in the Bibliothèque Imperiale de Nancy; the group of Henry IV. and Sully, offered to the King of Denmark, when at Lunéville; and Belisarius. Cyfflé had three children—Stanislas, a painter; Joseph, who succeeded his father; and François, engineer.

Of the same character, and made in the same department, was the *biscuit de Nancy* (Nantes?), of which we have no particulars, except the reference made by Walpole in his Catalogue of Strawberry Hill, 1784. He describes "a bust of Voltaire in biscuit of Nancy," and "Rubens's Child in biscuit china of Nancy," both of which are well known to connoisseurs.



Lunéville. There are two biscuit figures of peasant boys; one, playing on the bagpipes, is stamped underneath as in the margin, the S scratched; the other is stamped "*Terre de Lorraine*," and underneath I. G. is scratched in the clay before firing.

Lunéville. The mark in the margin occurs on a fine group of Leda, formerly in the possession of Mr. Bryant of St. James's Street; the words "*Terre de Lorraine*" impressed on a tablet, and the name of the artist, "*Leopold*," scratched on the ware before firing. Another group in the Sèvres Museum, representing the "Dead Bird," has a similar stamp, but the name *François*. A biscuit figure of a boy holding a bird's nest in his hat, stamped "*Terre de Lorraine*," also with the name of the modeller, *Besle*, was in the Staniforth Collection.

Niderviller (Meurthe), near Strasbourg. Established about 1760, by Jean Louis, Baron de Beyerlé, Councillor and Treasurer of the King,

and Director of the Mint at Strasbourg. He purchased the manor and estate, and constructed buildings expressly for the manufacture of pottery. After successfully carrying on this branch for several years, he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers both in fayence and porcelain, assisted by Paul Louis Cyfflé of Lunéville, and others. Three or four years before his death, which happened in 1784, the estate was bought by General de Custine. This new proprietor continued the fabrique, under the direction of M. Lanfray, who paid especial attention to the production of fine porcelain ; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville. Among the artists who have contributed to the celebrity of the Niderviller manufacture was Joseph Deutsch, an excellent painter on pottery and porcelain, who afterwards directed the *atelier* of Madame Gérard at Paris. After the decapitation of the unfortunate M. de Custine, his estate, being forfeited to the Republic, was sold on the 25th Germinal An X. (1802) to M. Lanfray, and carried on by him until his death in 1827 ; his marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled. On the 15th November 1827 the manufactory was sold to M. L. G. Dryander of Saarbrück, who, for many years, continued to make porcelain as well as fayence groups and statuettes, but the distance of his fabrique from the kaolin of St. Yrieix prevented him from competing successfully with those of Limoges, and this branch was abandoned.

NIDERVILLER, near Strasbourg. Both fine fayence and hard porcelain were made here ; the mark was B. and N. in monogram (Beyerlé, Niderviller), in blue.



NIDERVILLER. On a vase in the Sèvres Museum, which M. Riocreux attributes to Beyerlé.



NIDERVILLER. Monograms of Beyerlé of Niderviller, both on fayence and hard paste porcelain, marked in brownish red.



NIDERVILLER. General de Custine. His first mark was the monogram C.N. (Custine, Niderviller) marked in blue.



NIDERVILLER. The mark of two C's under a Count's coronet was adopted in 1792, pencilled in blue ; it has been erroneously attributed to Kronenberg or Louisberg, but that has an Imperial crown surmounted by a cross, whereas this is a Count's coronet.





NIDERVILLER. Marked in blue on a cup; the saucer belonging to it has only the two C's interlaced; of French manufacture.



NIDERVILLER. Two C's interlaced for Custine, sometimes found on this ware, without the coronet, marked in blue. This mark, minutely painted, is found both on fayence and porcelain services and figures. (*Ker. Gall.*, enlarged edition, figs. 327–28.)



NIDERVILLER. The letter N., for Niderviller, occurs on a set of plates, on one of which is the double C, and on another the letter N., in the Collection of the Rev. T. Staniforth of Storrs. It is quoted by Mr. Marryat, who places it as Louisberg, mistaking the interlaced C's for the mark of that manufactory, leaving this letter unexplained.



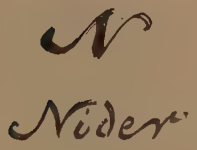
NIDERVILLER. The mark of F. C. Lanfray, successor to Custine, towards the end of the eighteenth century; F.C.L. in a monogram stencilled in blue, on a piece in the Sèvres Museum.



NIDERVILLER. Another mark of F. C. Lanfray, stencilled in blue, on a cup and saucer formerly in Mr. Reynolds's Collection.



NIDERVILLER. This mark is stamped in relief on the back of a biscuit group of a youth kissing a girl, in Mr. Danby Seymour's Collection.



The marks in the margin are added to those of Niderviller, on the authority of MM. de Chavagnac et de Grollier.



MONTREUIL (Seine). A fabrique of porcelain (*hard paste*), carried on by M. Tinet, in imitation of Oriental, sometimes in other styles. This mark is given by Jännike as used at this fabrique.

Boissette (Seine-et-Marne), near Melun. Established in 1777 by Jacques Vermonet, *père et fils*, which lasted only a short time, and its productions, though of good quality, present no special features to distinguish them from those of similar hard paste Paris factories. Mr. H. E. B. Harrison has two plates well painted with flowers bearing this mark in blue under glaze.



This mark, which is the initial of Boissette, followed by two dots, is on a boat-shaped tray in the Franks Collection. There is also a shaped tureen cover stand and a cup and saucer in the Victoria and Albert Museum.

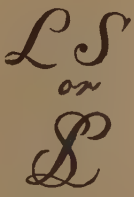


Vaux, near Melun. Established about 1770 (but was of short duration) by Hannong, Moreau being director; it belonged to Messrs. Laborde and Hocquart. M. Riocreux so attributes this mark. There is a specimen painted with bouquets of flowers, lately in Mr. Reynolds's Collection, marked in blue. The monogram contains all the letters of the name of the fabrique. This has been attributed by M. Jacquemart to Bordeaux, and Sir A. W. Franks agrees. According to our most recent authority, MM. Chavagnac et de Grollier, the proprietors of the hard paste porcelain factory at Vincennes applied to a M. Bertin in 1769 for the necessary permission to manufacture porcelain at this place, but whether they obtained it does not appear.



There must always be confusion between the records of this alleged factory and that of Bordeaux, since not only is the mark given by the different authorities identical with that used by Bordeaux for a time, but such specimens as are attributed to Vaux have the usual characteristics of French hard paste porcelain, and may have been made at Bordeaux.

La Seinie (Haute-Vienne). Established in 1774 by the Marquis de Beaupoil de St. Aulaire, the Chevalier Dugareau, and the Comte de la Seinie. It attained some success whilst under the direction of M. Bertin in 1778. In 1789 M. de la Seinie retired, and the works were farmed by M. Baignol of Limoges till 1793, when it was held by three Paris workmen, who gave it up in 1805; it was afterwards taken by M. Closterman of Limoges. It is said that the white china was bought from this factory and decorated in Paris. There is a tall cup with this mark (painted with a landscape very much in the style of Höchst) in the Franks Collection. The whole service was formerly in the Editor's possession.



Caen (Calvados). This manufactory was established and supported by some of the principal inhabitants about 1798, for the manufacture of fayence of English character. Not being successful during two years of trial, they commenced making porcelain with the kaolin of Limoges, and they produced some good ornamental pieces, some clever painters being engaged. It was situated near the Church of Vaucelles, and the warehouse for selling the products was at the corner of the Rue de Bernières and Rue St. Jean; it was at first successful, and according to the *Annuaire du Calvados en l'An XII.* (1803–4), "En peu de temps, cette nouvelle fabrique a prospéré au point qu'elle rivalise avec les établissements les plus célèbres. A l'exposition qui eut lieu à la Municipalité, on a admiré la blancheur de la pâte, l'élégance des dessins et l'éclat des colors. La Société d'Agriculture et de Commerce lui décerna la première médaille d'encouragement. Elle occupe environ quarante ouvriers sous la direction du Citoyen Ducheval négociant." Under the ruinous condition of the war, the Caen porcelain was obliged to succumb at the end of eight or ten years of its existence. The china is hard paste, and equal to that of Sèvres, and of the same forms; the mark is stencilled in red on a cabaret,

caen

the plateau triangular, of pale yellow ground, handsomely gilt, painted *en grisaille* with birds and animals, a purple line round the edge, marked as in the margin on all the pieces except the cups. A tea-cup and saucer, delicately painted with gold and green festoons and small square medallions of landscapes in Indian-ink, with the word "Caen" stencilled in red, was in the Collection of Rev. T. Staniforth. A tea-pot and a coffee-cup and saucer of this fabrique are in the Sèvres Museum, made while under the direction of M. D'Aigmont Desmares, about the year 1803. (*Ker. Gall.*, enlarged edition, fig. 330.) A sugar bowl and cover, painted in green and black and decorated with gilding, is in the Victoria and Albert Museum.

CAEN

Le françois à Caen.

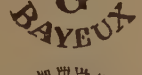
A more recent manufacture was carried on by M. Le François. We have seen services of fine china, white and gold, occasionally painted with flowers, of the first half of this century, the name stencilled in red or pencilled as in margin.

Valognes (Manche). About the year 1800 a company of land-owners of Cotentin was formed at Valognes for the manufacture of fayence, under the direction of M. Le Tellier de la Bertinière, a native of Bayeux; he was soon succeeded by M. Le Masson, who gave a fresh impetus to the concern, and having obtained from the Directory the temporary concession of the Convent of Cordeliers, the works were removed thither, and hard porcelain made with the kaolin of St. Yrieix, near Limoges. Unfortunately for the prosperity of the new fabrique, in about eighteen months M. Le Masson died, and it was thrown into confusion. In 1802 the shareholders confided the direction to M. Joachim Langlois, who knowing that the principal obstacle to success was the high price of kaolin

brought from Limoges, and being a good mineralogist and chemist, discovered that material in the commune of Pieux, Cotentin. About 1805 they joined to the production of household ware, *articles de luxe*. At this period there were twelve painters and gilders, many from Sèvres ; among these were MM. Zwinger and Camus. Up to 1809 many important pieces were made, some prices being as high as 800 francs. In 1810 the partnership expired, and declining to enter into any new contract with M. Langlois, and being deprived of the site of the fabrique, he transferred the manufacture to Bayeux.

Bayeux (Calvados). Established 1810. At the expiration of his term with the proprietors of the manufactory of hard porcelain at Valognes, M. Joachim Langlois transported the manufacture to Bayeux, where he acquired a large piece of ground, the ancient Convent of Benedictines, the majority of the artists and workmen following him ; it was carried on with considerable success, and several medals were obtained. In 1819 it occupied about eighty workmen, and M. Langlois, his wife and two daughters, were the principal painters and gilders. M. Langlois died in 1830, and the manufactory was carried on by his widow and his son, M. Frederick Langlois ; the widow died in 1847. M. F. Gosse became proprietor in 1849, and joining to great intelligence considerable pecuniary resources, a new impulse was given to the manufactory ; the number of workmen when he took the works numbered only thirty-five, but he afterwards employed one hundred and thirty, with three large furnaces. Independent of porcelain, a vast quantity of chemical vessels were made of every description, carrying out his maxim, *Progrès et reduction de prix*. M. Brongniart says this porcelain has justly the reputation of resisting fire to a greater degree than any other manufacture, except that of Sèvres. There are some specimens in the Sèvres Museum, acquired in 1819.

Bayeux. The mark of M. Gosse, a manufacturer here ; some pieces in the Victoria and Albert Museum.



Bayeux. Another mark with lion passant and mural crown. In the same Collection.



Isigny (Calvados). A manufactory of hard porcelain and stoneware, conducted by M. F. Langlois. There are some specimens in the Sèvres Museum, acquired in 1843.

Bordeaux (Gironde). The porcelain made here was under the direction of M. Veillard, a Frenchman, and Mr. Johnston, an Englishman ; it is of fine quality and a very clear white, frequently decorated with bright blue. A pair of splendid vases, nearly 5 feet high, painted in the best style of Moustiers ware, obtained the prize medal at the Exposition

in London in 1862. The mark of the fabrique is the three intersecting crescents of Henri II. enclosing the words, "*Veillard*," "*Johnston*," "*Bordeaux*."





Bordeaux. The porcelain manufactory here was, according to M. Jacquemart, carried on by a M. Verneuille, who used this mark and the A and V crossing each other, which was formerly attributed to Vaux, near Melun. There are some specimens in the Sèvres Museum, and M. de St. Leon possesses a service on some of the pieces of which both these marks occur.

Tours (Indre-et-Loire). Established in 1762. Noel Sailly, a fayence maker of this place, applied for permission to make porcelain, having constructed a furnace for the purpose, which was granted. The demand is said to have exceeded the supply; he died in 1783, and the manufacture was continued by his son. We have not been able hitherto to identify any of the pieces.

Valenciennes (Nord), 1785. By an order of Council, dated 24th May 1785, M. Fauquez is permitted to carry on a manufacture of porcelain at Valenciennes. In 1775 he married a lady named Lamoninary, and her brother assisted in the management of the factory, and his initial L, together with F (Fauquez) and V (Valenciennes), appear on some specimens. M. Fauquez was originally established at St. Amand in the manufacture of fayence as early as 1740, and probably carried on the making of both wares simultaneously. M. Jacquemart says the permission was granted on condition that coal was used in his kilns, and that he was associated with a M. Vannier. A first-rate sculptor of the name of Verboeckhoven, called Fickaer, executed some biscuit groups, especially a Descent from the Cross. Among the collaborateurs of Lamoninary may be mentioned Anstett of Strasbourg, Joseph Fernig, painter and chemist, Gelez, Mester, and Poinbœuf.







The accompanying ciphers appear on pieces of the same service, one in blue and the other in brown, under the glaze. Mr. W. E. Gumbleton had a cup and saucer fully marked with this monogram. In the Sèvres Museum are some pieces with the cipher L. V. and the word Valencien, written in blue. The manufactory ceased about 1798. The last mark is on a chocolate pot formerly in Mr. Loraine Baldwin's Collection. The last two have the letter F for Fauquez omitted.

This mark in red over glaze is on a cup and saucer in the Franks Collection, and is attributed by Garnier to Valenciennes, but placed by Jacquemart among the uncertain French marks. (*Ker Gall.*, enlarged edition, fig. 331.)



St. Amand-le-Eaux (Nord), France. Founded by M. Maximilian de Bettignies in 1800, for the manufacture of porcelain *pâte tendre*, like the old Sèvres. He was formerly proprietor of the Tournay manufactory, which he ceded to his brother Henri when that city became re-annexed to Belgium. Some specimens of modern manufacture were sent to the London Exposition in 1862. "M. de Bettignies of St. Amand-les-Eaux, where the manufacture of soft paste has never been discontinued from the last century, has furnished the Parisian trade with many of the vases painted in imitation of old Sèvres, thus proving that it was possible to manufacture soft paste china commercially on a small scale. However, the difficulties to be overcome in making large pieces, and particularly articles for use, such as dishes, rendered the workmanship very expensive. Fortunately the introduction of phosphate of lime, which is obtained from bones, in the paste of the porcelain—a discovery essentially English—has supplied a means to obtain a fine transparency, and, without affording all the plasticity of the hard porcelain, it does not prevent the mixture being cast, moulded, or turned easily by the ordinary processes."—Arnoux, *Report on Pottery*, Paris Exhibition, 1867.



The mark given above is generally in red and sometimes in blue. A later work is a seal in slight relief as in the margin.



A great many forgeries of old Sèvres have been perpetrated by unscrupulous dealers securing sparsely decorated pieces of St. Amand porcelain, grinding out the mark, and having the piece afterwards decorated in the manner of Sèvres, the soft paste helping in the deception. It has generally the appearance of Tournay porcelain.

Chatillon (Seine). On a plate about 1775, hard paste, ornamented with flowers and gilding. There are many places of the same name in France, but this one is near Paris. In Baron C. Davillier's Collection. Another similar is in the Sèvres Museum. M. Jacquemart gives the name of Roussel & Co., Lortz, and Rouget, as recent potters at this place.



Nantes (Loire-Inférieure). Porcelain manufactory, established 1780, by Jacques Fourmy, son of Mathurin Fourmy; he passed his youth in the Manufacture Royale de Faïence de Nantes, which was carried on by his father. In the year 1779 Nicolas Fournerat de la Chapelle, porcelain maker at Limoges, made attempts to produce hard porcelain like that of

Saxony, which succeeded to some extent. From the 4th of January 1780 a contract of partnership was entered into for seven years between him and Pierre August de Rostaing de Nivas and Jacques Fourmy, under the title of "Fourmy fils, Fournerat et De Nivas"; the initials of each of their names interlaced into a monogram and traced in red, served as the mark of this Nantes porcelain. Fournerat, being of a restless disposition, seceded from the firm in 1781. It went on prosperously until the insurrection of La Vendée and the Revolution entirely put a stop to the sale of objects of luxury, and the works were closed about the year 1790.

In 1809 some specimens of porcelain *pâte dure* (coffee-cups) were sent to the Sèvres Museum from the fabrique of M. Decan of Nantes.



Choisy-le-Roy. *Hard paste.* Established in 1786 by M. Clement; the manufactory belonged to M. Lefèvre. A record preserved at Sèvres indicates the existence at Choisy of another manufactory, directed by M. Seilletz, but whether he refers to this or a distinct fabrique is not known.

Limoges (Haute-Vienne). M. Massie, who had obtained authority to establish a manufactory of fayence at Limoges, subsequently associated himself with a person named Fournerat and the brothers Grellet to extend his works to the making of porcelain. An Order of Council, dated December 1773, permitted him to found an establishment of which the products were to be marked C. D.; a former project for an Order of Council indicates the mark as having been G. R. et C^ie^; it was discontinued in 1788. Fournerat, in 1779, having discovered how to make *porcelaine dure*, left Limoges and entered into partnership with Jacques Fourmy and another at Nantes, the firm being Fourmy fils, Fournerat et De Nivas. The works were subsequently purchased by MM. Joubert and Cancate. In 1794 M. Monnerie established, in the old Augustine convent at Limoges, a manufacture which continued in operation till 1800, when it declined. When M. Baignol left La Seinie he set up a manufacture on his own account, which was, next to that of M. Alluaud, the most considerable in the place.

*G R et C^ie^*



Limoges. This mark, in red, is on a porcelain tureen, painted with flowers, gilt borders, having on the top a bunch of vegetables.



Also on a porcelain plate, with gold border and garlands of roses.



Another form of the same initials, given by Jännike.

Limoges. The fabrique of M. Alluaud is the most ancient in France for the manufacture of hard porcelain. In 1788 M. Alluaud was made director of the Royal Manufactory founded at Limoges four years previously, and its success was only interrupted for a time by the Revolution. He utilised the kaolin of the mines of Marcognac, of which he was the proprietor, and in 1797 it was again in full activity. He died in 1799, and was succeeded by his son François, who quitted the army and took the direction, and, being a scientific man, in a few years obtained a thorough knowledge of chemistry and mineralogy; his discoveries are thus acknowledged by M. Brongniart: "M. François Alluaud possesses the kaolin mines of Marcognac and the felspar of Chanteloupe. Two workshops on the Vienne have 150 pairs of *meules* for the preparation of the ingredients, and two manufactories of porcelain at Limoges comprise eight kilns, six for coal and two for wood, employing 1000 workmen; half is consumed in France, the rest exported to America and Germany" (*Traité des Arts Céramiques*).

The following is a list of more recent manufacturers at Limoges:—

Fabrique of porcelain (*hard paste*), by M. Tharaud, about 1827.
Fabrique of porcelain (*hard paste*), by Messrs. Nenert & Ruault. Sèvres Museum, 1831.
Fabrique of porcelain (*hard paste*), by Messrs. Michel & Valin. Sèvres Museum, 1834.
Fabrique of porcelain, by M. Tathille & Co. Sèvres Museum, 1833.
A porcelain manufactory is now carried on by Messrs. Demartial & Talandier. Specimens in the Paris Exhibition, 1867.
Messrs. P. Guerry and R. Delinières. Table and breakfast services, white and painted, &c. Paris Exhibition, 1867.
A porcelain manufactory is carried on by Haviland & Co. Specimens in Paris Exhibition, 1867.

Sarreguemines (Moselle). Messrs. Utzchneider and Co. are now important manufacturers of porcelain *pâte tendre* and biscuit figures and groups; services painted in the English style, and frequently decorated with transfer pictures, artistic white stoneware, &c. In the Sèvres Museum is a bust *in biscuit* of the founder of the fabrique, François Paul Utzchneider, by F. François, sculptor to the firm; dated 1858.



The mark at present used is of a more complicated character, as shown in the margin. The manufactory still maintains its high character for porcelain and biscuit, and is one of the most important fabriques in France.



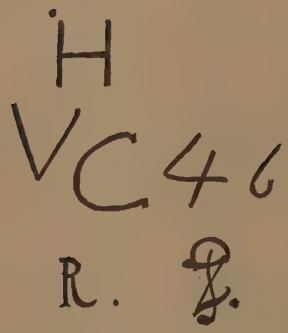
Strasbourg (Bas Rhin), 1752. *Hard paste.* Established by Paul Hannong. About the year 1752 he obtained the secret of true porcelain from Ringler, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1753 removed to Frankenthal, where he was received with open arms, and in 1761 greatly flourished under the protection of the Elector Palatine, Carl Theodore. The Strasbourg marks are those of Hannong, as



in the margin. The mark in the margin Ḣ is always impressed in the paste, and is accompanied by other letters and numbers. The former are V for vase, F for figure, and G for group, VC for plates, C and CC for cups, while the numbers refer to a factory list. (*Ker. Gall.*, enlarged edition, figs. 332–33.)



Strasbourg. The monograms of Paul Antoine Hannong.



These marks in blue, both over and under the glaze, occur on specimens in the Franks Collection. The monogram of Joseph Hannong, and the initial of Valentin Guse.

The mark of the letter H and also of the monogram P. H. occur in infinite variety of form. In Messrs. Chavagnac and Grollier's *Histoire des Manufactures Françaises de Porcelaine* are given no less than thirty illustrations of different forms of this initial or monogram.



France. A caduceus on an embossed oval occurs on some French biscuit groups.

St. Denis-de-la-Chevasse (Poitou). Established in 1784 by the Marquis de Torcy. All we know of this fabrique is a request to establish a manufactory here, which was accorded.

St. Brice. Established in 1784 by Messrs. Gomon & Croasmen. In a letter dated 17th June 1784, M. Montaran announces to M. l'Intendant de Paris that these fabricants of porcelain and glass at St. Brice request permission to take the title of "Manufacture Royale de Monseigneur le Dauphin," which was refused, in consequence of his having about the same time patronised the fabrique of Lille. The enterprise was of short duration.

Isle St. Denis (Seine). *Hard paste.* Established in 1778 by Laferté. There are no documents extant relating to this fabrique, which must have been in existence before 1778, for in that year there were received at the house of Nicolas Catrice, a painter of Sèvres, ready to be painted and falsely marked with the double L of Sèvres, seven pieces of the fabrique of St. Denis. It must therefore have been in full activity at that time, and the ware of sufficiently high quality to pass for porcelain of the Royal Manufactory. In the list kept at Sèvres denoting the condition of the factories we read: "Ile St. Denis, Laferté, à la suite de pertes enormes, la fabrique a été detruite." M. Riocreux has discovered two pieces made there, viz., two biscuit busts, life size; one of Louis XVI., signed, "*Gross*, 1779"; the other of Monsieur le Comte de Provence by the same artist, signed, "*Gross L'Isle Saint De* * * *, 1780."

Marseilles (Bouches-du-Rhone). A manufactory of porcelain was established here by Joseph Gaspard Robert about 1766, and was in full activity on the visit of the Comte de Provence in 1777, who especially noticed a large vase, finely modelled, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows it was renowned at that time. The factory was closed about the period of the French Revolution in 1793.

Marseilles. Joseph Gaspard Robert. M. le Baron Davillier had two fine specimens so signed; one is a sucrier and cover, with medallions, finely painted, of a view of the port of Marseilles and a promenade of figures in the national costume; the other a cup painted with bouquets of flowers. M. Montreuil and the Sèvres Museum have specimens.



Marseilles. Sometimes only marked R, on a cup decorated in blue, in the style of Japan, and on another painted with flowers in polychrome and other ornaments, finely gilt. In the Davillier Collection.



Marseilles. Robert *frère* or Robert *fils.* This mark is on the companion to the cup last mentioned, signed only R.; it is identical as to paste, touch, painting of flowers, and gilding, and was undoubtedly from the same fabrique; certainly not of Naples, as suggested by M. Jacquemart, who reads it as "*Re Ferdinando*," but neither the mark nor quality of the porcelain favour such an attribution. The other is the monogram of Joseph Robert. Mr. W. E. Gumbleton had a coffee-pot, cover, and saucer decorated with wreaths of pink roses marked with the  . The mark is scarce. There is a specimen in the Franks Collection.





MARSEILLES. In gold, on a vase of hard porcelain, ornamented with flowers in relief forming garlands; beautiful paste and gilding, equal to Sèvres; it is the monogram of Joseph Gaspard Robert. Baron C. Davillier had numerous pieces of this fabrique, some of which are painted equal to the Meissen porcelain.

SOME MINOR PARIS FABRIQUES.

The notices and their distinguishing marks which follow under this heading are those of comparatively unimportant fabriques which sprung up quite at the end of the eighteenth, or commencement of the nineteenth century in Paris and its neighbourhood. Some of these only existed for a short time, just so long as they were supported by patrons of rank and means, or by the energy of an individual potter or proprietor. In many cases the china was obtained from Limoges, or Fontainebleau, or elsewhere, and only decorated at the Paris fabrique, and the mark, sometimes the name and address, is that of the decorator only. To collectors of "marks" the productions of these various potters and decorators are interesting; they are very similar in character, all of them being hard paste, like the late productions of Sèvres, and the shapes generally those which we recognise as prevailing during the period of the Directoire or the Empire which followed. They are generally table services, and occasionally vases, but very seldom groups or figures.

PARIS (Rue de la Ville l'Evêque, Faubourg St. Honoré, 1722). Marie Moreau, widow of Pierre Chicanneau (nephew of Jean), opened a manufactory here, with Domenique François Chicanneau as director, the proprietorship of the fabrique of St. Cloud being divided, leaving Gabriel and Henri Trou there. In 1742 an *arrêt* granted them the privilege of continuing the works for twenty years longer. Marie Moreau died in 1743, and they were then carried on by Domenique, and ceased probably at the expiration of the letters patent in 1762.



PARIS (Faubourg St. Honoré). The mark of Veuve Chicanneau, *née* Marie Moreau.

PARIS (Pont-aux-Choux). *Manufacture du Duc d'Orléans.* On the 22nd of April 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine; the mark deposited was M.J., as in margin. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edme Toulouse, who in August 1786 obtained a *brévet* from the Duc d'Orléans, Louis Philippe Joseph, and authority to sign the productions with the letters L. P. and take the title



of "Manufacture de M. le Duc d'Orléans." They were afterwards established in the Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known. These letters alone are mentioned in the official documents, which say nothing about the letters being crowned. M. Jacquemart consequently says that Mr. Marryat is wrong in assigning the P. L. crowned to this manufactory. (See VINCENNES.) This mark ceased in 1793 with the condemnation of the Duke of Orléans, and the works subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux*," as on a fountain spoken of by M. Jacquemart. Outrequin de Montarcy and Toulouse parted with the manufactory to a M. Werstock, who was replaced by a M. Lemaire, and subsequently by Canon and Lefebvre.

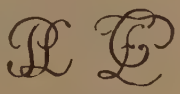




PARIS (Pont-aux-Choux). Under Louis Philippe Joseph, Duke of Orléans. Marked in blue beneath a porcelain tea-pot, painted with sprigs and flowers, in the Rev. T. Staniforth's Collection.



Two other marks of the same fabrique are here given.



PARIS. This mark, stencilled in red, is on a French hard porcelain cup and saucer painted with scrolls and festoons of flowers, gilt borders; also stamped in red on a beautiful ewer (with old mounting in silver gilt), and a basin ornamented with flowers, cameos, scrolls, &c.; style of Sèvres, hard paste, about 1780. The beautiful service with the same mark quoted by M. Jacquemart (*Merv. de la Céram.*, part iii. p. 324), which he could not decipher, belongs no doubt to Paris, and very likely *Pont-aux-Choux*, the M. O. being for the Outrequin de Montarcy or Manufacture d'Orléans. A Sèvres cup with the same decoration appears to be from the same hand, perhaps a painter from Sèvres. Baron C. Davillier's Collection.



PARIS (Faubourg St. Antoine, Barrière de Reuilly). *Hard paste.* Established in 1784 by Henry Florentine Chanou, an old pupil of Sèvres. There are some specimens in the Sèvres Museum, the mark pencilled in red.



In the Franks Collection there is a cup with this mark in gold, and the same letters are sometimes interlaced. The fabrique had a short life, and specimens are scarce.



L or L

L

PARIS (Faubourg St. Antoine, Rue de Reuilly). *Hard paste.* Established in 1774 by Jean Joseph Lassia. M. Jacquemart also gives this last letter from a specimen of Lassia's porcelain in his own collection ; a porcelain cup and saucer, pale yellow ground, gilt edges, with landscape in bistre, has this mark in gold.

PARIS (Rue Fontaine au Roi, called "De la Courtille"). *Hard paste.* This important manufactory was established in 1773 by Jean Baptiste Locré, afterwards joined by Russinger in 1784, who during the Revolution was sole director ; it was also called "La Manufacture de Porcelain Allemande." In the *Porcelaine de Sèvres*, by Baron C. Davillier, is a memorandum by Locré as follows: "Livrée à Mme la Comtesse du Barry par la manufacture de porcelaine allemande, établie à la Basse Courtille dès le mois de Decembre 1773. Une buste de porcelaine de grandeur naturelle, éxecuté d'après le model en plâtre que lui a été remis par M. Pajou, suivant les ordres de Mme la Comtesse, valant trois mille livres (£120). Signed Locré."



This mark is composed of two flambeaux crossed in blue, and not two arrows, as usually given. It is frequently mistaken for that of Dresden, being also of hard paste. The mark sometimes appears in a more sketchy form, and is occasionally accompanied by letters. (*Ker. Gall.*, enlarged edition, fig. 337.)

Pouyat
&
Puffinger
P.R.

PARIS (Rue Fontaine au Roi). De la Courtille. This mark is stencilled in red on a cup and saucer ; the initials P.R., sometimes stencilled in red and sometimes in gold, belong to the same firm. In 1800 Pouyat was the only proprietor.

manufacture
A. Deltuf

PARIS. De la Courtille. The name of a subsequent manufacturer. On a cup and saucer painted with a girl and pet lamb, the mark in gold, the flambeaux in blue as usual.



PARIS. De la Courtille. The second mark, a sort of rest, is in blue *au grand feu* on the cup ; the former is on a saucer.

A

This mark, which has the appearance of the letter A, is almost certainly the crossed torches badly formed. It occurs on some specimens in the Franks Collection.

Monginot
20 Boulevart
des Italiens

PARIS (Boulevard des Italiens). The name engraved on a piece from Louis Philippe's sale. M. Monginot was probably a small manufacturer.

PARIS (Faubourg St. Antoine). *Hard paste.* Established 1773. The manufacturer's name was Morelle; the mark stands for "Morelle à Paris."

MAP

PARIS (Faubourg St. Lazare). *Hard paste.* Founded 1773 by Pierre Antoine Hannong or Hanüng, after his unsuccessful attempt to establish a manufactory of hard porcelain at Vincennes, which appears to have failed from want of resources.

H

These marks, which occur in blue and also in gold, are attributed by Sir A. W. Franks to this fabrique. There are specimens in the Franks Collection. The C. P. are the initials of Charles Philippe Comte d'Artois, the patron of the factory. The "h" is one of the signatures of Hannong.



PARIS (Rue de la Roquette). *Hard paste.* Established in 1773. Souroux, manufacturer, succeeded by Ollivier, and afterwards by Pétry. There was a manufactory of fayence here as early as 1675.

S

This mark in blue under glaze is no doubt two varieties of the letter S for Souroux, and appears on a saucer and also on a sucrier in the Franks Collection.



PARIS (Faubourg St. Antoine, Rue de la Roquette). Established about 1773 for hard paste by Vincent Dubois à l'Hotel des Arbalètriers. The mark is two pointless arrows in blue. The Rev. A. H. S. Barwell has a finely painted écuelle cover and stand with this mark; it was formerly in the Staniforth Collection.



This mark stencilled in red on one of the cups of a coffee set of rich gros bleu and gold decoration, the style being of the first Empire. In the possession of Mr. St. J. Oscar Thompson of Brentwood.

L^N. DARTE Rue Vivienne N.

Mr. H. E. B. Harrison has a can and saucer red-orange ground with birds and gilding bearing this mark, obviously another mark of this potter.

DARTE FRERES A PARIS

PARIS (Rue de la Roquette). Manufacturer's name, M. Darté; a cup and saucer in the Sèvres Museum, bought in 1807.

PARIS (Rue Amelot). *Hard paste.* Fabrique of M. Lefebvre; cups and saucers, Sèvres Museum.



This mark is on a pair of plates painted with cupids playing games, and richly gilt, formerly in the Editor's possession.



Paris (Gros Caillou). *Hard paste.* Established 1773 by Advenir Lamarre.



Paris (Rue Thiroux). *Hard paste.* Established 1778 by André Marie Lebœuf, manufacturer. This factory produced during the first twenty years of its existence a great deal of well decorated and highly-finished porcelain, mostly table services, jardinières, and such pieces in the character of hard paste late Sèvres china. The mark is A. under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red. The products of the factory are known as *Porcelaine de la Reine.*



Two other varieties of the mark of this fabrique. There are specimens in the Franks Collection. (*Ker. Gall.*, enlarged edition, fig. 334.)



M. Jacquemart has found this mark on pieces of the same service, bearing also the stencilled letter A crowned.

Housel

The successors of Lebœuf were Messrs. Guy and Housel. Guy was perhaps the son of the Widow Guy of the Petit Carousel. M. Housel signed his name alone probably when M. Guy succeeded his mother at the Petit Carousel; he remained proprietor from 1799 to 1804.



Paris (Rue Thiroux). *Hard paste.* The initials of Guy and Housel, on a pair of seaux or jardinières, painted with roses and gilt borders, in the possession of the Countess Dowager of Lichfield.

LEVEILLE
12
Rue THIROUX

Paris (No. 12 Rue Thiroux). Manufactory of M. Leveille. These letters are usually arranged in form of an oval.



Paris (Rue Thiroux). *Hard paste.* This mark is in gold on a hard porcelain compotier, well painted with vignettes of nymphs bathing, forget-me-nots and roses round the border, finely gilt; very much like Dresden. The mark is M.A., probably for Marie Antoinette. Formerly in Mr. Bohn's Collection.

This mark, stencilled in red, is on a cup and saucer in the Franks Collection, and on the authority of Jacquemart is attributed with some doubt to this factory.

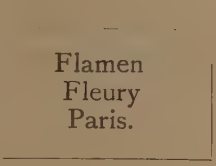


PARIS (Rue Faubourg St. Denis). About 1773. *Hard paste.* Established by M. Barrachin.

PARIS (Rue Faubourg St. Denis). The mark in gold; carried on by M. Flamen Fleury. Formerly the proprietors were Messrs. Latourville and Co.

FLEURY.

PARIS. This mark is stencilled imperfectly in red on a cup and saucer with purple and dark-blue decorations, on pale French grey ground with heavy gilding. In the possession of Mr. H. St. J. Oscar Thompson of Brentwood. It is similar to the late hard paste productions of Sèvres.



PARIS. This mark is in gold on the base of a small white and gold cup.



PARIS (Rue de Clichy). *Hard paste.* So placed by Mr. Marryat, but neither the name nor date of establishment are given; the mark A is in blue.

PARIS (Rue de Bondy). 1780. *Hard paste.* Dihl and Guerhard, manufacturers, under the patronage of the Duc d'Angoulême; called "Porcelaine d'Angoulême." This factory was one of the most important of its time, and under the able direction of Dihl produced table services and vases, also specimen pieces of the best kind, the character of decoration being generally that which we find on Sèvres of the late hard paste period. In Horace Walpole's Catalogue of the Strawberry Hill Collection, 1784, is described "a white cup and saucer with coloured flowers, made for the Comte d'Artois, and called *Porcelaine d'Angoulême.*" On the 10th November 1818, Moses Poole, of Lincoln's Inn, Middlesex, patent agent, took out a patent, in consequence of a communication made to him by Christopher Dihl, he being a foreigner, residing abroad, and being possessed of an invention as follows: "The application of known mastics or cements to various purposes, such as modelling statues, making slabs, raising or impressing figures, or other ornamental appearances, also to the covering of houses, or in any other matter in which mastic or cement may or can be applied." The first mark is painted in red on the plateau of a *cabaret;* some of the



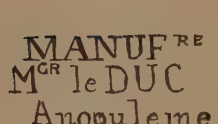




smaller pieces have the monogram only, others have the monogram G.A. in an oval, surmounted by a coronet in gold; one stencilled in red. This service is beautifully painted with stags in Indian-ink, and formerly belonged to Mr. Reynolds. (*Ker. Gall.*, enlarged edition, figs. 335–36.)



Marked in gold on an Angoulême cup, the saucer having the inscription in full (as quoted below). In the Victoria and Albert Museum.



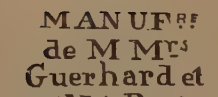
Paris (Rue de Bondy). Dihl & Guerhard. On an Angoulême cup and saucer, with forget-me-nots; the mark is stencilled in red, partly obliterated.

A magnificent vase of Angoulême porcelain is in the Victoria and Albert Museum, 3 feet 3 inches high, painted *en grisaille* with the Rape of the Sabines on a gold ground; it was purchased by the Department for £171, 8s., and is worth three times that sum.



Paris (Rue de Bondy). The mark of Dihl painted in blue on a can and saucer in the Franks Collection.

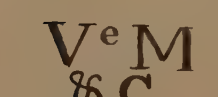
Mr. W. E. Gumbleton had a pair of vases with this mark of mottled brown glaze, which the Editor purchased at the Hamilton Palace Collection.



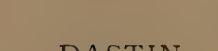
Paris. Messrs. Guerhard & Dihl. This mark, stencilled in red, is on a porcelain cup and saucer, yellow ground, with landscape and figures, in red *camaieu*.



Paris. "*Revil, Rue Neuve des Capucines,*" is on a porcelain cup and saucer, pink ground, with broad gold border and small white oval medallions; the mark stencilled in red.



Paris. Veuve M. & Co.; name unknown. The name stencilled in red on a cup and saucer with deep border of gold, painted festoons and scrolls.



Paris. The name is stencilled in red on a French porcelain cup and saucer, green ground, gold-leaf border.

PARIS (Faubourg Saint-Denis). Fabrique of Charles Philippe, Comte d'Artois, afterwards Charles X., 1769. *Hard paste.* We read in the *Guide des Amateurs*, printed in Paris, 1787: "This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Pierre Antoine Hannong of Strasbourg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name." It belonged actually to Louis Joseph Bourdon Desplanches, who continued the fabrication of hard porcelain. The subsequent proprietors were Messrs. Schmidt & Co., Rénard Houet, and Benjamin Schoelcher. This mark has already been given as probably that of another Paris manufactory (Paris, Faubourg, St. Lazare) on page 627.



PARIS (Boulevard des Italiens, No. 2). He is classed in *Galignani* among the dealers; his name occurs on some plates with richly-gilt borders, and on a handsome white and gold dessert service in the Editor's possession. Sometimes the mark is *Schoelcher et fils.*

Schoelcher.

PARIS, FOESCY, MEHUN ET NOIRLAC. *Hard paste.* Established about 1817. It is one of the largest porcelain manufactories in France, employing 2000 workmen. Their products have been rewarded by medals of New York, Paris, and London; they make every description, both useful and ornamental. The mark is simply the name in an oval.

C. H. PILLIVUT
& Cie Paris

FOESCY (Cher, and at Paris, No. 5 Passage Violet, Rue Poissonnière). Fabrique of M. André Cottier. This mark is on a hard paste china bowl, painted with flowers and richly gilt. About the first quarter of the nineteenth century.

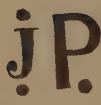
Manufre de Foëscy,
Passage Violet, No. 5,
R. Poissonnière, à Paris.

PARIS. The mark of M. Feuillet is sometimes in black, but usually marked in gold on the back of the plates; sometimes only one mark, the single letter in blue. These two together are on a plate painted with flowers in lake *camaieu* formerly in the Editor's possession. Mr. Cornwallis West had some plates, crimson borders with beautiful gilding and highly-finished paintings of flowers. A peculiarity in this fabrique is the three cockspur marks in the centre at back; it has a great similarity to Tournay porcelain, and is made to resemble that of Sèvres.





PARIS. "*Feuillet*," written in gold, as well as the monogram in the margin, in imitation of the Sèvres mark. A handsome service in the Sèvres style, with rich green and gold border and painted in fruits, was in Sir Edward Dean Paul's Collection, sold at Christie's in 1896, marked with the name "Feuillet," and address, "Passage Landrix dans l'Impasse, Paris." As was the case with several of these Paris so called factories, the china was purchased from Limoges or Fontainebleau, or some other manufacturer, and there decorated and marked by the Paris artist



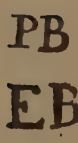
PARIS. Formerly Belleville, and now Fontainebleau. *Hard paste.* Established 1790 by Jacob Petit; the mark is blue in the moist clay. This manufactory is still carried on at 54 Rue Paradis Poissonnière, and the depôt, 32 Rue de Bondy. The products of the first period were much esteemed, being well painted and well modelled, bearing his mark, but recently the proprietor has unwisely altered his original plan and imitates Dresden, counterfeiting also the mark of the crossed swords; a practice which cannot be too much reprehended, as it is the cause of much deception. Jacob Petit also makes biscuit figures, birds' nests, flowers, &c. In 1853 he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same, the combination being claimed. The initials J.P., as in the margin, are in blue.



PARIS (Rue de Crussol). *Hard paste.* Established 1789 by Charles Potter, an Englishman; called the "Prince of Wales's China"; the mark *in red*. A similar mark *in blue*, the top letter being B, is on a canary-coloured cup and saucer, painted with flowers and butterflies; in the Collection of the Rev. T. Staniforth.

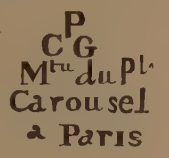


PARIS (Rue de Crussol). These marks are on separate pieces of the same service, one marked in red, the others in blue. Specimens in the Franks Collection. Mr. W. Gumbleton had a cup and saucer bearing these marks. (*Ker. Gall.*, enlarged edition, fig. 340.)



PARIS (Rue de Crussol). The initials in blue under glaze occur on specimens in the Franks Collection, which are attributed to this factory.

PARIS. Manufacture de Petit Carousel. Established about 1775. We have no account of the establishment of this porcelain fabrique; the specimens appear to be of the epoch of the French Revolution. The Commercial Almanacks inform us that, 1798–99, the establishment was directed by the Widow Guy, and afterwards by her son, M. Guy, and it is supposed that his father was the founder about 1775. Three letters P.C.G. may refer to *P*etit *C*arousel *G*uy; another example reads, "*P.C.G. Manufacture du Petit Carousel à Paris.* The annexed mark is stencilled in red on a French cup and saucer, painted with flowers in gold-bordered compartments.



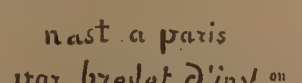
PARIS. On a porcelain cup and saucer with gilt flowers and leaves, marked in red. Formerly in the possession of the Rev. T. Staniforth of Storrs.



PARIS (Rue de Popincourt, 1780). This manufactory was either founded or purchased in 1783 by M. Nast, who after working in Paris as a saddler, became a potter at Vincennes, and then removed to Paris, where he achieved considerable success, and died in 1817. His sons carried on the concern with indifferent success until 1835. The works were in the Rue des Amandiers. One of Nast's specialities was a decoration in relief in white biscuit somewhat in the style of our Wedgwood, and also with coloured ground and white relief. The general character of Nast's china is that of the usual hard paste Paris factories. M. Jacquemart mentions a biscuit bust of Bonaparte in costume of a general, under the foot of which is written, "*Manf^re de Porcelaine du C^en Nast, Rue Des Amandiers D^on Popincourt.*"

Mr. B. Fillon has two biscuit busts, one of Hoche, the other of Bonaparte, with their names written under, and the inscription just given; he considers them to have been modelled by Houdin in 1797.

This inscription in gold is found on a basin and stand of pure white, with raised ornaments richly gilt, resting on a stand of three lions' feet. The Franks Collection.



PARIS. This mark is stencilled in red on a cup and saucer, with spiral gold lines crossing each other, flowers in the spaces between, and gold spots; the cup is also marked B. In Mr. Danby Seymour's Collection.



PARIS. Nast, manufacturer. This mark is stencilled in red on a cup and saucer, painted with flowers. H. J. Nast is mentioned in the jury awards in 1851.



C. H. MENARD
Paris
72 Rue de Popincourt.

PARIS (Rue de Popincourt). *Hard paste.* Founded in 1796 by Le Sieur de Cœur d'Acier. The pieces are sometimes marked with a heart. It was carried on by Messrs. Darté in 1812, afterwards by Discry and Talmour; the present proprietor is M. Menard. The mark is oval.

G.B
BREVETE
PARIS

PARIS. A novel style of decoration was patented in 1857 by Mons. Brianchon, which gives porcelain the lustrous appearance of mother-of-pearl; it is termed "*decor de couleurs nacrées à base de bismuth.*" The patent for London was granted to Jules Jos Henri Brianchon in 1857 for ornamenting porcelain, &c., with variegated reflections or coatings prepared with metallic fluxes and colouring matters. The fluxes are salts of bismuth, in certain proportions, and "essence of lavender, or any other essence which does not cause any precipitation in the mixture. The metallic salts and oxides, which assist in colouring, are salts of platina, silver, antimony, cobalt, chrome, copper, iron, &c., and sometimes salts of gold in order to produce the rich tint of shells or the reflection of the prism." The name of the firm was Gillet & Brianchon.

This beautiful ware is still made, and the manufacture is carried on by M. Brianchon, 222 Rue de Lafayette; but the patent for England having expired, this lustrous glaze has been recently adopted both at Belleek in Ireland, and at Worcester.



PARIS. This mark, incised in the paste, occurs on some figures of coloured biscuit china made at one of the Paris factories. They are simply of the "cheap ornament" character, and have no merit from the collector's point of view, but as the mark occasions inquiry it is added here for identification.

Dagoty
à paris

Manufacture
de S.M.L'Imperatrice
P.L DAGOTY
à Paris.

PARIS (Boulevard Poissonnière). *Hard paste.* Established by P. L. Dagoty towards the end of the last century; he sent some specimens to the Sèvres Museum in 1804; his fabrique was called "L'Impératrice." This mark, stencilled in red, is on a set of china, green borders, painted with classical figures, also on four cups and saucers in the Windsor Castle Collection.

F. M. HONORÉ.

M^ture^ de MADAME
Duchesse d'Angoulême
Dagoty E. Honoré,
PARIS.

PARIS (50 Boulevard St. Antoine). Established about 1785. *Hard paste.* The two sons, Edward and Theodore, went into partnership with P. L. Dagoty at La Seinie and Paris, Rue de Chevreuse, about 1812. It was then styled "*Manufacture de Madame la Duchesse d'Angoulême.*" In 1820 this partnership was dissolved, and the brothers Honoré kept the fabrique in Paris—Boulevard Poissonnière.

F. D. HONORÉ
à Paris.

PARIS (Rue St. Honoré). A specimen so marked in the Bandinel Collection.

R. F. DAGOTY.

PARIS. This mark is on an écuelle of porcelain, gilt all over with scrolls and bees, and medallions of coloured subjects of children; the name unknown. In the possession of Mr. Lermitte.



PARIS. This name occurs on a china *cabaret* (*hard paste*), decorated with flowers in the Sèvres style, but of ordinary character (nineteenth century). In Mr. Hawkins of Grantham's Collection.

L Gardie,
a Paris

PARIS. Established by M. Lerosey. On a modern china dessert service, deep rose-coloured border, and a cipher in the centre in pink ribbon.

Lerosey
11 Rue de la paix

PARIS. Two porcelain plates with printed plans of the cities of St. Petersburg and Moscow, and numerous annotations, also inscribed "*Gravée à Paris, par R. F. Tardieu, Place de l'Estrapade*, No. 1."

PARIS. Delaherche (Auguste) makes stoneware. The mark in question occurs on a stoneware vase, covered with green, purple and brown glaze. Monsieur Delaherche has a depôt at 1 Rue Halévy, Paris.



This signature in red occurs on a cup and saucer, with gilded ornaments in the late Louis Seize taste, and panels of views in sepia, with insects painted in centre of saucer. Hard paste, and similar in character to other Paris factories.

halley

In possession of Mr. T. Howard Paget of Tamworth.

PARIS. Monsieur E. Samson fils ainé makes pottery in imitation of old wares, not only European, but also Oriental, with the greatest skill. This mark occurs on an enamelled earthenware plate painted with geometrical and scroll ornament in imitation of Rouen ware. His factory is in Paris, and he has a depôt in the Avenue de l'Opera, Paris.



PARIS. Monsieur Clément Massier makes a lustred ware at Golfe-Juan (Alpes Maritimes), and has a depôt in the Rue de Rivoli, Paris. This mark occurs on a vase lustred, with floral decoration.

Clement-Massier
Golfe-Juan. A.M

On some of the pieces from this factory the name of L. Levy also occurs.

L Levy.

The following porcelain manufactories are mentioned by M. Brongniart :—

LURCY LÉVY (Allier), Porcelain (*hard paste*), Fab. Marquis de Sinety, 1814, and M. Burguin, 1834.

VILLEDIEU (Indre), Porcelain (*hard paste*), Fab. M. Bernard, 1830.

VILLEDIEU, Porcelain (*hard paste*), Fab. de M. Louault. M. Lalouette was director in 1823, and designed a large Medici vase, which at the Exposition was bought by the King and given to the Sèvres Museum.

VIERZON (Cher), Porcelain, Fab. de Messrs. Pétry & Ronsse, 1844.

ORCHAMPS (Jura), Porcelain, Fab. de M. Barré-Russin, 1729.

NEVERS (Nièvre), Porcelain, Messrs. Neppel & Bonnot, 1844.

ST. YRIEIX-LA-PERCHE (Vienne), Porcelain, Fab. de M. Denuelle, 1829.

MAGNAG-BOURG (Vienne), Porcelain, Fab. M. Boilleau-Gauldrée, 1827.

PLOMBIÈRES (Vosges), Porcelain, M. Hevisé & Co., director M. Troté.

The following modern fabriques are briefly noticed by M. A. Jacquemart :—

PARIS, Faubourg St. Denis, 92, Bernard & Co., Le Cointre & Co., Lefèvre, Lebourgeois.

PARIS, Rue de la Pepinière, 16, Chevalier Frères, Marchand, Fourmy, Potter & Co., Tregent.

PARIS, Rue de Charonne, Lévy & Co., Pressinger, Massonet, Dartés Frères, the last removed to Rue de la Roquette.

PARIS, Rue de la Roquette, 98, Robillard.

PARIS, Petite-Pologne, Rue du Rocher, 12, Betz & Co., Nicolet & Greder, Reville, Pérè.

PARIS, Rue des Marais, Toulouse, Mercier.

PARIS, Butte de Belleville, Pétry, Guy, Desfossés.

PARIS, Rue Baffroy, Dubois, Hannong.

PARIS, Rue Baffroy, 32, L'Hote.

PARIS, Rue Neuve Saint Gilles, Lortz, Rouget, Lebon, Savoie, Honoré.

PARIS, Rue Folie, Méricourt, Cremière, Freund.

PARIS, Rue des Récollets, 2, Desprès, *cameos*.

PARIS, Rue Ménilmontant, Cossart.

PARIS, Rue de Crussol, Constant, *fabrique de biscuit*.

VERSAILLES (Seine-et-Oise), Panckoucke, Roger, Teingout.

FONTAINEBLEAU (Seine-et-Oise), Benjamin, Baruchweil.

LORIENT (Morbihan), Hervé, Sauvageau.

BOURBONNAIS, Senetti, Deruelle fils.

GOURNAY (Seine-Inférieure), Wood.

NANTES (Loire-Inférieure), Decaen.

COLMAR (Haut-Rhin), fayence and porcelain, signed *Colmar*.

VIERZON (Cher), Hache & Pepin, Lehalleurs.

PARIS. To the above list may be added Stône, Coquerell et Le Gros. Mr. H. E. B. Harrison has a pair of plates painted in mythological subjects in brown colour and borders of Empire style which bear the name of this firm. There are others, but it is difficult to say which are the names of makers and which those of decorators only who have marked the pieces at the time of painting.

England

POTTERY AND PORCELAIN

STAFFORDSHIRE

WHEN Dr. Plot published his *Natural History* of the county in 1686, it does not appear that there were many manufactories of pottery; he speaks of one at Amblecott, and another at Wednesbury, but he says, "The greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme." His account of the various clays used is interesting, but he gives no information about the potters then engaged. The following is his account:—

"25. Other potter's clays for the more common wares there are at many other places, particularly at Horsley Heath, in the parish of Tipton; in Monway Field above mentioned, where there are two sorts gotten, one of a yellowish colour, mixt with white, the other blewish: the former stiff and heavy, the other more friable and light, which, mixed together, work better than apart. Of these they make divers sorts of vessels at Wednesbury, which they paint with slip, made of a reddish sort of earth gotten at Tipton. But the greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme, where for making their different sorts of pots they have as many different sorts of clay, which they dig round about the towne, all within half a mile's distance, the best being found nearest the coale, and are distinguish't by their colours and uses as followeth:—

1. *Bottle clay*, of a bright whitish streaked yellow colour.
2. *Hard-fire clay*, of a duller whitish colour, and fully intersperst with a dark yellow, which they use for their *black wares*.
3. *Red blending clay*, which is of a dirty red colour.
4. *White clay*, so called, it seems, though of a blewish colour, and used for making yellow-colour'd ware, because yellow is the lightest colour they make any ware of.

All which they call *throwing* clays, because they are of a closer texture, and will work on the wheel.

"26. Which none of the three other clays they call *Slips* will any of them doe, being of looser and more friable natures; these, mixt with water, they make into a consistence

thinner than a syrup, so that being put into a bucket, it will run out through a quill. This they call *Slip*, and is the substance wherewith they *paint* their wares, whereof the

1. Sort is called the *Orange Slip*, which, before it is work't, is of a greyish colour, mixt with orange balls, and gives the ware (when annealed) an orange colour.
2. The *White Slip:* this, before it is work't, is of a dark blewish colour, yet makes the ware yellow, which being the *lightest* colour they make any of, they call it, as they did the clay above, the *white slip*.
3. The *Red Slip*, made of a dirty reddish clay, which gives ware a black colour.

Neither of which clays or slip must have any gravel or sand in them. Upon this account, before it be brought to the wheel, they prepare the clay by steeping it in water in a square pit till it be of a due consistence; they then bring it to their beating board, where, with a long *spatula*, they beat it till it be well mixt; then, being first made into great *squarish* rolls, it is brought to the *waging board*, where it is slit into thin flat pieces with a *wire*, and the least stones or gravel pick't out of it. This being done, they *wage* it, *i.e.* knead or mould it like *bread*, and make it into round *balls* proportionable to their work; and then 'tis brought to the wheel, and formed as the workman sees good.

"27. When the potter has wrought the clay either into hollow or flat ware, they set it abroad to dry in fair weather, but by the fire in foule, turning them as they see occasion, which they call *whaving*. When they are dry they *stouk* them, *i.e.* put ears and handles to such vessels as require them. These also being dry, they *slip* or *paint* them, with their several sorts of slip, according as they designe their work; when the first slip is dry, laying on the others at their leisure, the *orange slip* making the ground, and the *white* and *red* the paint; which two colours they break with a *wire brush*, much after the manner they doe when they *marble* paper, and then *cloud* them with a *pencil* when they are pretty dry. After the vessels are painted they *lead* them with that sort of *Lead Ore* they call *Smithum*, which is the smallest *ore* of all, beaten into dust, finely sifted, and strewed upon them; which gives them the *gloss*, but not the colour; all the colours being chiefly given by the variety of slips, except the *motley colour*, which is procured by blending the *Lead* with *Manganese*, by the workmen called *Magnus*. But when they have a mind to show the utmost of their skill in giving their wares a fairer gloss than ordinary, they lead them then with lead calcined into powder, which they also sift fine and strew upon them as before, which not only gives them a higher gloss, but goes much farther too in their work than the lead ore would have done.

"28. After this is done they are carried to the oven, which is ordinarily above 8 foot high and about 6 foot wide, of a round copped forme, where they are placed one upon another from the bottom to the top; if they be ordinary wares, such as *cylindricall butter pots*, &c., that are not leaded, they are exposed to the *naked* fire, and so is all their *flat ware*, though it be leaded, having only *parting shards*, *i.e.* thin bits of old pots, put between them to keep them from sticking together; but if they be *leaded hollow wares*, they doe not expose them to the *naked* fire, but put them in *shragers*, that is, in coarse metall'd pots made of *marle* (not *clay*) of divers formes, according as their wares require, in which they put commonly three pieces of clay, called *Bobbs*, for the ware to stand on, to keep it from sticking to the *shragers;* as they put them in the *shragers*, to keep them from sticking to one another (which they would certainly otherwise doe by reason of the leading), and to preserve them from the vehemence of the fire, which else would melt them downe, or at least warp them. In twenty-four hours an oven of pots will be burnt; then they let the fire go out by degrees, which in ten hours more will be perfectly done and then they draw them for sale, which is chiefly to the poor *Crate-men*, who carry them at their backs all over the countrey, to whome they reckon them by the piece, *i.e.* *Quart*, in *hollow ware*, so that six pottle, or three gallon *bottles*, make a *dozen*, and so more or less to a *dozen*, as they are of greater or lesser content. The *flat wares* are also reckoned by pieces and dozens, but not (as the *hollow*) according to their *content* but their different *bredths*."

In a document drawn up by Josiah Wedgwood himself in 1776, we have the following list of the potters in his grandfather Thomas Wedgwood's time, with the weekly expenses and profits of each pot-work. (Meteyard's *Life of Wedgwood*, vol. i. p. 191.)

POT-WORKS IN BURSLEM ABOUT THE YEARS 1710 TO 1715.

Potters' Names.	Kinds of Ware.	Supposed Amount. £	s.	d.	Residence.
Thomas Wedgwood	Black and mottled	4	0	0	Churchyard.
John Cartlich	Moulded	3	0	0	Flash.
Robert Daniel (Small)	Black and mottled	2	0	0	Hole House.
Thomas Malkin (Small)	Ditto ditto	3	0	0	Hamel.
Richard Malkin	Ditto ditto	2	10	0	Knole.
Dr. Thomas Wedgwood	Brown stone	6	0	0	Ruffleys.
William Simpson	... ...	3	0	0	Stocks.
Isa Wood	... ...	4	0	0	Back of George.
Thomas Taylor	Moulded	3	0	0	Now Mrs. Wedgwood's.
William Harrison	Mottled	3	0	0	Brown's Bank.
Isaac Wood	Cloudy	3	0	0	Top of Robin's Croft.
John Adams	Black and mottled	2	10	0	Brick House.
Marshes	Not worked	...		...	Top of Daniel's Croft.
Moses Marsh	Stoneware	6	0	0	Middle of the Town.
Robert Adams	Mottled and black	2	10	0	Next on the East side.
Aaron Shaw	Stone and dipt wt	6	0	0	Ditto.
Samuel Cartlich (Conick)	Mottled	3	0	0	Next to the South.
Aaron Wedgwood	Mottled and black	4	0	0	Next to the Red Lion.
Thomas Taylor	Stoneware and freckled	...		...	Next to the North.
Moses Shaw	Ditto ditto	6	0	0	Middle of the Town
Thomas Wedgwood	Moulded	2	10	0	Ditto, now Graham's.
Isaac Ball	... ...	4	0	0	South-West end of Town
Samuel Edge	Stoneware	6	0	0	Next to the West.
Thomas Locket	Mottled	3	0	0	Late Cartlich's.
Turnstalls	Not worked	3	0	0	Opposite.
John Simpson (Double Rabbit)	... ...	3	0	0	West end of Town.
Richard Simpson	Red dishes, &c.	3	0	0	The Pump, West end.
Thomas Cartwright	Butter pots	2	0	0	West end of Town.
Thomas Mitchell	Not worked	...		...	Rotten Row.
Moses Steel	Cloudy	3	0	0	Ditto.
John Simpson, Chell	Mottled and black	4	0	0	Ditto.
John Simpson, Castle	Red dishes and pans	3	10	0	Ditto.
Isaac Malkin	Mottled and black	3	0	0	Green Head.
Richard Wedgwood	Stoneware	6	0	0	Middle of Town.
John Wedgwood	Not worked	(supposed)			Upper House.
John Warburton	... ...	6	0	0	Hot Lane or Cobridge.
Hugh Mare	Mottled	3	0	0	Ditto.
Robert Bucknal	Ditto	4	0	0	Ditto.
R. Daniel	... ...	3	0	0	Ditto.
Bagnal	Butter pots	2	0	0	Grange.
John Stevenson	Clouded	3	0	0	Sneyd Green.
	Ditto	3	0	0	Ditto.
H. Beech	Butter pots	2	0	0	Holdin.
		139	10	0*	

* £139, 10s., at forty-six weeks to the year, is £6417, being the annual produce of the pottery in the beginning of the eighteenth century in Burslem parish. Burslem was at this time so much the principal part of the pottery that there were very few pot-works elsewhere.

MEN NECESSARY TO MAKE AN OVEN OF BLACK AND MOTTLED, PER WEEK, AND OTHER EXPENSES.

	£	s.	d.
Six men—three at 4s. per week, and three at 6s.	1	10	0
Four boys at 1s. 3d.	0	5	0
1 cwt. 2 qrs. of lead ore, at 8s.	0	12	0
Manganese	0	3	0
Clay, 2 cart-loads, at 2s.	0	4	0
Coals, 48 horse-loads, at 2d.	0	8	0
Carriage of ditto, 1½d.	0	6	0
Rent of works, at £5 per annum	0	2	0
Wear and tear of ovens, utensils, &c., at £10 per annum	0	4	0
Straw for packing—3 thraves of 24 sheaves to the thrave, at 4d.	0	1	0
The master's profit, besides 6s. for his labour	0	10	0
	£4	5	0

N.B.—The wear and tear, master's profits, and some other things, are rated too high. £4 per ovenful is thought to be sufficient, or more than sufficient, for the black and mottled works of the largest kind, upon an average, as the above work was a large one for those times.

POTTERS AT HANLEY IN THE BEGINNING OF THE EIGHTEENTH CENTURY.

Joseph Glass, cloudy, and a sort of dishes, painted with different coloured slips, and sold at 3s. and 3s. 6d. per dozen.
William Simpson, cloudy and mottled.
Hugh Mare, black and mottled.
John Marc, black and mottled.
Richard Marsh, mottled and black, lamprey pots and venison pots.
John Ellis, butter-pots, &c.
Moses Sandford, milk-pans and small ware.

Only one horse and one mule kept at Hanley. No carts scarcely in the country. Coals carried upon men's backs. Hanley Green like Wolstanton Marsh. Only two houses at Stoke (meaning potteries), Ward's and Poulson's.

The reader should refer to "Slip Decorated Ware" for notices on the work of some of the above-named potters.

1750.

POTTERS IN THE TOWN OF BURSLEM IN OR ABOUT 1750

From the information of persons long since dead, given in Ward's "History of the Burgh of Stoke."

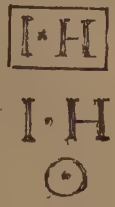
Ralph Allen.
Moses Marsh.
Aaron Shaw.
John Daniel.
John Adams.
Robert Daniel.
Thomas Steel.
Samuel Cartlich.
Maria Lockers.
Taylors.
Clark Malkin.
Joseph Simpson.
Thomas Mitchell.
John Mitchell.
Josiah Simpson.
Richard Parrott.
John Heath.
William Burn.
Thomas Cartlich.
Richard Onions.
Thomas Taylor.

1770.

A List of Potters in Staffordshire who bound themselves on the 4th February 1770 in the sum of £50 not to sell their wares under the specified prices, viz., dishes 10 to 21 inches, from 3d. to 3s.; worser dishes, half-price of best; snyeapp and baking dishes, 7 to 12 inches, 1s. 6d. to 6s. 6d.; tureens, 2s. to 3s. 6d.; sauce-boats, 1s. 3d. to 2s. 6d.; twyflers, 7d. to 1s. 4d.; plates, 1s. to 2s.; cups and saucers, 7d. to 1s. 10d.; butter tubs and stands, 5d. to 9d., &c.; to allow no more than 5 per cent. for breakage and 5 per cent. for ready money; to sell to the manufacturers of earthenware at the above prices, and to allow no more than 7½ per cent., besides discount for breakage and prompt payment; John Platt, John Lowe, John Taylor, John Cobb, Robert Bucknall,

John Daniel, Thomas Daniel, jun., Richard Adam, Samuel Chatterley, Thos. Lowe, John Allen, William Parrott, Jacob Warburton, Warburton & Stone, Jos. Smith, Joshua Heath, John Bourn, Jos. Stephens, William Smith, Jos. Simpson, John Weatherby, J. and Rd. Mare, Nicholas Pool, John Yates, Thomas Warburton, Thos. Hassels, Pr. Pro. of Ann Warburton & Son, and Wm. Meir.

The Joshua Heath mentioned in the above list signed the oft-quoted "agreement as to prices," February 4, 1770, and worked from 1740–80. There are in the Sheldon Collection, a cream ware plate and a blue painted earthenware plate, bearing the two marks in the margin. These marks are attributed to John Heath by Mr. Burton, but they are more probably those of Joshua.



1786.

MANUFACTURERS OF POTTERY WARE, NEAR NEWCASTLE, IN STAFFORDSHIRE.

From a Topographical Survey of the County in 1786, *communicated by Mr. Edwin Hewitt of Hanley.*

Total number of potters, 80, which had increased in 1802 to 149.

In this Survey, under the heading Burslem, are included Tunstall, Longport, and all manufactories north of the town; Fenton includes Etruria and Lane Delph; Lane End, Longton and Foley.

BURSLEM.

Adams, William, & Co., manufacturers of cream-coloured ware and china-glazed ware painted.
Bagley, William, potter.
Bourne, John, manufacturer of china-glaze, blue painted, enamelled, and cream-colour earthenware.
Bourne & Malkin, manufacturers of china-glazed, blue and cream-colour ware.
Cartlidge, S. and J., potters.
Daniel, Thomas, potter.
Daniel, John, manufacturer of cream-colour and red earthenware.
Daniel, Timothy, do. do.
Daniel, Walter, do. do.
Graham, John, jun., manufacturer of white stone earthenware, enamelled white and cream-colour.
Green, John, potter.
Holland, Thomas, manufacturer of black and red china ware and gilder.
Keeling, Anthony, manufacturer of Queen's ware in general; blue painted and enamelled, Egyptian black (Tunstall, near Burslem).
Lockett,[1] Timothy and John, white stone potters.
Malkin, Burnham, potter.
Robinson, John, enameller and printer of cream-colour and china-glazed ware.
Rogers, John and George, manufacturers of china-glazed blue painted wares and cream-coloured.
Smith, Ambrose, & Co., manufacturers of cream-coloured ware and china-glazed ware, painted blue.
Smith, John and Joseph, potters.
Stevenson, Charles, and Son, manufacturers of cream-coloured ware, blue painted, &c.
Wedgwood, Thomas, manufacturer of cream-coloured ware and china-glazed ware, painted with blue, &c. "Big House."
Wedgwood, Thomas, manufacturer of cream-coloured ware and china-glazed ware, painted with blue, &c. "Over House."
Wilson, James, enameller.
Wood, John, potter.
Wood, Enoch and Ralph, manufacturers of all kinds of useful and ornamental earthenware, Egyptian black, cane, and various other colours, also black figures, seals, and ciphers.
Wood, Josiah, manufacturer of fine black-glazed, variegated, and cream-coloured ware, and blue.

[1] The Sheldon Collection contains a coloured stoneware medallion with *J. L.* (cursive) scratched in the paste, and a pair of stoneware candlesticks, impressed L, attributed to these potters.

COBRIDGE.

Blackwell, Joseph, manufacturer of blue and white stoneware, cream and painted wares.
Blackwell, John, do. do.
Bucknall, Robert, manufacturer of Queen's ware, blue painted, enamelled, printed, &c.
Godwin, Thomas and Benjamin, manufacturers of Queen's ware and china-glazed blue.
Hales & Adams, potters.
Robinson & Smith, ditto.
Warburton, Jacob, potter.

HANLEY.

Bagnall, Sampson, potter.
Boon, Joseph, ditto.
Chatterley, C. and E., potters.
Glass, John, potter.
Heath, Warburton, & Co., china manufacturers.
Keeling, Edward, potter.
Mare, John and Richard, potters.
Mayer, Elijah, enameller.
Miller, William, potter.
Neal & Wilson, potters.
Perry, Samuel, potter.
Taylor, George, ditto.
Wright, Thomas, ditto.
Yates, John, ditto.

SHELTON.

Baddeley, J. and E., potters.
Hassels, John, potter.
Heath & Bagnell, potters.
Hollins, Samuel, potter.
Kneeling, Anthony, ditto.
Taylor & Pope, potters.
Twemlow, G., potter.
Whitehead, Christopher Charles, potter.
Yates, John, potter.

STOKE.

Bell, Sarah, potter.
Booth, Hugh, manufacturer of china, china-glaze, and Queen's ware in all its branches.
Brindley, James, potter.
Spode, Josiah, ditto.
Straphan, Joseph, merchant and factor in all kinds of earthenware.
Wolfe, Thomas, manufacturer of Queen's ware in general, blue, printed, and Egyptian black, cane, &c.

FENTON.

Bacchus, William, manufacturer of Queen's ware in all its various branches.
Boon, Edward, manufacturer of Queen's ware and blue painted.
Brindley, Taylor, potter.
Clowes & Williamson, potters.
Turner, John, potter.
Wedgwood, Josiah and Thomas, potters.[1]

LANE END.

Barker, John, manufacturer of cream-coloured china-glaze, and blue wares.
Barker, William, potter.
Barker, Richard, ditto.
Cyples, Joseph, manufacturer of Egyptian black and pottery in general.
Edwards, William, potter.
Forrester and Meredith, manufacturers of Queen's ware, Egyptian black, red china, and various other wares.
Garner, Joseph, potter.
Garner, Robert, manufacturer of Queen's ware and various other wares.
Shelley, Michael, potter.
Shelley, Thomas, ditto.
Turner and Abbott, potters to the Prince of Wales.
Walklete, Mark, potter.

A COMPLETE LIST OF POTTERS' NAMES AND MANUFACTORIES,

1802, IN THE DISTRICT KNOWN AS THE STAFFORDSHIRE POTTERIES.

Total number of manufactories in existence at that date, 149: thus—unoccupied	4
6 firms or persons had 2 manufactories each	12
133 ditto ditto had 1 ditto each	133
139 names as given in list. Total	149

[1] They never had premises at Fenton. Etruria must have been omitted.

1802.

LIST OF NAMES AND RESIDENCES OF THE EARTHENWARE MANUFACTURERS.

1 John Lindop . . . Green Lane
2 John and Thomas Capper . Golden Hill
3 Thomas Tunstall . . . ditto
4 John Collison . . . . ditto
5 Abraham Baggaley . . . ditto
6 Moss & Henshall . . . Red Street
7 Riles & Bathwell . . . ditto
8 Samuel and Thomas Cartlich . Tunstall
9 Thomas Baggaley . . . ditto
10 Caleb Cole & Co. . . . New-field
11 William Adams . . . Tunstall
12 John Breeze . . . . Smith-field
13 Unoccupied . . . . Pitts Hill
14 Jonathan Machin . . . Chell
15 John Horn . . . . Brimleyford
16 Smith & Steel . . . Tunstall
17 A. and E. Keeling (2 factories) ditto
18 John Wood . . . . Brown Hills
19 John Davenport . . . Longport
20 Henshall, Williamson & Co. . ditto
21 Williamson & Henshall[1] . ditto
22 Shirley, Lindop, & Co. . . ditto
23 John and George Rogers (2 factories . . . . ditto
24 Walter Daniel (Burslem) . Newport
25 Holland & Co. . . . Burslem
26 John and Ralph Wood . . ditto
27 Ralph Wood . . . . ditto
28 Wood & Caldwell . . . ditto
29 Isaac Leigh . . . . ditto
30 Nathan and John Heath . ditto
30 John Taylor & Co. . . ditto
31 William Dawson . . . ditto
32 Jacob Marsh . . . . ditto
33 Robinson & Sons . . . ditto
34 Read & Goodfellow . . ditto
35 Edward Bourne . . . ditto
36 Tellwright & Co. . . . ditto
37 Thomas Holland . . . ditto
38 Charles Davenport . . . ditto
39 Lewis Heath . . . . ditto
40 Thomas Guest . . . . ditto
41 John Gilbert . . . . ditto
42 Thomas Wedgwood (Overhouse) ditto
43 Daniel Steel . . . . ditto
44 Unoccupied . . . . ditto
45 William and John Stanley . ditto
46 Bagshaw & Maier . . . ditto
47 J. and R. Riley . . . ditto
48 Mort, Barker, & Chester . ditto
49 Joseph Machin . . . ditto
50 Arkinstall & George . . ditto
51 Richard Ball . . . . ditto
52 William Wood & Co. . . ditto
53 Thomas Green . . . ditto
54 John Warburton (2 factories) . Cobridge
55 Thomas Godwin . . . ditto
56 Benjamin Godwin . . . ditto
57 Smith & Billington . . ditto
58 Stevenson & Dale . . Cobridge
59 J. and A. Blackwell . . ditto
60 William Adams . . . ditto
61 John Mozeley . . . ditto
62 Hewit & Buckley (Booden Brook) . . . . Shelton
63 Hollins, Warburton, & Co. (New Hall) . . . ditto
64 Booth & Marsh . . . ditto
65 Bourne & Co. . . . ditto
66 Edmund J. Birch . . . Hanley
67 Heath & Shorthose . . ditto
68 John Mare . . . . ditto
69 Yates & Shelly . . . ditto
70 Joseph Lees . . . . ditto
71 David Wilson . . . ditto
72 Elijah Mayer . . . ditto
73 George Taylor . . . ditto
74 T. and J. Hollins . . . ditto
75 Valentine Close . . . ditto
76 Joseph Keeling . . . ditto
77 Boon & Ridgway . . ditto
78 John Glass . . . . ditto
79 James Keeling . . . ditto
80 Meigh & Walthal . . ditto
81 Billings & Hammersley . ditto
82 James and Charles Whitehead ditto
83 Mrs. Mellor . . . . ditto
84 John Stanley . . . ditto
85 William Baddeley . . ditto
86 Job and George Ridgway . Shelton
87 John Hammersley . . ditto
88 J. and E. Baddeley . . ditto
89 Unoccupied . . . ditto
90 Simpson & Wright . . ditto
91 John and William Yates . ditto
92 Thomas Pope . . . ditto
93 James Greatbatch . . . ditto
94 Dorothy Whitehead . . ditto
95 Samuel Hollins (Vale Pleasant) ditto
96 Wedgwood & Byerley . . Etruria
97 Unoccupied . . . . Stoke Lane
98 Mrs. Ratcliffe . . . ditto
99 John Harrison (Cliffgate Bank) . . . . . Stoke
100 Booth & Sons, ditto . ditto
101 Josiah Spode . . . ditto
102 Wolfe & Hamilton . . ditto
103 Smith & Jarvis . . . ditto
104 Minton, Poulson, & Co. . ditto
105 Harrison & Hyatt . . Lower Lane
105 Robert Clulow & Co. . . ditto
106 Bourne & Baker . . . Fenton
107 Chelenor & Adams . . ditto
108 Bagnall & Hull . . . Lane-delf
109 John Lucock . . . ditto
110 William Pratt . . . ditto
111 Mason & Co. . . . ditto
112 Thomas Forester . . . ditto

[1] The name HENSHALL & Co., is stamped on a plate in the Sheldon Collection. Henschell was the maiden name of the widow of James Brindley, who afterwards married the potter Robert Williamson.

113 Thomas Shelly . . . Lane-delf
114, 115 Samuel Baker (2 factories) . ditto
116 Samuel Spode (now spelt Foley). . . . . Foley
117 Joseph Myatt . . . ditto
118 Robert Garner (now called Longton) . . . . Lane End
119 Charles Harvey (2 factories) ditto
120 Hewitt & Comer . . . ditto
121 John Aynesley . . . ditto
122 John Hewit . . . . ditto
123 W. and J. Phillips . . ditto
124 Samuel Hughes . . . ditto
125 Samuel Dawson . . . ditto
126 Richard Barker . . . ditto
127 Booth & Co. . . . ditto
128 Thomas Stirrup . . . Lane End
129 Charles Harvey . . . ditto
130 Samuel Bridgewood . . ditto
131 Johnson & Brough . . ditto
132 Mary Syples . . . ditto
133 J. and G. Locketts . . ditto
134 Chetham & Woolley . . ditto
135 J. and W. Berks . . ditto
136, 138 William and John Turner (2 factories) . . . . ditto
137 George Barnes . . . ditto
139 Thomas Jackson & Co. . ditto
140 Thomas Shelley . . . ditto
141 William Ward . . . ditto
142 —— Shaw . . . . ditto
143 George Weston . . . ditto
144 Mark Walklete . . . ditto

The signature and date, RICHARD MARE, 1697, occurs on a two-handled cup, 4½ in. diameter, decorated in buff slip, and Mr. A. J. de Bushnell, the owner, who found it in a cottage near Cheltenham, suggests that this Richard Mare was the grandfather of the potter of the same name of Hanley, who worked at the end of the eighteenth century.



This name is impressed on an earthenware candlestick in the form of a griffin. Sheldon Collection.

The following list of Staffordshire potters who worked at the end of the eighteenth and early part of the nineteenth century, specimens of whose productions will be found in the Victoria and Albert Museum, may also be added on the authority of Professor Church :—

Bott & Co.
J. Clementson.
Clews.
Cookson & Harding.
Green.
Hackwood.
Harding.
Harley.
Lakin & Poole.
Mason.
Mayer & Newbold.
Meir.
Mohr & Smith.
Moseley.
Ridgway.
Riley.
Rogers.
Salt.
Stevenson.
Walton.
Wilson.

The list on previous page and the following, from a map in the possession of Mr. E. Brunt of Hanley, in the *Staffordshire Pottery Directory*, Hanley, 1802, as well as many important notices of the Staffordshire potteries, have been communicated by Mr. Edwin Hewitt of Hanley. We also take this opportunity of acknowledging some valuable remarks on the potteries by Mr. J. L. Cherry of Hanley.

TRADES IN CONNECTION WITH POTTERS IN 1802.

Booth, George, packer and dealer in earthenware, Tunstall.
Shaw, Chas., packer and dealer, Tunstall.
Adams, James, engraver, Fields, Burslem.
Bold, J. G., colour-maker, Furlong, Burslem.
Greatbach, John, dealer in earthenware, Chapel Street, Burslem.
Greatbach, Oliver, oven-builder, Commercial Street, Burslem.
Johnson, Ralph, modeller, Mount Pleasant, Burslem.
Knott, William, colour-maker, Hill Street, Burslem.
Machin, Joseph, enameller, Strand, Burslem.
Machin & Co., colour-makers, Hill Street, Burslem.
Martin, George, engraver, Commercial Street, Burslem.
Preston, John, packer and clay agent, Furlong, Burslem.
Stannaway, J., colour-maker, Ham Hill, Burslem.

Walley, Peter, dealer in earthenware, Hanover Square, Burslem.
Wilson, Ann, enameller, High Street, Burslem.
Boot, Jonathan, modeller, Cobridge.
Baddeley, Thomas, engraver and black printer, Chapel Field, Hanley.
Baggaley, Thomas, enameller, Old Hall Road, Hanley.
Beech, Bagnall, dealer in earthenware, Upper Hanley.
Booth, William, colour-maker, High Street, Hanley.
Daniel & Brown, enamellers, Market Place, Hanley.
Downing, William, engraver, Old Hall Lane, Hanley.
Ledge, Charles, engraver, Sleek Lane, Hanley.
Shorthose, John, merchant, High Street, Hanley.
Sparks, George, gilder of earthenware, Sleek Lane, Hanley.
Thursfield, Richard, dealer in earthenware, Chapel Field, Hanley.
Wilson, David, enameller, Abbey Field, Hanley.
Brammer, George, black printer, Shelton.
Fletcher, Thomas, black printer and enameller, Shelton.
Heath, Thomas, modeller, Shelton.
Johnson, John, black printer, do.
Keeling, John, gilder, Shelton.
Mollart, John, engraver, do.
Morris, Francis, black printer, Vale Pleasant, Shelton.
Palmer & Wright, colour-makers, Shelton.
Radford, Thomas, engraver, do.
Ridgway, John, dealer in earthenware, do.
Stephen, John, dealer in earthenware, do.
Vernon, Samuel, engraver, do.
Forrester, Anthony, dealer in porcelain, Lane Delph.
Lucock, John, engraver, Stoke.
Radford, Thomas, engraver, Stoke.
Shufflebottom, William, engraver, Little Fenton.
Sparks, Thomas, engraver, Stoke.
Staley, Stephen, dealer in earthenware, Lower Lane.
Steadman, George, flint-grinder, Stoke.
Whitehouse, Edward, engraver, Little Fenton.
Young, John, dealer in earthenware, Penkhull.
Bailey, William, gilder of earthenware, Lane End.
Carey, John, dealer in earthenware, Lane End.
Hampson, John, enameller, do.
Jackson, Benjamin, dealer in earthenware, do.
Jevans, William, enameller, do.
Lockett, Joseph, dealer in earthenware, do.
Lockett, Samuel, do. do.
Lowe, John. do. do.
Ryles, Moses, engraver, do. do.
Wood, George, do. do.

MANUFACTURE OF EARTHENWARE.

The following enumeration of the order in which various materials and kinds of manufacture were introduced into Staffordshire is from Dr. S. Shaw's *Chemistry of Pottery*:—

"In this succession I find the common *brown ware* till 1680; then the *Shelton clay* (long previously used by the tobacco-pipe makers of Newcastle), mixed with grit from Baddeley Hedge, by Thomas Miles; *coarse white stoneware*, and the same grit and can marl, or *clunch*, of the coal seams, by his brother, into *brown stoneware*. The *Crouch ware* was first made of common potter's clay and grit from Moel Cop, and afterwards the grit and can marl, by A. Wedgwood of Burslem, in 1690; and the ochreous brown clay and manganese into a coarse *Egyptian black*, in 1700, by Wood of Hot Lane. The employment of the Devonshire pipe-clay, by Twyford and Astbury of Shelton, supplied the *white dipped* and the *white stoneware;* from which the transition was easy to the *flint ware*, by Daniel Bird of Stoke; the *chalk body ware*, by Chatterley & Palmer of Hanley; and the *Queen's ware* of the celebrated Josiah Wedgwood.

"Mr. Thomas Toft introduced *aluminous shale* or *firebrick clay;* Mr. William Sans, *manganese* and *galena* pulverised; Messrs. John Palmer and William Adams, *common salt* and *litharge;* Messrs. Elers Brothers, *red clay* or *marl* and *ochre;* Mr. Josiah Twyford, *pipe-clay;* Mr. Thomas Astbury, *flint;*[1] Mr. Ralph Shaw, *basalts;* Mr. Aaron Wedgwood, *red lead;* Mr. William Littler, *calcined bone earth;* Mr. Enoch Booth, *white lead;* Mrs. Warburton, *soda;* Mr. Ralph Daniel, *calcined gypsum;* Mr. Josiah Wedgwood, *barytes;* Mr. John Cookworthy, *decomposed white granite;* Mr. James Ryan, *British kaolin* and *petuntse;* Messrs. Sadler & Green, *glaze printing;* Mr. Warner Edwards, *biscuit painting;* Mr. Thomas Daniel, *glaze enamelling;* Mr. William Smith, *burnished*

[1] This only refers to its introduction into Staffordshire. See "Fulham," where it was used fifty years before Astbury's time.

gilding; Mr. Peter Warburton, *painting in gold;* Messrs. John Hancock, John Gardner, and William Hennys, *lustres;* Mr. William Brookes, *engraved landscapes* and *printing in colours;* Mr. William Wainwright Potts, *printing by machine* and continuous sheet of paper; and the same with Mr. William Machin and Mr. William Bourne, for *printing flowers, figures, &c., in colour*, by machine and continuous sheet of paper.

"John Potts, Richard Oliver, and William Wainwright Potts of New Derby, engravers to calico-printers, patented in 1831 'An improved method or process of obtaining impressions from engravings in various colours, and applying the same to earthenware, porcelain, china, glass,' &c. This consists in employing a cylinder printing machine, such as is generally used by calico-printers," &c., &c.



In the Sheldon Collection there is a blue printed earthenware plate with the mark in the margin printed in blue, which was, we may conclude, made or decorated by this firm of potters.

The necessity of determining the heat of the kiln during the process of baking the ware, and of regulating it when necessary by the admission or exclusion of the external air, as it required to be of a lower or higher degree of temperature, was soon found to be a desideratum, and the Messrs. Thomas and John Wedgwood, about the year 1740, invented trial-pieces made of prepared clay, which being placed in the kiln, indicated (although very imperfectly) the temperature. These trial-pieces were from their form called "pyrometrical beads," and were similar to small poppy-heads out of which had been cut the calices or cups, and the colours these beads assumed when submitted to the different degrees of heat was the test in firing the ware; subsequently other *pyrometers* were invented, formed of metal rods, tobacco-pipes, and glass tubes, which contracted or expanded according to the various degrees of heat; and eventually Josiah Wedgwood introduced a more perfect *pyrometer*, or measurer of heat, himself.

The introduction into Staffordshire in 1720[1] of ground flint for making the white ware, and which paved the way for the manufacture of fine fayence, was of great importance; but the method of pounding the flints by manual labour, and afterwards passing the powder through fine lawn, was so tedious a process, and so injurious to the health of the workmen engaged, that a mill was invented by Thomas Benson, an engineer of Newcastle-under-Lyme. His first patent is dated November 5, 1725, which was followed by another in January 1732, with certain alterations; the title is as follows:—

A.D. 1732, January 14.—No. 536. BENSON, THOMAS, Engineer. "A new engine or method for grinding of flint stones, being the chief ingredient used in making of white wares, such as pots and other vessels, a manufacture carried on in our county of Stafford,

[1] It will be seen hereafter that calcined and ground flint was employed as early as 1689 by Dwight of Fulham.

and some other parts of this our kingdom ; that the common method hitherto used in preparing the same hath been by breaking and pounding the stones dry, and afterwards sifting the powder through fine lawns, which hath proved very destructive to mankind, occasioned by the dust sucked into the body, which, being of a ponderous nature, fixes so closely upon the lungs that nothing can remove it, insomuch that it is very difficult to find persons to engage in the said manufacture, to the great detriment and decay of that branch of trade, which would otherwise, from the usefulness thereof, be of great benefit and advantage to our kingdom ; that by the petitioner's invention the flint stones are sprinkled with water, so that no dust can rise, and then ground as fine as sand with two large stones made to turn round upon the edges by the power of a wheel, worked either by wind, water, or horses, which is afterwards conveyed into large stone pans, made circular, wherein are placed large stone balls, which, by the power of such wheels, are driven round with great velocity, that in a short space of time the flint stones so broken are reduced to an oily substance, which, by turning of a cock, empties itself into casks provided for that purpose ; that by this invention all the hazards and inconveniences in making the said manufacture in the common way will be effectually prevented, and in every particular tend to the manifest improvement and advantage thereof, and preserving the lives of our subjects employed therein."

In the foregoing title is contained all the description given of the invention.

The white stoneware, salt glaze, was made from 1690 to 1780, and is thus described by Professor Church in his Catalogue :—

"This ware was made during a period of about ninety years, chiefly in Staffordshire, more particularly at Burslem. Sometimes it is erroneously termed *Elizabethan* ware. One well-known piece has been absurdly enough termed 'Shakespeare's Jug.' It was made not less than sixty or seventy years after Shakespeare's death. In its earliest forms and in the hands of some potters it was coarse in texture and clumsy in design, but improvements rapidly took place, more care being taken in the selection and preparation of the clays and in the manufacture of the moulds. Devon, Dorset, and local clays, with finely ground sand or pounded flint, were the chief materials for the body of the white ware, while its glaze was usually formed wholly or almost wholly by the action of the vapour of common salt at a high temperature on the silica of the paste. A sodium silicate was thus formed of great tenacity and hardness, and the ware was thus most effectually protected from absorption of liquids or mechanical injuries by an impenetrable and unattackable coating. (A small proportion of red lead seems to have been occasionally used with the salt.) This glaze or coating is often harder than felspar, and is only just scratched by quartz (rock crystal), though the body itself is abraded by felspar. The specific gravity of this salt-glazed white ware or fine white stoneware is about 2.2 higher than that of most English pottery, except Elers' ware, which owes its density in part to the ferric oxide, which it contains in considerable proportion.

"This early fine white stoneware may almost take rank as a porcelain. The better and whiter specimens of it, had a little more alkali entered into their composition, would be in reality a kind of hard porcelain.

"The peculiar glaze of this ware is unmistakable ; when not too thick it is characterised by numerous minute depressions, which give it the appearance of a piece of fine leather or the skin of an orange. The high fusing-point of the glaze, and the fact of its having been *formed* on the ware itself, caused this peculiarity of texture.

"Some of the patterns on this ware are embossed, others are encrusted, and others again have been etched—traced with a point and afterwards commonly coloured blue. The ornamentation is often identical with that of Elers' red ware ; sometimes it has been derived from the silver plate moulds of the time of Queen Anne. Metal moulds as well as plaster of Paris moulds were employed for this ware.

"Much of this fine white salt-glazed ware was made by Aaron Wood (1750–70); the earlier makes seemed to have been termed *Crouch* ware.

"Salt-glazed white ware is seldom marked. A globular bottle in my collection is, however, marked at the base with some cursive letters; an enamelled milk-jug in my collection has a cross in green enamel on the bottom.

"A superb butter-boat is in my collection. It is decorated with various embossed ornaments, and notably with figures of the Seven Champions of Christendom.

"The gilding on this ware is secured with gold size only. The enamel paintings are, for the most part, distinctively Chinese in style; the colours are bright."

A portion of one of the old salt-glaze pot-works still exists at Sneyd Green, near Hanley, but the building has long been converted into two small cottages. There are more than a hundred of the curious old seggars with perforated sides still to be seen serving as a fence to the garden; the owner, an old man more than eighty years old, says that it has been in its present state for more than a hundred years, and also when a railway was being cut close by, that many curious specimens of lead-glazed pottery were found in the soil, but were all dispersed among the workmen.

A bottle of cream-coloured salt-glaze stoneware, with garlands and festoons of flowers, and birds in extremely sharp relief, executed by metal mould, like Elers' or Aaron Wood's work, is in Lady C. Schreiber's Collection; it is stamped underneath "D. K. 1759"; the ornaments are not moulded on the surface, but laid on after being stamped.

A mug of the same salt-glazed stoneware, etched or incised and coloured blue, in the same Collection, bears this inscription:—

"This is Thomas Cox'es cup;
Come my friend and drink it up;
Good news is come'n, the bells do ring;
& here's a health to Prussia's King.

February 16, 1758."

A further reference to the cream-coloured salt-glaze ware, and also that with cream ground enamelled in colours will be found on another page.

Professor Church also thus describes another sort of pottery which was much in vogue in the first half of the eighteenth century:—

AGATE WARE AND TORTOISE-SHELL AND OTHER COLOURED GLAZE WARES.

"The patterns in *agate ware* go through the substance of the paste more or less completely. The colouring matters were either ferruginous ochres and clays, or clays mixed with oxide of iron and manganese, and preparations of cobalt, worked up together, and then cut by a wire into strings, convoluted ribands, &c. Sometimes the clays thus worked and variegated were applied as slip in irregular smears to the surface decoration

of cream ware. Thus were formed the early Staffordshire marble wares. A rarer variety of this ware may be called tesselated, minute pieces of variously coloured dried pastes being encrusted on to the body of the ware. These pieces were cemented in their places either by a thin slip or by a glaze subsequently applied (see specimens in the Victoria and Albert Museum).

"Although *tortoise-shell ware* was glazed and tinted with lead ore (galena) and manganese (wadd), other metals were often used, namely, iron, copper, and cobalt. Some of the earlier examples of tortoise-shell ware, with 'flooded' and deep colours, resemble certain kinds of Chinese work in tone and richness, the minute fissures in the thick glaze adding to the effect.

"We have included under the group of tortoise-shell ware those which are coloured blue only, or green only, or brown only, or are variously mottled with two or more colours: they are distinguished by their peculiar ill-defined colour-markings from nearly all other kinds of British pottery. It appears to have been in 1724 when this ware was first made; it commanded a good sale for some years, and is even now manufactured, though usually of very inferior quality. It originated in a discovery made by a Staffordshire firm of potters, Redrich & Jones, for which they took out a patent. Their process is described as one for so 'staining, veining, spotting, clouding, damasking earthenware as to give it the appearance of various kinds of marble, porphyry, and rich stones, as well as tortoise-shell.' Much of the old Staffordshire agate, tortoise-shell, green-glazed and cauliflower ware may be attributed to Whielden (1740–60), of Little Fenton. Aaron Wood and Josiah Spode were apprenticed to him. Josiah Wedgwood was in partnership with him for a short time. Variegated inlaid or tessellated wares were made by Ralph Wood of Burslem (1730 to 1740)."[1]

Professor Church thinks this variegated English pottery was made in the sixteenth, if not in the fifteenth century, although subsequently the methods of its production were perfected by such skilful potters as Whieldon and the Wedgwoods. Ralph Wood of Burslem and Daniel Bird of Cliff Bank were also contemporary makers of Whieldon. There are several excellent specimens of this mottled and tortoise-shell ware in the Schreiber Collection, Victoria and Albert Museum.

EARTHENWARE.

"With respect to the manufacture of common earthenware, which is so considerable in England, not only for home consumption but for exportation, being sent to various parts of the world in great quantity, and which is at the same time so cheap, the following sketch of the processes usually employed may be useful to the visitor.

"*a.* The *common body* or paste is usually composed of Dorset or Poole clay, Cornish or Devonian kaolin, and flint.

"*b. Best body* is formed of Dorset or Poole clay, Cornish or Devonian kaolin, Cornish china-stone, and flint.

"The Dorset or Poole clay, which may be regarded as the base or chief ingredient in the manufacture of English earthenware, is mixed with water, and reduced to a state in which it can be passed through sieves of various sizes, in order to clear it of all lumps and to render it of a fine general consistency. The kaolin requires no cleaning prepara-

[1] The historical collection of English pottery formed for purposes of scientific research by Professor Church, and which he has fortunately catalogued, with remarks and analysis of the bodies and glazes of the ware, was totally destroyed, with many other valuable contributions of china, in the disastrous conflagration at the Alexandra Palace in 1873.

tion, and the flints are used as they come, finely comminuted, from their deposit in water after passing the grinding-mills. The china-stone requires to be treated as the flints, with the exception of being calcined or burnt in kilns, having to be crushed and reduced to a fine powder in mills.

"The materials being all thus ready for use, the proportions of each considered requisite for the kind of ware to be made are taken, mixed with water and with each other, to the *slip-kiln*, a long brick trough heated by means of flues from a furnace. Here the mixture is kept simmering until it becomes something of the consistency of dough. It is then ready for use, and is placed until required in cold dark cellars. If coloured bodies or pastes are required to give a general tint to the ware, certain metallic oxides or coloured clays or marls are added to the prepared mixed clay as may be thought desirable.

"The body or paste of mixed materials being now prepared, it is either *thrown*, as it is termed, by means of the potter's wheel, that is, raised into circular forms of different kinds by means of the rotary motion of the wheel and by the action of the fingers, or moulded into forms; in the latter case the paste or body being first rolled into flattened pieces, which can be easily squeezed into a mould, commonly of plaster of Paris. When thought desirable, the 'thrown' forms are finished by placing them on a lathe, and turning into more accurately circular shapes.

"The various forms of the paste or body being completed, the pieces are taken to be carefully dried in rooms prepared for the purpose, in order to deprive them as much as possible of moisture without causing disintegration; water in the paste or bodies being regarded only as a tool in the manufacture, to be laid aside when no longer required.

"The future pieces of earthenware being thus sufficiently dried, are placed in large flat-bottomed pans, oval or round as may be considered desirable, with vertical sides of sufficient height, termed *seggars*, made of refractory materials, such as fire-clays, the broken pieces of earthenware after the first firing, and also of broken seggars themselves, pounded up, and often mixed with a small portion of damaged Dorset, Devon, or Cornish clays. In these seggars the pieces of dried future ware are so placed as to allow as many as possible to be packed without injury to each other. The seggars are then arranged in a kiln called the *biscuit-kiln* one above the other, so that an upper covers a lower seggar. The kiln is then 'fired,' that is, the heat deemed proper is communicated to it, and 'the fire' is continued for about three days; that is, a kiln 'fired' on Monday evening will be ready to be '*drawn*,' or the seggars and their contents removed, on Friday morning. The ware is then in the condition termed *biscuit*, white and porous, readily absorbing water.

'The *biscuit* is now in a state to be painted with certain colours which can be used '*under the glaze*,' that is, before it is covered with a preparation which in another 'firing' turns into a coating of glass, and for receiving the impressions from etchings and engravings introduced so advantageously into ceramic manufactures for about a century, producing the '*printed ware*.' The colours which can be advantageously used 'under the glaze' are few as compared with those employed above it.[1] In the latter case the paints used are enamel colours, that is, glasses of different kinds mixed with metallic oxides, giving the colours sought. The printing is but the employment of the colours that can be advantageously used 'under the glaze,' mixed with oil, and worked as ordinary printing ink for engravings. Care is required as regards the paper for pressing the print on the ware, and for the dexterous removal of the paper after the pressure, so that the impression be not injured. To drive off the soil used as a vehicle for the colours, the ware, after 'printing,' is exposed at a low heat on a kiln termed a '*hardening-kiln*'; after which it is ready to be glazed. The materials of the glaze, which may vary accord-

[1] Cobalt blue, chrome green, &c., which the heat of the "*gloss*" or glazing kiln will not change. Red, from peroxide of iron, cannot be thus applied, the heat of the kiln converting the red into brown and black.

ing to the practice of different potteries, are mixed with water so as to form a substance of about the consistency of cream. Into this the earthenware, either painted with colours which will not injure in the heat of the kiln into which it is next placed, or printed with colours of the like general kind, is dexterously dipped. Upon removal, all traces of the colouring are lost under a general slight coating of the finely comminuted materials of the glaze, the water being readily absorbed by the porous 'biscuit-ware.' It is now placed in seggars in a '*gloss-kiln*,' as it is termed, for about one day, exposed to a less heat than in the '*biscuit-kiln*,' but at the same time sufficient to reduce the coating upon the ware to a glass, disclosing the painting or printing under it, and preventing the access of liquids to the porous ware beneath. The earthenware is then ready for the market."

PORCELAIN.

"The manufacture of porcelain bears a general resemblance to that of earthenware, the differences relating chiefly to the composition of the pastes or bodies and glazes, to the arrangement of kilns fitted for greater heats, properly to act upon more refractory materials, and to muffles or kilns for firing the various enamel colours employed upon the different forms given to the porcelain. The ingredients employed are commonly Cornish or Devon kaolin, Cornish china-stone and flint, with prepared bones. According to Aikin the following was the composition of the body or paste of Staffordshire porcelain about 1840: Cornish kaolin, 31.0; Cornish china-stone, 26.0; flint, 2.5; prepared bones, 40.5.

"M. Arnoux considers the soft porcelain commonly manufactured in England as nothing but that which is termed hard, from its greater hardness, modified by the presence of the phosphate of lime contained in the bones employed.[1]

"The soft paste of Chelsea, Bow, and Derby must be carefully distinguished from that now made, as other ingredients were then employed, to the entire exclusion of bones, which were a subsequent invention."

It is a curious circumstance in connection with the marks on English earthenware, especially porcelain, that several manufactories should have adopted characters as marks which are used as chemical signs. This has probably arisen from the peculiar nature of the materials employed, or from some supposed affinity with the metals thereby applied. For example, the Plymouth mark of the sign of Jupiter (tin) was adopted, it is supposed, in consequence of the stanniferous nature of the clay employed; the triangle, denoting fire, was the mark used sometimes at Chelsea, or, as some suppose, at Bow; the signs of the planets Venus and Mercury (copper and quicksilver) are found on Bow porcelain; the sign of Mars (iron) is found on the Staffordshire ironstone china; the sign of Luna (silver) is the mark of Worcester, and many of the workmen's mark given hereafter as being found upon Worcester porcelain bear a strong resemblance to others. For the sake of comparison with similar marks so frequently found on china, we here annex a list of the chemical signs:—

[1] Lecture on Ceramic Manufactures. As to the action of the bones M. Arnoux remarks, that when the other materials "begin to combine at a certain heat, the bones being phosphate of lime, which cannot be decomposed by the silica, melt, without combining, into a sort of semi-transparent enamel, and being intimately mixed in the mass, give transparency in proportion to the quantity used."


Aer . . . . . Air.


Terra . . . . . Earth.


Ignis . . . . . Fire.


Aqua . . . . . Water.


Dies . . . . . Day.


Nox . . . . . Night.


Fumus . . . . . Smoke.


Cineres . . . . Ashes.


Sal . . . . . Salt.


Sol . . . . . Gold.


Luna . . . . . Silver.


Jupiter . . . . Tin.


Saturn . . . . Lead.


Mars . . . . Iron or Steel.


Venus . . . . Copper.


Mercury . . . Quicksilver.


Antimonium . . Antimony.


Orichalcum . . Brass.


Fæces Vini . . Lees of wine.


Albumen . . . White of egg.


Arena . . . . Sand.


Arsenicum . . Arsenic.


Atramentum . . Ink.


Creta . . . . Chalk.


Borax.

SLIP-DECORATED WARE.

This quaint and effective, though coarse and grotesque ware, is said to have originated in Staffordshire, although Professor Church divides the honours between that famous centre of potting and Kent. We know of at least one important pottery in the latter country, at Wrotham, between Maidstone and Sevenoaks, of which there are a great many examples in our museums and private collections. Professor Church, writing in 1884, considered the first piece with a date, which had been identified as Wrotham, was a jug in the Maidstone Museum, 1656, and perhaps a specimen in the Victoria and Albert Museum (1621); but Mr. Hodgkin has described and illustrated a *tyg* with four handles, which is in the Liverpool Museum, dated 1612, and the latest date is 1710 on a bell-shaped cup with initials T. B. and I. E., which was in the late Mr. Edkins' Collection. Subsequently to Wrotham this mode of decoration seems to have been adopted in Cheshire and Derbyshire, and there are several specimens

with dates as early as 1708 and as late as 1794 in the British and Liverpool Museums, the Collection or private museum formed by the late General Pitt Rivers, F.S.A., and others, which are attributed to the pottery of Cockpit Hill in Derbyshire. Professor Church thus describes the process: "Sometimes white and red clays were marbled upon a red or brown clay basis, but more frequently the white or light-coloured clay was used in the form of a 'slip,' that is, a thin creamy mixture of clay and water, dropped or trailed from a spouted vessel upon the surface of the piece to be decorated. Slip-ware is a convenient term for pieces decorated in this way, which, indeed, much resembles the process by which the complex sugar ornaments on bride-cakes are laboriously built up from a syrup, the syrup, alas! being too often blown from a quill held in the mouth of a dirty old man, well practised in the curious art. The slips were not always white, but buff, yellow, brown, and even nearly black, while the ground or body was frequently of a light colour. Candlesticks small and large, drinking vessels in the form of *tygs*, cups and posset pots, jugs and piggins, large plates or platters, and cradles for birthday gifts occur amongst the most usual pieces in slip-ware."

The decoration of such pieces was grotesque and fanciful, there being apparently nothing but the taste of the operator to guide him in producing figures, animals, birds, foliage, or conventional ornaments. The ware was afterwards glazed with sulphuret of lead, often mixed with manganese, which gave the object a rich yellow tint of a transparent character, and it was then fired.

Metropolitan Slip-ware. Besides the slip-ware made in the centres of pottery mentioned, there was a good deal of this kind of work done near London, but of a less ornamental character, and this was distinctively classed as "Metropolitan Slip" by Sir A. W. Franks. The body of these is of a darker colour than the Wrotham or Staffordshire ware, and the ornament, apart from the inscription, is simpler; wavy lines, herring-bone, and very crude floral designs being the rule. Specimens found from excavations in and near London are sometimes dated and bear legends and inscriptions. These are generally of a pious character, which lead us to suppose that they were made by or for Puritans. There are several specimens in the British Museum, and the legends "Obeay God's Wourd," "When this you see remember me," occurs on one of them. Another is in the Guildhall Museum, which was dug up in Bishopsgate, and bears the date 1650 and the inscription "The gift is small, goodwill is all." In *Examples of Early English Pottery Named and Dated*, by J. E. Hodgkin, F.S.A., and Edith Hodgkin, the authors have taken infinite pains to reproduce by careful drawing a large number of dated specimens of slip-ware, giving in facsimile the curious mottoes and legends which occur, together with the dates.

It was to this class of ornamental pottery that the Tofts and those potters, a list of whom has been given, which form what has been called the Toft School, devoted their taste and industry. This descrip-

tion of slip-ware, dealing as it does with other potteries besides those of Staffordshire, has been placed under this heading as convenient to the reader, and should be referred to in connection with the notices of the other potteries of Wrotham, Cockpit Hill, and many others which occur in their proper places in the body of this work. Collectors of this early and very interesting form of ornamental English pottery should consult Mr. William Burton's excellent work, and also Mr. Solon's *Art of the Old English Potter*. The British Museum is rich in specimens.

Staffordshire. Thomas Toft (about 1660 to 1680). Thomas Toft was a Staffordshire potter; he is spoken of by Shaw (*Chemistry of Pottery*) as having invented a new description of ware by the introduction of *aluminous shale* or *fire-brick clay*. There is a large earthenware dish in the British Museum signed on the border as in the margin; it has in the centre a lion crowned, buff-coloured ground, the ornaments laid on in black and brown-coloured "slip." A dish in the Bateman Museum, Youlgrave, Derbyshire, has in the centre a half-length crowned portrait of Charles II. with a sceptre in each hand, and the letters C.R. with red and black trellis pattern on the border, and the name at length, as usual. Another of the same description of ware, with a mermaid in the centre, is in the Victoria and Albert Museum; illustrated in Church's *English Earthenware*, fig. 13. Toft's pot-works were situated at Tinker's Clough, in a lane between Shelton and Newcastle-under-Lyme.

THOMAS TOFT

Staffordshire. Ralph Toft (1670 to 1680). His name at length, with the date 1677, is on a dish, buff-coloured ground with figures in relief of brown outlined with black; in the centre a soldier in buff jerkin and full-bottomed wig, a sword in each hand; on one side a crowned head and bust (Charles II.), chequered ornaments, and name on the border. (*Ker. Gall.*, enlarged edition, fig. 351.) In the Salford Museum is another platter, with a lady and gentleman in the centre, having on the border the name at length, and date 1676. Mr. John J. Bagshawe, of Sheffield, had also a similar specimen, but without date, bearing a full-length figure of a queen holding a flower in each hand, and two medallions of busts of gentlemen with large wigs and crowns on their heads.

RALPH TOFT 1677

Staffordshire. William Sans (about 1670). His name occurs on earthenware dishes of similar character and ornamentation to that of Thomas and Ralph Toft; he is mentioned by Shaw (*Chemistry of Pottery*) as having used in the manufacture of this pottery *manganese* and *galena pulverised*. Up to 1680 the glazing employed seems to have been plumbiferous; the silica derived from the body of the ware in the firing, and the lead from the galena (sulphuret of lead) of the Derbyshire mines, dusted in a pulverised state upon the unbaked ware through a coarse cloth.

WILLIAM · SANS

STAFFORDSHIRE. WILLIAM TALOR (about 1670). A dish in the Bateman Museum has two full-length figures in the costume of the Stuarts, the gentleman holding his hat and feather, and the lady a nosegay; between them are the initials W.T., and on the rim, in precisely the same manner as the Toft dishes, the name "William Talor."

WILLIAM · TALOR

STAFFORDSHIRE. This name occurs round the upper part of a *tyg* or drinking bowl, with four handles, of brown mottled glaze on yellow ground; whether made in Staffordshire or at Wrotham in Kent it is impossible to say. (*Ker. Gall.*, enlarged edition, figs. 349, 350.)

RALPH·TURNOR
1681

HANLEY (about 1670). A potter of the name of Joseph Glass resided here towards the end of the seventeenth century; his manufactory was in existence in 1710, and produced a cloudy kind of ware (mottled), and dishes painted with different coloured slip (*see* List of Potters in 1710, p. 639). There was in the collection of the Rev. T. Staniforth a large buff-coloured *tyg*, ornamented with brown slip designs and white dots; it has four handles, with as many crinkled projections between, very similar to Toft's earthenware. The name is painted round the body.

IOSEPH.GLASS.SV.H.GX

A red ware puzzle jug with dark brown and cream-coloured slip is in the Sheldon Collection, the name is in brown slip and the date in cream slip.

RALPH: TAYLOR
1697

Professor Church in *English Earthenware* gives a list of potters' names occurring on dishes, and other important pieces of this character, which may be called of the Toft School: it includes, besides those mentioned above, T. JOHNSON, 1694, W. RICH, 1702, THOMAS and WILLIAM SANS, RALPH SIMPSON, WILLIAM and GEORGE TAYLOR, JOHN WRIGHT, 1707, and to these may be added that of RICHARD MARE, 1697.

Mr. William Burton, in his work on *English Earthenware*, has called particular attention to greater refinement apparent in the work of Joseph Glass in the decorative use of "Slip" as compared with the ruder kinds of Toft ware. His lettering is of a better character, and the effect has been improved by his method of first tracing the letters in dark brown slip, which was then brightened by decorating them with drops of white slip, the whole being in relief, and he mentions a cradle in the Collection of Mr. Griffiths which bears the inscription "Joseph Glass 1703." Several specimens will be found in the Victoria and Albert Museum, the British Museum, and the Salford Museum.

Derbyshire. In the absence of distinguishing marks it is difficult to prevent erroneous attributions of slip-ware specimens, but we know that a great deal of this kind of ware was produced in Derbyshire, and certainly at three centres, namely, the Cockpit Hill Potteries, Bolsover, and Tickenhall. In the British Museum is a fine dish with a trellis border, rather stiff floral design, and the initials S. M. on a label, which are probably those of Samuel Meir, who is believed to have worked at this pottery. An examination of this dish will show several points of difference in treatment to the Staffordshire specimens, and will help the collector to attribute more correctly. There is also a dish in the Liverpool Museum (Mayer Coll.), dated 1749, with initials W. W., and Mr. Burton mentions others known to him bearing dates from 1740 until 1780, at which latter date the Cockpit Hill works were closed. Of the Bolsover works little is known, but Mr. Burton mentions that during some local excavations in 1894 fragments of ware were discovered, and that authenticated specimens are in the hands of local collectors.

Pottery which can safely be assigned to the Tickenhall craftsmen of the end of the seventeenth century is very rare, and the dish in the British Museum, dated 1643, which Mr. R. L. Hobson illustrates in his guide, is marked with a note of interrogation. For information about the slip decorated ware made at Wrotham in Kent, the reader should refer to the notice under that heading, and for excellent specimens he should visit the British Museum. The works on English Earthenware by Mr. William Burton, Mr. Solon, Professor Church, and Downman should also be counsulted.

Bradwell Elers Ware. Established about 1690 by John Philip Elers, who accompanied his countryman, the Prince of Orange, to England, when he came to take possession of the English throne. Elers was descended from a noble family of Saxony. His grandfather, Admiral Elers, married a princess of the royal house of Baden; his father, Martin Elers, born in 1621, married the daughter of a rich Burgomaster of Amsterdam, and was ambassador to several Courts of Europe. Martin Elers had a daughter, who married Sir W. Phipps, ancestor of the Marquis of Normanby, and two sons—David, who settled in London as a merchant, and John Philip, who settled in Staffordshire in the secluded villages of Bradwell and Dimsdale. John Philip Elers was a man of great abilities, a good chemist and a clever mechanic; his knowledge of chemistry enabled him to discover the art of mixing the clay of the neighbourhood in greater perfection than had ever been attained in Staffordshire.

Salt Glaze.—It is to the Elers Brothers that England is indebted for the greatest improvement in the potter's art, by the introduction of the salt glaze about the end of the seventeenth century. Some idea of the rude examples of pottery made previously, may be formed from reading Dr. Plot's account of the butter-pots and the coarse ware of red, yellow, black, and mottled made from the clays found in the neighbourhood, the body of the ware being formed of the coarser clay, painted or mottled

with slip of the finer-coloured clays mixed with water; the common glaze was produced by lead ore finely powdered and sprinkled on the pieces before firing; the designs and ornaments were of a most barbarous character, and little or no improvement seems to have been made down to the year 1690. The coarse large dishes and *tygs* with two or four handles, ornamented with coloured slip, made by Thomas and Ralph Toft, William Sans, Ralph Turnor, William Talor, Joseph Glass, Ralph Simpson, and others, dating from 1670 to about 1700, were then considered doubtless as masterpieces of the potter's art in Staffordshire. A great revolution in the art was effected by the introduction of a new sort of glaze, produced by throwing into the kiln when at its greatest heat a quantity of common salt, the fumes of which occasioned a superficial vitrification of the clay, and the tradition is that the inhabitants of Burslem flocked with astonishment to see the immense volumes of smoke which rose from the Dutchmen's ovens on casting in the salt, a circumstance which sufficiently shows the novelty of this practice in the Staffordshire potteries. This opened a new era, and the salt-glazed stoneware or Crouch ware entirely superseded the other kinds in a very short time. They also introduced the delicate patterns in relief made by metal moulds, afterwards brought to great perfection by Aaron Wood and others. From clays found at Chesterton and Bradwell, near Burslem, carefully levigated and passed through fine hair-sieves, and then artificially evaporated, they manufactured to a considerable extent an improved kind of red unglazed porcelain in imitation of the red pottery of Japan, and they succeeded wonderfully in the attempt, insomuch that some of their elegant tea-pots are said to have been sold as high as a guinea a piece; the genuine specimens which still remain show their perfection, as well with respect to the texture and quality of the ware itself, as to the form and workmanship. They were ornamented in relief with sharp and well-designed flowers, &c., being formed in copper moulds, and frequently of pierced work. (*Ker. Gall.*, enlarged edition, fig. 370.) By the addition of manganese to the clays they produced a fine black ware, a knowledge of which components was the origin of Wedgwood's black Egyptian or basalts.

The sharply-moulded ornaments on Elers's red Staffordshire ware were but a continuance of the moulded enscrollments of the stoneware of Germany. They took every precaution to prevent the secrets of their processes becoming known, but from the inquisitiveness of their neighbours, who clandestinely obtained a knowledge of their methods of mixing the clays (not having secured them by patent), they were driven from the locality. A story is told that the Elers, to keep the secret from the knowledge of other manufacturers, employed only ignorant people, or even idiots, to work for them; but one Astbury, counterfeiting idiotcy, was engaged, and after two years of dissimulation and deceit, possessed himself of the method and process, and left, to open an establishment at Shelton, where he turned the theft to his own advantage.

Astbury's son, Thomas, who was afterwards in business at Shelton, made several improvements in the manufacture of the earthenware, and is said to have produced a cream-coloured ware which afterwards in Wedgwood's hands became the celebrated Queen's ware.

Dr. Martin Lister, in his *Journey to Paris*, in the year 1698, says: "As for the red ware of China, that has been and is done in England, to a far greater perfection than in China. We have as good materials, viz., the soft hæmatites, and far better artists in pottery. But we are in this particular beholden to two Dutchmen, brothers, who wrought in Staffordshire (as I have been told), and were not long since at Hammersmith." From these quotations it would appear that his brother David was connected with him in the manufacture, and being a merchant in London, it is probable that he acted as agent.

There is a jasper cameo medallion of John Philip Elers, which was produced by Wedgwood; a specimen was in Sir J. D. Hooker's Collection. In a letter from Wedgwood to Bentley, July 19, 1777, he thus refers to the improvements made by John Philip Elers in the manufacture of pottery:—

"It is only now about eighty years ago since Mr. Elers was amongst us, when there were as many pot-works in Burslem as there are now, and had been from time immemorial; and the reason for Mr. Elers fixing upon Staffordshire to try his experiments seems to be that the pottery was carried on there in a much larger way and in a more improved state than in any other part of Great Britain. The improvements made by Mr. Elers in our manufactory were precisely these: Glazing our common clays with salt, which produced *pot de grey* or stoneware, and this after they (the two Elers) had left the country was improved into white flint stoneware. . . . I make no doubt but glazing with salt by casting it amongst the ware whilst it is red-hot came to us from Germany, but whether Mr. Elers was the person to whom we are indebted for this improvement I do not know. . . . The next improvement introduced by Mr. Elers was the refining our common red clay by sifting and making it into tea and coffee ware, in imitation of the Chinese red porcelain, by casting it in plaster moulds and turning it on the outside upon lathes, and ornamenting it with the tea branch in relief, in imitation of the Chinese manner of ornamenting this ware. For these improvements, and very great ones they were for the time, we are indebted to the Messrs. Elers; and I shall gladly contribute all in my power to honour their memories, and transmit to posterity the knowledge of the obligations we owe them, &c." (alluding to the publication of his bust in the jasper ware).

From the particulars given by Richard Lovell Edgeworth (father of the authoress Maria Edgeworth), who married the daughter of Paul Elers and granddaughter of John Philip (Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 436), we learn that John Philip Elers had been in distressed circumstances, and was taken notice of by Lady Barrington, a whimsical, good sort of lady, and by her set up in a glass and china shop in Dublin. He was very successful in business, which enabled him to send his son Paul to the Temple in London, where he made great proficiency in his studies, and became a first-rate counsel. Previous to his residence in Dublin, John Philip Elers was for some time with Sprimont at Chelsea; so it is handed down.

Peter Elers, another branch of this family, came over to this country when George I. was called to the throne, and settled at Chelsea; he was a Justice of the Peace for the county of Middlesex, and in 1715 married a daughter of Thomas Carew, Esq.; he was buried in Westminster Abbey in March 1753.

Besides the red stoneware which is known so well as Elers's ware, there are in many public and private collections beautiful specimens of white and coloured salt glaze. The white is really of a slightly greyish hue, not unlike the colour of *putty;* the body is extremely hard, and the surface has been not inaptly compared to that of a lemon, the glaze being granular rather than smooth and even. The tea-pots, mugs, posset pots, and dishes which one finds of this class of old salt glaze are fine and thin and *very light,* altogether charming examples of the potter's art, and the decoration is either moulded, incised, scratched, embossed, or enamelled in colours.

In the coloured specimens enamel colours are used with excellent effect, and a result not unlike the fine old Chinese enamelled porcelain has been produced. There are many examples in the Victoria and Albert Museum, British Museum, and Liverpool Museum, and Mr. J. E. Hodgkin has illustrated specimens from his own Collection in his *Examples of Early English Pottery.* The earliest date he has found is that of 1701, and the quaintest example he has is dated 1749. Professor Church possesses also some charming specimens both of the white and coloured salt glaze.

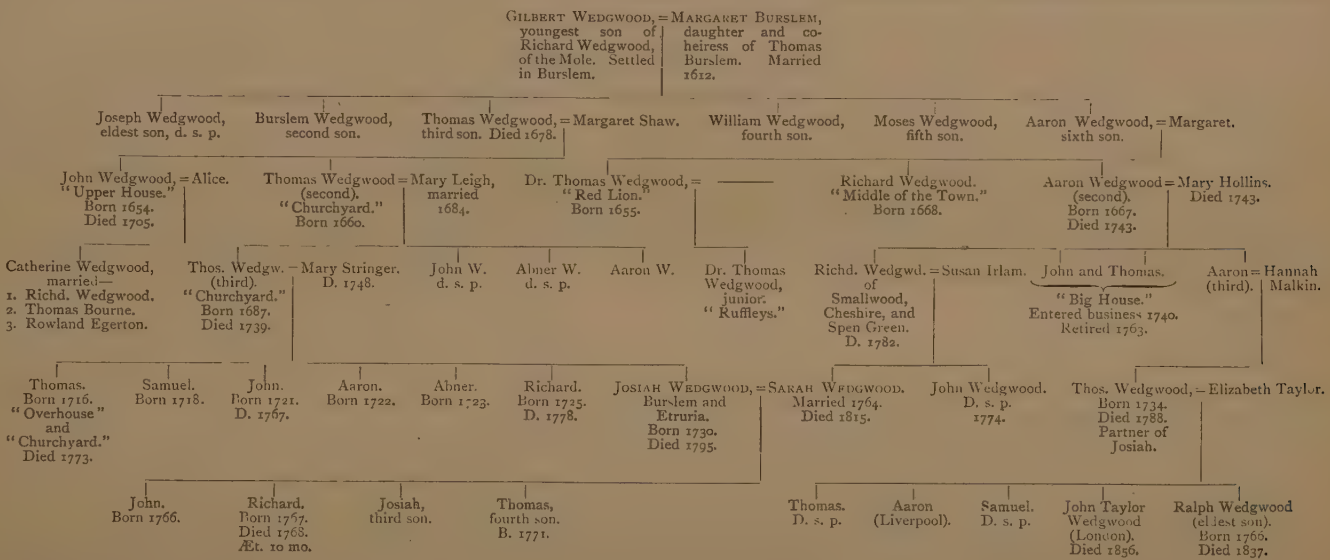
Note to 13th Edition.—Within the last few years the value of this delicate salt glaze, with the enamelled colours as described above, has enormously increased, and little bowls and tea-pots which, some ten years ago, could have been purchased for £3 or £4 each, realise £25 and £30, one in colours with the portrait of the *King of Prussia* having recently sold for £25, 10s.

The white and coloured salt glaze ware described above is never marked, but one finds occasionally on the red ware first made by John and Philip Elers, the mark given in the margin, which occurs on a red Elers ware coffee-pot with small figures stamped upon it by way of decoration. Sheldon Collection.



THE WEDGWOODS.

GENEALOGICAL TABLE showing the Descendants in the Male Line of the WEDGWOODS from GILBERT WEDGWOOD and MARGARET BURSLEM, married in 1612, and the relationship that existed between JOSIAH WEDGWOOD and his Wife and other members of his Family, many of whom settled as Potters in Burslem; omitting the Collateral Branches. (*Arranged from Llewellyn Jewitt's Table, given in his Notice of "Wedgwood and Etruria," in the "Art Journal" for October* 1864.)



Burslem. John Wedgwood, eldest son of Thomas Wedgwood and Margaret Shaw, born in 1654, had a pottery here, called the *Upper House Works*, but it was "not worked" when Josiah Wedgwood's list was made in 1710, as he died a few years before, viz., in 1705. He was the father of Catherine Wedgwood, who was thrice married,—1st, to her cousin, Richard Wedgwood; 2nd, to Thomas Bourne; 3rd, to Rowland Egerton. In the Victoria and Albert Museum there is an interesting relic of this John Wedgwood; it is a green glazed, brown earthenware puzzle jug, with pierced neck, the hollow channel running up the handle and round the mouth, on which there are three spouts, inscribed "*John Wedgwood*, 1691."

Burslem. *The Churchyard Works.* It appears from the document drawn up by Josiah Wedgwood, that in 1710 his grandfather, Thomas, then occupied these works; they descended to his eldest son, Thomas, father of Josiah, and eventually to Thomas, the elder brother of Josiah, in 1793, who also had the Overhouse Works. It was at the Churchyard Works that Josiah served his apprenticeship to his brother, which expired in 1749. Some years afterwards these works were taken by Josiah, who carried them on together with the Bell or Brickhouse Works and the Ivy House; on his removal to Etruria they were occupied by his second cousin, Joseph, who made jasper and other fine bodies for and under the direction of Josiah. About 1780 the latter purchased and conveyed them to his brother John, who in 1795 sold the property to Mr. Thomas Green.

The mark in the margin on a blue printed earthenware plate in the Sheldon Collection is attributed to Thomas Green.



In 1811 these works were purchased by a manufacturer named Joynson, or Johnson, who in turn sold them to Mr. Moseley. In the Victoria and Albert Museum there is a large tea-pot in black Egyptian ware, with fluted body and raised classic figures, impressed mark, "Moseley," which was probably made here. In the Sheldon Collection is a black basalt tea-pot with mark as in margin. About the year 1857 the Churchyard Works were occupied by Messrs. Bridgwood & Clarke, who remodelled the buildings and erected others. Messrs. Bridgwood & Clarke have also extensive works at Tunstall, employing nearly 400 hands. The services bear the impressed mark of "Bridgwood & Clarke," or a printed mark of the royal arms, and the words "Porcelain opaque, B. & C. Burslem."



Burslem. *The Overhouse Works* belonged for more than two

centuries to the Wedgwood family. In 1756 they passed by inheritance to Thomas, the elder brother of Josiah; at his death, in 1772, to his son Thomas, who did not enjoy long the possession, for he died in 1786, leaving them to his son Thomas. In a Survey of the County in 1786 we find "Thomas Wedgwood, *Overhouse*, manufacturer of cream-coloured ware, and china-glazed ware, painted with blue." He occupied the property until his death in 1809, when it was sold successively to Christopher Robinson, John Wood, and in 1819 to Mr. Edward Challinor. The following inscription is placed over the entrance to these works: "Edward Challinor commenced business here A.D. 1819, and rebuilt the premises 1869." Messrs. Allman, Broughton, & Co., who mark their ware A. B. & Co., with or without "Wedgwood Place, Burslem," carried on business after Mr. Challinor's retirement.

Burslem. Dr. Thomas Wedgwood, of the *Red Lion Works* at Burslem, so called from being next to an inn of that name, was son of the first Aaron Wedgwood: he was born in 1655, and manufactured the ordinary lead-glazed ware of the day.

Burslem. Dr. Thomas Wedgwood, jun., son of Dr. Thomas before named, carried on a pot-work at a place called Ruffley's in Burslem; his name will be found in Wedgwood's list of potters in 1710. He married Catherine, daughter of the first Thomas Wedgwood, of the Churchyard Works. In addition to stoneware he made marble, agate, cauliflower, and melon ware in great perfection; he also paid great attention to the construction of moulds and the art of modelling. His apprentice, Aaron Wood, acquired celebrity for his cutting of moulds for the stamped ware.

Burslem. Richard Wedgwood, son of the first Aaron Wedgwood, born in 1668; he was a potter in the "middle of the town," making stoneware, which from the list already given was one of the most important in 1710–15 (see p. 639).

Burslem. Aaron Wedgwood (the second) of Brown Hills, established about 1688. He was son of Aaron, the sixth son of Gilbert Wedgwood and Mary Burslem; he was born in 1667, and married Mary Hollins: they both died in April 1743, and were buried on the same day.

In Shaw's *Chemistry of Pottery* we find mentioned among the improvements in the manufacture of earthenware, that "the Crouch ware was first made of common potter's clay, and grit from Mow Cop, and afterwards the grit and can-marl by A. Wedgwood of Burslem 1690." His manufactory is included in the list of potters at Burslem in 1710. This Crouch ware, made by Aaron Wedgwood, was a coarse sort of ware of brick clay and fine sand, covered with a salt glaze, which gradually superseded the lead glaze. The account given of this discovery is, that at Mr Joseph Yates', at Stanley near Bagnall, the servant was preparing in an earthen vessel a salt ley for curing pork, and during her temporary absence the liquid boiled over and the sides of the earthen pipkin became red hot from intense heat, and when cold it had acquired an excellent glaze. This story Professor Church has proved to be fabulous, for the heat

would not have been sufficient to effect the chemical change, and if the heat had sufficed and other conditions been favourable, a common brown pot is not likely to have stood the temperature. A more probable origin of the introduction of salt glaze into England is that told to Wedgwood by an old workman named Steel, and noted by him in 1775, that the brothers Elers had brought the process over with them in 1688, and that it soon became adopted at Burslem, which was only two miles from Elers's pottery. The ovens employed for the purpose were large and lofty, and constructed with a scaffold round them, on which the firemen stood to cast in the salt through holes made in the upper part of the cylinder, the seggars having holes in their sides to allow the vapours of the salt to circulate freely and act upon the surfaces of all the vessels in the oven. In 1700 twenty-two ovens were employed in Burslem; they were usually fired on Thursday night, finishing about midday on Saturday, and from eight o'clock until twelve on that morning, at which time the salt was cast upon the ware, the dense white cloud arising from the "firing up" so completely enveloped the town as to cause persons to run against each other in the streets.

William Littler, and Aaron Wedgwood, who succeeded his father about 1743 at Burslem, made many experiments in the manufacture of porcelain, which are said to have been very successful both as to the body and the glaze. In Shaw's enumeration of the order in which various materials were introduced into Staffordshire, we find, "Aaron Wedgwood, *red lead*, and William Littler, *calcined bone earth*. A pint of red lead in powder to each bushel of salt formed a fine fluid glaze, and the calcined bones gave transparency to the ware, but their experiments occasioned heavy losses, and the manufacture was discontinued." (See notice on Longton Hall, *post*.)

Burslem. Thomas and John Wedgwood, of the *Big House*, were sons of the second Aaron Wedgwood: Thomas born 1703; John born 1705. About the year 1740 it is said the two brothers left their father's employ and commenced the manufacture of white stoneware upon their own account; they subsequently built a new and commodious manufactory.

In 1750 they erected a large dwelling-house, adjoining their manufactory, which so far exceeded the other houses in point of size that it was called the *Big House*. In 1769 these gentlemen retired from business with ample fortunes, and Josiah took possession of the premises. Josiah took his cousin Thomas Wedgwood into partnership about 1769, and the business was carried on in Thomas's name (for the manufacture of cream-colour was the only one in which he was interested). In a Survey of the Potteries in 1786 we find "Thomas Wedgwood, *Big House*, manufacturer of cream-colour ware and china-glazed ware, painted with blue."

Burslem. *Hill Works*. Ralph Wedgwood (about 1790). He was the son of Thomas Wedgwood, partner of Josiah in the manufacture of Queen's ware, and was brought up with his father at Etruria; he was born in 1766. He was a man of great ability, and originator of many

scientific inventions: he carried on business as a potter under the style of Wedgwood & Co., but was ruined through losses during the American War. In 1796 he took out three patents: the first was a "new discovered and invented method of making earthenware, whereby articles may be made at a less cost than hitherto, to the great advantage of the manufacturer thereof and of the public." This consists "in casing over inferior compositions with compositions commonly used for making cream-coloured ware, white ware, or china;" thick bats or laminæ of the inferior being covered on each side with thin bats of the superior clay, &c. The second was for making glass upon new principles, composed of alkaline salts or borax, in a state of solution, into which were cast pieces of china or earthenware pitchers, pieces of clay heated red hot; to these were added calcareous earth, slaked in a solution of borax, silicious earths, &c. The third was a newly-invented stove, "calculated principally for the use of manufacturers of earthenware and china," and "consisting in part of a potter's oven of any shape or size, with the fireplaces situated within, and adjoining to the interior diameter of the exterior walls, or under the bottom," instead of being placed, as was usual, outside. In 1796 he removed into Yorkshire, where, having entered into partnership with some other potters, he again commenced business at Ferry Bridge. In 1806 he established himself at Charing Cross, and patented his invention of the "Manifold Writer," and intently applied himself in perfecting his scheme of an electric telegraph, and tried to induce the Government to assist him, without success. In 1814 he applied to Lord Castlereagh, who told him that "the war being over, the old system was sufficient for the country." In more enlightened times Professor Wheatstone again brought forward the subject, and it became eminently successful. Ralph Wedgwood died at Chelsea in 1837.

JOSIAH WEDGWOOD.

Burslem and Etruria. Josiah Wedgwood was born in August 1730, at Burslem; he was the youngest of thirteen children. His father, Thomas Wedgwood, died in 1739, when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father in business as a potter, and Josiah was bound apprentice to him in November 1744, being then fourteen years old. The indenture binding him to his brother for five years is preserved in the Museum of the Hanley Mechanics' Institution, and is signed by himself, his mother, and his brother Thomas, attested by Samuel Astbury and Abner Wedgwood. During his apprenticeship he was seized with a violent attack of smallpox, and was laid up for a considerable period; although he recovered, the disease left a humour which settled in his leg; this disorder continued with him until manhood, when, in consequence of a bruise on his leg, which aggravated his complaint and settled in his knee so as to endanger his life, he was advised to have his leg amputated, which he submitted to in the thirty-fourth

year of his age. In 1748 he lost his mother. His apprenticeship expired in 1749, but he remained with his brother a few years longer, and then left home to manufacture knife handles, imitation agate, tortoiseshell small wares, &c., at Stoke, where, in 1752, he entered into partnership with John Harrison, of Stoke-upon-Trent, in a pot-work belonging to Thomas Alders, but in two years they separated. In 1754 Josiah Wedgwood went into partnership with Thomas Whieldon, of Fenton Low, one of the most eminent potters of his day, and they remained together at this place for five years; their principal manufactures were tortoiseshell plates and dishes, cauliflower jugs, teapots with crab-stock handles, imitation agate knife handles, snuff-boxes, &c. While here, Wedgwood succeeded in producing that fine green glaze which covered dessert plates and dishes in imitation of leaves and fruit. The partnership expired in 1759, and Josiah Wedgwood immediately returned to his native town of Burslem, and at twenty-nine years of age commenced business entirely on his own account at the Churchyard Works, where he was born and apprenticed; he also shortly after took other premises in the middle of the town called "The Ivy House Works." Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment: his principal products were ornamental flower vases, green glazed dessert services, &c.

In 1759 he entered into an arrangement with his second cousin, Thomas Wedgwood, to take him as journeyman on the following terms:—

"Memorandum of Agreement between Josiah Wedgwood, of the parish of Stoke, in the county of Stafford, potter, and Thomas Wedgwood, journeyman, now living at the city of Worcester, potter. The said Thomas Wedgwood engageth to serve the said Josiah Wedgwood as a journeyman from the 1st of May 1759 to the 11th November 1765, and is to receive of the said Josiah Wedgwood twenty-two pounds of lawful money for every year's service.

(Signed) JOSIAH WEDGWOOD,
THOMAS WEDGWOOD."

Thomas was an excellent potter, having gained his experience in porcelain works at Worcester at a time when great attention was paid to the execution and finish of the ware. He has the reputation of being the inventor of the electric telegraph.

In 1762 Josiah Wedgwood produced his fine cream-coloured ware, which gained him great reputation, and it remained a staple article to the time of his death; after it had been patronised by royalty the name was changed to *Queen's ware*. This ware is composed of the whitest clays from Devonshire and Dorsetshire mixed with a due proportion of ground flint; the pieces are fired twice, and the glaze applied after the first firing, in the same manner as on porcelain. The glaze is a vitreous composition of flint and other white earthy bodies, with an addition of white lead for the flux, analogous to common flint glass; so that when prepared in perfection the ware may be considered as coated over with real flint glass. This compound being mixed with water to the consist-

ence of cream, the pieces, after the first firing in a biscuit state, are separately dipped into it; being somewhat bibulous, they absorb the water, and the glaze which was mixed with it remains adherent uniformly all over their surface, so as to become by the second firing a coat of perfect glass. The ware was at first made quite devoid of colour, and Wedgwood had at that time no enamelling or painting executed on the premises. Messrs. Sadler & Green, of Liverpool, having invented a method of transferring prints to the surface of the ware *upon the glaze*, Mr. Wedgwood employed a wagon once a fortnight to take down a load of cream-colour to be decorated in this improved manner by Messrs. Sadler & Green, and return with the load previously taken for that purpose. (*Ker. Gall.*, enlarged edition, fig. 358.)

The tea-ware required to be painted was sent to Mrs. Astbury of Hot-Lane.

The ware in imitation of granite, porphyry, and other marbles was made into most elegant forms, the handles, festoons, &c., being gilt to imitate metal mountings. The finest of these were produced by Wedgwood & Bentley. (*Ker. Gall.*, enlarged edition, fig. 360.)

About 1764 he rented the premises of John and Thomas Wedgwood, called the *Big House*. In 1764, being then in his thirty-fourth year, he married, at Astbury Church, his cousin, Sarah Wedgwood, by whom he had four sons and four daughters. In 1765 he made a tea service for Queen Charlotte; it was gold outside, with raised green flowers.

The manufacture of Queen's ware having increased enormously, he took into partnership his cousin, Thomas Wedgwood, who had, from 1759 to 1765, been articled to him, and subsequently had the superintendence of that particular branch; this was about 1766: he was a man of high scientific attainments, son of the third Aaron Wedgwood of Burslem, potter, and was born in 1734. The business of cream-colour ware was carried on in his name at the Big House. (See Survey of 1786, pp. 641–42.)

Wedgwood also produced about this date a sort of *red china engined*, formed of the same fine ochreous clay used by the Elers nearly a century before; it required no glaze, except what it received from friction on the wheel and lathe; its chief beauty was derived from the form and the manifold effects of the turner's lathe; it was made into tea and coffee pots and services. This manufacture was not confined to Wedgwood; Henry Palmer of Hanley and Baddeley of Shelton made a vast amount of it. In 1766 he produced his celebrated *basalts* or black Egyptian ware. (*Ker. Gall.*, enlarged edition, figs. 353–54.)

His brother, John Wedgwood (nine years his senior), who resided at the sign of the Artichoke in Cateaton Street, greatly assisted him in his export and retail business until his death in 1767, which happened by his slipping into the river, where he was found the next morning, whether accidentally drowned or not was never known.

In 1768 Josiah took Thomas Bentley into partnership to assist him in the *ornamental* branches of his extensive manufactures; Thomas Wedgwood

being a partner in the Queen's ware or *useful* branches. This gentleman had been the agent of Josiah Wedgwood for some years at Liverpool, of the firm of Bentley & Boardman ; he was born at Scrapton, in Derbyshire on January 1, 1730.

"Josiah Wedgwood, in the county of Stafford, potter to Her Majesty the Queen," took out a patent for encaustic painting, which is here given:—

"A.D. 1769, November 16.

"WEDGWOOD, JOSIAH.—'The purpose of ornamenting earthen and porcelain ware with an encaustic gold bronze, together with a peculiar species of encaustic painting in various colours, in imitation of the ancient Etruscan and Roman earthenware.' In carrying out this invention, the patentee first prepares 'ten ingredients,' among which is bronze powder; some of these are one chemical substance, whilst others are composed mostly of several chemical substances in certain proportions, and generally calcined together. The substances used are *ayoree*, a white earth in North America, gold, aqua-regia, copper, oxide of antimony, tin ashes (oxide of tin), white and red leads, smalts, borax, nitre, copperas, flint, manganese, and zaffer. By mixing these 'ingredients,' with the exception of the bronze powder, in different proportions, he obtains several colours, which he names as follows: Red, orange, dry black, white, green blue, yellow, and he produces another colour, which he names shining black, by mixing some of these ingredients and one of the colours, namely, the green," &c.

ETRURIA. In 1769 the new manufactory at Etruria was opened, and on the 13th of June Wedgwood's first productions were thrown ; having, as we have seen, taken out his patent for the encaustic painting on Etruscan vases (the only invention he ever secured by patent). To commemorate the opening of the works, he inscribed on some of these elegant vases the following appropriate record :—

"June XIII, MDCCLXIX. One of the first day's productions at Etruria, in Staffordshire, by Wedgwood and Bentley.
"Artes Etruriæ renascentur."

Three of these vases are still preserved by Mr. Francis Wedgwood of Barlaston ; they are of *basaltes*, ornamented with encaustic paintings of classical subjects, 10½ inches high. An interesting incident connected with these vases is recorded in the *History of the Borough of Stoke*, that Wedgwood himself threw the first specimens of the black Etruscan vases while Bentley turned the lathe. The colours employed in his encaustic paintings were principally derived from oxides of iron. Dr. Bancroft, in his *Philosophy of Permanent Colours*, says, "I remember having been told by Mr. Wedgwood that nearly all the fine diversified colours applied to his pottery were produced only by oxides of this single metal." Mr. Bentley resided in London, and a branch establishment was opened at Chelsea about 1770, for finishing and painting the best pieces ; both these were under his immediate superintendence. There are two very elegant and probably unique Wedgwood ware tablets, each 11 inches by 7¼ inches, finely painted in enamel colours, by one of his best artists, on slate-coloured ground, with oval medallions of Diana and Melpomene *en grisaille*

on black and ornamental borders on red, formerly in Mr. John J. Bagshaw's Collection.

In 1773 another improvement was made, which was called "a fine white terra-cotta, of great beauty and delicacy, proper for cameos, portraits, and bas-reliefs"; this was the forerunner of the jasper ware, which became, by constant attention and improvement, the most beautiful of all Wedgwood's productions. About the year 1776 the solid jasper ware was invented, which, however, attained its greatest perfection ten years later, consequently it may be observed that the pieces signed "Wedgwood and Bentley" have not that delicate colour and semi-transparency which after Bentley's death they had acquired. In the manufacture of this beautiful jasper ware Wedgwood largely employed sulphate of barytes, and for a long time derived great profit, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels of a quantity of the article fell unfortunately into the hands of a dishonest servant, who told the secret and deprived the inventor for ever of that particular source of emolument; for when the same article was made by those who employed inferior workmen, to whom they did not pay one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture (*Parkes*). The blue jasper was produced by adding to the mixture of clays *oxide of cobalt* in proportions varying from one-third of a part to one part in every hundred, according to the depth of tint required; the green jasper was obtained by the admixture of *protoxide of chrome*. The white figures and cameos of the early Wedgwood are made of a kind of soft porcelain, called *white body* of jasper, the composition of which is said to be as follows: 10 of native sulphate of barytes, 10 of blue clay; 5 of burnt bones, and 2 of flint. (*Ker. Gall.*, enlarged edition, figs. 356, 59.)

The Empress Catherine II. of Russia, a great patroness of the ceramic art, had a remarkable service of Wedgwood ware made for her Grenouillière Palace near St. Petersburg. This splendid service was commenced in April 1773, and had upwards of 1200 views of the seats of noblemen and gentlemen in England, and a green frog was painted underneath each piece. The form chosen was the royal pattern, and was made of the ordinary cream-colour ware with a delicate saffron tint; the views were in purple *camaieu*, bordered with a gadroon pattern, in Indian-ink, and round the edge a running wreath of mauve flowers and green leaves. The two services, for dinner and desert, consisting of 952 pieces, and 1244 enamel views, which cost on an average 21s. each, the borders and frogs to each about 15s. more: making the entire cost, with £51, 8s. 4d. for the cream ware itself, a total of £2359, 2s. 1d., without calculating many extras; the price ultimately paid by the Empress was stated to be £3000. In June 1774 the service was sufficiently completed to exhibit it at the New Rooms in Portland House, No. 12 Greek Street, Soho, where it remained

on show for nearly two months. The Empress showed it to Lord Malmesbury when he visited the Grenouillière Palace in 1779.

A cup and saucer of the same pattern, *without the frog*, is preserved in the museum of Mr. Joseph Mayer of Liverpool, and is figured in Meteyard's *Life and Works of Wedgwood*, vol. ii. p. 296.

Although Josiah Wedgwood never turned his attention to the manufacture of porcelain in imitation of the Oriental in a commercial point of view, he made many experiments. Byerley made china in 1808. We read in the *Gentleman's Magazine*, vol. xlvi. p. 350, that in the year 1776 "Mr. J. Bradley Blake, a resident of Canton, brought to England and presented to Mr. Samuel More, secretary to the Society of Arts, specimens of the earths, clay, stone, sand, and other materials, used by the Chinese in making the true Nankin porcelain, which he placed in the hands of Mr. Josiah Wedgwood, the most celebrated potter of this country. This ingenious artist from these materials produced some pieces of excellent porcelain, and declared them to be so complete a set of specimens, and yet so simple, as beyond a doubt to be the true porcelain materials, desiring nothing more than a larger quantity to distribute among the different counties of England, in order that they might search for the like materials, and wishing further information of the nature of the land where they were found, and what mines or minerals accompanied them, plans and sections of the kilns, &c. Mr. Blake's death, which happened shortly after his arrival, prevented any further investigations at that time."

In 1780, on the 26th November, Thomas Bentley, the friend and partner of Josiah Wedgwood, died at his residence at Turnham Green; and on the 3rd December 1781, the stock of Wedgwood & Bentley, their joint property (which did not include the Queen's ware), was sold by auction by Messrs. Christie & Ansell, the sale occupying two days. The several divisions are as follows: Bouquetières and myrtle pans; écritoires, inkpots, &c.; tea-pots, &c.; ornamental vases in imitation of crystalline stones and in basalts; painted Etruscan vases; bas-reliefs in jasper for chimney-pieces; busts in basalts; statues, figures, candelabra, &c., for chimney ornaments; seals in basalts, lamps, &c.; medallions in basalts; encaustic paintings.

The encaustic paintings, in sets of five, brought from £2 to £15; bas-reliefs in sets, consisting of the tablet, frieze, and blocks, from £3 to £10; black seals averaged 8s. per dozen; busts 30s. to 70s.; vases in imitation of marbles, the set of five, 40s. to 60s.; one large vase with bas-reliefs, 5 feet high, bought by Nixon, £20, 9s.; large cameo medallions, 15s. to 30s. each; tea-pots, 42s. per dozen.

The principal buyers were Flaxman, who was a large purchaser, as also was Nixon, Sir Harbord Harbord, the Duke of Devonshire; Sir Thomas Rumbold, Sir T. Gascoyne, Sir Joseph Banks, Sir H. Englefield, Councillor Dagge, Mr. Byng, Mr. Spode, Mrs. Moody, &c.

The modelling bills for the years 1770, 1771, and 1772 are missing, and even those of 1773, 1775, and 1779, which we here quote, are un-

doubtedly but a small part of the whole, but they permit us to individualise many well-known and interesting objects. (*Mayer MSS.*, Meteyard's *Life of Wedgwood*, vol. ii. pp. 324 to 326.)

1773. Hoskins and Grant for plaster casts prepared to mould from. Busts of Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, Plato, at 21s. each. Inigo Jones, Palladio, Epicurus, Marcus Brutus, and Junius Brutus, 25s. each; Venus de Medicis, 15s.; Minerva, 12s.; Agrippina, 12s.; large Marcus Aurelius, £1, 11s. 6d.; four ovals of the Elements, £1, 16s.; Tablet of Cupid and Psyche, 7s.; Sphinx and Lyre, 6s.

1775. Hoskins and Grant. Two busts of the Madonna, in pairs; Swift and Milton; Virgil and Horace; Galen and Hippocrates; Sappho and Vestal; Spenser and Chaucer; Addison and Pope; Locke and Newton; Dryden and Dr. Johnson; Demosthenes and Democritus; Ben Jonson and Sir W. Raleigh; Prior and Congreve; Beaumont and Fletcher; Seneca and Cicero; Mark Antony and Cleopatra; Julia; all these at 10s. 6d. and 12s. 6d. each. Larger busts of Bacon and Boyle, 50s. the pair; Harvey and Newton, 50s.; Socrates, 15s.; Venus and Adonis, 15s. the pair.

1779. Large bust of Bacchus, 42s.; ditto Ariadne, 31s. 6d.; Vase, 31s. 6d.; large antique bust of Mercury, 21s.; ditto Alexander, 42s.; two busts of Shakespeare and Garrick, 36s.; six bas-relief figures, 63s.; two figures, Zingara and Chrispagnia, 42s.; cast of an oval Psyche and Cupid, 52s. 6d.; cast of the Aurora and a small tablet, 21s.; sitting figure of Venus, 42s.; mould of Sterne, 42s.; sitting figure of Mercury, 42s.; bust of Julius Cæsar, 14s.[1]

Webber, a modeller of uncommon ability, was strongly recommended to Wedgwood by Sir W. Chambers and Sir J. Reynolds, and shortly after the death of Mr. Bentley he took the management of the ornamental department, about 1782. In June 1786, when Wedgwood acquired the loan of the Portland Vase, Webber was engaged in modelling a copy of it, which he seems to have completed in 1787, and in the autumn of the same year visited Italy with Wedgwood's eldest son. While there he engaged a first-rate artist named Angelo Dalmazzoni, and several other artists, to work under him in copying the fine works of art in that country. Webber himself assisted in making copies at the Museum Capitolinum, and took sketches of everything of interest that came in his way. The bas-reliefs which we can safely attribute to him, are a Triumph of Mars, a boy leaning on his quiver with doves, a Cupid drawing his dart, Hebe (the companion), Apollo and Daphne, Cupid, a sacrifice to Hymen, a sacrifice to Concordia, medallion of Hope addressing Peace, Labour, and Plenty; he also modelled vases, cups, chimney-pieces, &c.

Flaxman was engaged by Wedgwood & Bentley as early as 1775, and he continued furnishing them with drawings and models up to the time of his departure for Rome in 1787. After Bentley's death in 1780, his fame as a sculptor procured him other more important and lucrative work, but still, as time permitted, he worked for Wedgwood, as the cheques and receipts in the Mayer MSS. testify. Many of the bills are also preserved,

[1] "All these busts," Wedgwood says in a letter to Bentley, August 1774, "are much better finished than the plaster casts or busts we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under your care. It is a fortnight's work to prepare and mould one of these heads."

and we quote them to show what subjects he executed, and the prices he received for some of them. (See Miss Meteyard's *Life of Wedgwood.*)

The first bill is dated 1775, at which time he worked for his father: A pair of vases, one with a Satyr, the other with a Triton handle, 3 guineas; Bas-reliefs of the Muses and Apollo; Hercules and the Lion; Hercules and the Boar; Hercules and Cerberus; Bacchus and Ariadne; Jupiter; Juno; Minerva; Justice and Hope: for each of these he received 10s. 6d. Tablet of the Four Seasons, £2, 2s. Subsequently he produced a tablet of Silenus; two Fauns; the figure of Day; a set of models of the English Poets, for which he received 10s. 6d. each, were executed in 1777. A Sacrifice to Pan; the Dancing Hours; Greek Heads; the Marriage of Cupid and Psyche; the Apotheosis of Homer; the Apotheosis of Virgil; Boys and Goat; Triumph of Ariadne; Homer and Hesiod; an Offering to Flora, and a Bacchanalian Sacrifice.[1]

In 1781 we find a bill for a shell Venus, 25s.; a Bacchante, 25s.; moulding a "Turin" (old way of spelling tureen), 18s.; Cast of a fragment by Phidias, 10s. 6d.

In 1783, a figure of a Fool for Chess, 25s.; a Bas-relief of Boys in wax, £11, 0s. 6d.; three Drawings for the Manufacturer's Arms, 20s.; three days employed in drawing Bas-reliefs, &c., £3, 3s.; Bas-relief of Octavia and Volumnia entreating Coriolanus, £9, 9s.; Drawing of Chessmen, £6, 6s.; Drawing of a Chimney-piece, 10s. 6d.; Model of Peace preventing Mars from bursting the door of Janus's Temple, 15 guineas; a model of Mercury uniting the hands of England and France, 13 guineas; Bas-relief of Hercules in the Hesperian Garden, £23; small Bas-reliefs for Tea-pots, Mug, &c.; Children playing at Marbles; Blindman's Buff; Cupids at play; Triumph of Cupid; Cupid sacrificing to Hymen; Triumphal Procession of Cupid; Bust of Mercury; the Muses watering Pegasus on Mount Helicon.

The following portraits are by Flaxman:—

Mr. Banks, 42s.; Dr. Solander, Lord Chatham, Rousseau, and Sterne, 16s.; a bust of Dr. Fothergill, 24s.; a bust of Mrs. Siddons, 31s. 6d.; Portrait of Dr. Herschel, 42s.; Model in wax of Captain Cook, 42s.; Dr. Johnson, 42s.; C. Jenkinson, Esq., 42s.; Governor Hastings, 63s.; King of Sweden, 42s.; Mr. and Mrs. Meermans, 5 guineas; Sir Joshua Reynolds, Josiah Wedgwood, Mrs. Wedgwood, and Sir W. Hamilton.

When Flaxman went to Italy in 1787, he arranged to execute occasionally, when his other engagements permitted, some models for Wedgwood, but principally to suggest, overlook, and give finishing touches to the work of such artists as were employed expressly in copying from the antique, under the direction of Angelo Dalmazzoni. John de Vaere was a friend of Flaxman's, and was sent to Rome by Wedgwood at a salary; he returned to England prior to Wedgwood's death, and succeeded Webber at the ornamental works, Etruria. Some of his works were Proserpine; copy of the Borghese Vase; Discovery of Achilles; Judgment of Paris; the well-known "wine and water" ewers, &c., &c.

Italian Artists. (From letters and accounts of Dalmazzoni, *Mayer MSS.*) Pacetti's works were very numerous: Figures reclining over the Muses; Figures from Homer; Copies from Herculaneum; Copies from bas-reliefs in the Museo Capitolino; Priam kneeling before Achilles begging the body of his son Hector; the fable of Prometheus; Luna, Diana, and Hecate; Æsculapius and Hygeia; a Faun with

[1] The latter, with others, seem to have been adapted to chimney-piece tablets, and one of the largest known is 23 inches by 9½ inches. Engraved in Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 368, from the Collection of Mr. John J. Bagshawe of Sheffield.

three Spartan Bacchantes; Endymion sleeping on the Rock Latmos; Marcus Aurelius and Commodus; Apotheosis of Faustina; a series of the Life of Achilles, &c.; the Sacrifice of Iphigenia, &c.

Angelini's works were—Apollo with the Muse Erato; Pluto and Proserpine; the fable of Meleager; Apotheosis of a young Prince; two Fauns, two Bacchantes; Silenus; the Elysian Fields, &c.

Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems.

Manzolini and Cades were also artists employed by Dalmazzoni for Wedgwood at Rome.

The greater part of the models were procured from Italy, and the large majority of tablets and medallions assigned to Flaxman were in reality the work of other artists. The models which came from Rome were executed in red wax on fine slates, of which casts were also sent by a separate conveyance, in case of loss or damage during the transit. About twenty-five years ago, a number of these original tablets were offered for sale to the author by a member of the family; they were at that time packed in separate wooden cases with the name of the artist upon each case, being all Italian. Having first offered these most interesting objects to our National Museum, they were declined, and they passed into the possession of Sir D. C. Marjoribanks, afterwards Lord Tweedmouth, whose son, a few years ago, sold his collection of Wedgwood, which is now owned by Mr. W. H. Lever, M.P., and is arranged in a special room in his Hampstead mansion.

Dr. Shaw says that Flaxman employed Mr. Jo. Lucock, and that he in November 1836 showed him and a friend, his account for work done for Flaxman for Wedgwood. In 1802 John Lucock, engraver, was living at Stoke.

In the year 1785 Wedgwood introduced a "jasper dip," in which the white clay vessels were dipped and received a coating of jasper, instead of being, as hitherto, of that body throughout. This description of jasper ware was almost universally adopted after 1785 down to 1858, when the solid jasper was revived; its adoption rendered an increase of price necessary, as we see by the following extract from his *Correspondence:* "The new jasper, white within, will be the only sort made in future; but as the workmanship is nearly double, the price must be raised; I think it must be about 20 per cent."—*Nov.* 21, 1785. Wedgwood also invented an iridescent glaze like mother-of-pearl, which he usually applied to dessert services, the pieces being in form of shells of great variety, the nautilus, &c.

In April 1787, the Portland Museum, the property of Margaret Cavendish, Duchess Dowager of Portland, was sold by auction by Messrs. Skinner & Co., at her house in Privy Gardens, Whitehall, by order of the acting executrix, and continued for thirty-eight days; the collection was extremely rich in natural history, conchology, mineralogy, &c.; this portion occupied thirty days, articles of vertu, eight; the sale concluded with the celebrated Barberini Vase, which was purchased from the

Barberini family by Sir William Hamilton, who sold it to the Duchess of Portland. It is thus described in the catalogue, lot 4155: "The most celebrated antique vase, or sepulchral urn, from the Barberini Cabinet of Rome; it is the identical urn which contained the ashes of the Roman Emperor Alexander Severus, and his mother Mammæa, which was deposited in the earth about the year 235 after Christ, and was dug up by order of Pope Barberini, named Urban VIII., between the years 1623 and 1644. The materials of which it is composed emulate an onyx, the ground a rich transparent amethystine colour, and the snowy figures which adorn it are in bas-relief, of workmanship above all encomium, and such as cannot but excite in us the highest idea of the arts of the ancients. Its dimensions are $9\frac{3}{4}$ inches high and $21\frac{3}{4}$ inches in circumference," &c.

This gem of ancient art, which may still be seen in the Gold Room of the British Museum, though broken to fragments many years ago by a mischievous visitor, and afterwards carefully pieced together, was composed of glass of two strata, dark blue and opaque white, the surface being cut from the solid in the same manner as an antique onyx cameo, and Wedgwood, in his enthusiasm for his art, desired to become the possessor, for the purpose of reproducing it in his jasper ware. He hastened to the sale, resolved upon its purchase, but was doomed to disappointment, for the Duchess of Portland as eagerly opposed him until the biddings reached to 1000 guineas, when her Grace, upon being informed of the motive of Wedgwood's opposition, the loan of the vase was offered on condition of his withdrawing from the contest, to which arrangement he acceded.

Wedgwood immediately set to work to produce a copy of this gem, and devoted all his energies to do justice to the task, at great labour and expense, employing only the most skilled workmen. The body used for his copy was jasper, apparently black, but with the slightest possible tinge of blue; it was, in Wedgwood's own words, "a mixture of blue and black, and then dipped in black"; the figures being modelled and cut to the utmost degree of sharpness and finished by the gem engraver. Eventually he produced fifty copies, which were sold to subscribers at fifty guineas each, but his expenditure considerably exceeded that amount. Mr. Parkes, in his *Chemical Essays*, says that he paid Mr. Webber alone 500 guineas for making the model, not being allowed to mould it lest it should sustain any injury. From a note in Wedgwood's catalogue of 1788, it appears that the subscription copies were not entirely completed then, and it was not till 1790 that they were actually issued. The original moulds are still in existence, and have frequently been used by his successors, both in black and deep blue, but from their finish are easily distinguishable from the "fifty." It is asserted by some that Wedgwood did not complete more than half that number, and only those with pencilled figures at the bottom of the vase are originals. (*Ker. Gall.*, enlarged edition, fig. 357.)

Copies of this vase (first issue) are in the British Museum, Victoria and Albert Museum, Dresden Museum, Museum at Rome, and in the following Collections: Mrs. H. T. Hope; Mrs. Rickman of Addlestone, daughter of the late Apsley Pellat, Esq.; Mrs. Preston; Mr. W. H. Lever, M.P.; Joseph Mayer, Esq., of Liverpool; F. Wedgwood, Esq.; J. A. Tulk, Esq.; J. Jones, Esq.; the late P. B. Purnell, Esq.; Earl of Macclesfield; Meynell Ingram, Esq.; Mr. Richard T. Crane of Chicago; and many others are extant. Miss Meteyard says that a mould of the vase had been previously made by Pichler, the gem engraver, whilst it was in the possession of the Barberini family, and from this, on its first arrival in England, a certain number of copies were taken in plaster of Paris by Tassie, who afterwards destroyed the mould. These are now of extreme rarity; one is said to be in the possession of Dr. Kendrick of Warrington.

The principal productions of Wedgwood, which were at this time in the greatest state of perfection, were:—

1. The cream-coloured table ware afterwards called Queen's ware.
2. Terra-cotta, made to represent porphyry, granite, &c.
3. Basalts, or black Egyptian ware, imitation bronzes, &c.
4. White porcelain biscuit.
5. Bamboo, a cream-coloured porcelain biscuit.
6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very applicable to the production of cameos, portraits, &c., that require to be shown in bas-relief, since the ground can be made of any colour, while the raised parts are pure white.
7. A porcelain biscuit, exceedingly hard, resisting the strongest acids or corrosive substances, very useful in laboratories and for mortars.

In Wedgwood's catalogue of antique ornaments, &c., published in 1788 in French and English, he gives the following notification of his productions, which gives an idea of the great variety of models of all kinds employed at his vast manufactory at Etruria, the importance of which has not been surpassed either at Sèvres or Dresden. Independent of numerous models of lamps, candelabra, cabarets, flower vases, Etruscan vases, plaques, &c., there were about 2300 models of statuettes, gems, &c. The impressions of antique gems were copied from the originals, lent to him for the purpose. He divides the different species of his fabrication into six, the varieties, before noted, and the forms into classes in the following order:—

Class I.—*Cameos and Intaglios.*—Egyptian Mythology, 13; Greek and Roman Mythology, 220; Sacrifices, 11; Portraits of Philosophers, Poets, and Orators, 46; Macedon, 25; Fabulous Subjects of Greece, 22; Trojan War, 25; Roman History, 180; Masks and Chimeræ, 13; Portraits of Illustrious Men, 81; Intaglios. 392.

Class II.—*Bas-reliefs, Cameo Medallions, and Tablets*, chiefly of Classical Subjects, 275, varying from 3 in. diameter to 18.

Class III.—*Kings and Illustrious Persons of Asia, Egypt, and Greece*, 108.

CLASS IV.—*Roman History Medals*, after Dassier, 60.
CLASS V.—*Busts of Illustrious Romans*, sizes 2 in. by 1¾, 3 by 2½, and 4 by 3 in.
CLASS VI.—*The Twelve Cæsars and their Empresses*, four sizes, 24.
CLASS VII.—*Emperors from Nerva to Constantine the Great*, 64 portraits.
CLASS VIII.—*Busts of the Popes*, from Dassier's medals, 253 pieces.
CLASS IX.—*The Kings of England*, 36, *and Kings of France*, 67 ; of various sizes.
CLASS X.—*Heads of Illustrious Englishmen*—Poets, Painters, Philosophers, Artists, Divines, Princes, and Statesmen, 228.
CLASS XI.—*Busts, Statuettes, and Animals*, in black basalt, in imitation of bronze, 130.
CLASS XII.—*Lamps and Candelabra*, after antique models of various kinds and patterns.
CLASS XIII.—*Cabarets, or Tea and Coffee Services*, in bamboo, basalt, and jasper of two colours, enriched with ornaments.
CLASS XIV.—*Flower-Pots*.
CLASS XV.—*Ornamental Vases* of antique form of every variety, polished, not glazed, imitating porphyry, agate, jasper, and other variegated stones of the vitrescent or crystalline kind, with handles, bas-reliefs, &c.
CLASS XVI.—*Antique Vases of black basalt*, highly finished, with bas-relief ornaments.
CLASS XVII.—*Painted Etruscan Vases, Paterœ, &c.*, exactly copied from the antique, chiefly from the Collection of Sir William Hamilton, painted in encaustic colours, without glaze, invented by Wedgwood, and for which he took out a patent.
CLASS XVIII.—*Vases, Tripods, and other ornaments in jasper*, with coloured grounds and ornaments in relief in white, called by Wedgwood his *later productions*.
CLASS XIX.—*Vessels for Chemical Purposes, Mortars, Inkstands, &c.*
CLASS XX.—*Thermometers*, for ascertaining degrees of heat, &c.

A celebrated painter, named Stubbs, is also mentioned in this catalogue as a painter on enamel, whose plaques of the size of 36 inches were exhibited in the Royal Academy ; he was a painter of animals, born at Liverpool in 1736, and died in 1806. The catalogue finishes by observing that all these as well as the Queen's ware for table and tea services, were to be obtained at his magazine in Greek Street, Soho, which was called Portland House, or at the manufactory, Etruria, Staffordshire.

The treaty of commerce between England and France was concluded about this time (1790), by which English ware might be imported into France, and the French china into England, on certain conditions. This was of immense benefit to English potters, and to none more than Josiah Wedgwood, whose beautiful products were in such great request on the Continent. France became, therefore, inundated with every description of English pottery, which could be produced here at a cheaper rate, having all the materials at hand, and the price of lead and tin, which came principally from England, was greatly increased abroad. The manufacturers in France were up in arms when they found the result so prejudicial to them, and petitions were presented against the treaty to the National Assembly, stating their grievances. In consequence of this, a great many of the French potters were ruined and their works entirely ceased.

In 1792 a similar treaty was made with Saxony, viz., to admit English

pottery into that country, provided England would allow the importation of their porcelain at a duty of about 12 per cent. This was of course of far greater advantage to the makers of earthenware than to the makers of porcelain, as the latter could not compete with the Royal manufactory of Dresden and other German states, and was therefore strenuously opposed by them. The treaty was supposed to have been promoted by Wedgwood himself, who would necessarily be the greatest gainer.

An intelligent foreigner, M. Faujas de Saint-Frond, speaking of this ware (*Travels in England and Scotland*), says, "Its excellent workmanship, its solidity, the advantage which it possesses of sustaining the action of fire, its fine glaze, impenetrable by acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and so universal that in travelling from Paris to Petersburg, from Amsterdam to the farthest part of Sweden, and from Dunkirk to the extremity of the South of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied, and vessels are loaded with it for the East and West Indies and the Continent of America."

Thomas Wedgwood, the relative and partner of Josiah, died in October 1788. In the obituary of the *Gentleman's Magazine* for that year we find, "At Etruria, Thomas Wedgwood, Esq., partner with Josiah in the manufactory of Queen's ware there." His eldest son, Ralph, was born in 1766.

On the 18th January 1790, Josiah Wedgwood took his three sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into partnership by the name of "Josiah Wedgwood, Sons, and Byerley."

Thomas Wedgwood, the youngest son of Josiah, was, as well as a skilful artist, a very scientific man; he invented the silver ornaments on the black ware about 1791; he made numerous experiments on the action of light on paper prepared with nitrate of silver, and he made certain discoveries which led practically to the first principles of photography; he advanced so far as to throw objects with the camera obscura on paper and temporarily fix them there; but although he experimented with Sir Humphry Davy in order to give them permanency, he could not succeed. The process was called heliotype. Although almost obliterated, yet two specimens are still preserved in the family.

The manufacture of porcelain, which was never attempted by Josiah Wedgwood, was commenced at Etruria by Thomas Byerley about 1808, and was carried on for nine or ten years, when it was altogether discontinued, and was never made to any great extent; specimens are therefore scarce. The Right Hon. W. E. Gladstone had a coffee mug, the ground of a small blue pattern, with Chinese figures in tablets, in red and other colours. Mrs. W. Chaffers had a dessert service painted in colours, with birds after Bewick; others are in Mr. Joseph Mayer's Collection, and in the Victoria and Albert Museum. All these are simply stencilled WEDGWOOD in small capitals on the bottom in red and blue.

In 1793 John Wedgwood retired from the concern, and the firm

consisted of Josiah Wedgwood, Josiah Wedgwood, Jun., and Thomas Byerley. On the 3rd of January 1795, Josiah Wedgwood died, and was buried in the Church of St. Peter, Stoke-upon-Trent, in the 65th year of his age. In 1800 the partners were (Thomas having retired) Josiah Wedgwood and Thomas Byerley; in the map of 1802 the firm is styled Wedgwood & Byerley, Etruria. In 1810 Byerley died, and the business was carried on by Josiah alone until 1823, when he took his eldest son, Josiah, into partnership under the name of "Josiah Wedgwood & Son."

The business established by Josiah Wedgwood at Etruria is still carried on by his descendants under the style of "Josiah Wedgwood & Sons, Limited," the firm having been recently made into a private limited company for family reasons. The present managing directors are Lawrence Wedgwood, great-grandson of the original Josiah, Cecil and Francis Hamilton Wedgwood, both great-great-grandsons, and Kennard Wedgwood, also a great-great-grandson, is secretary to the company. The number of hands employed varies from 600 to 700.

With regard to the scratched letters and numerals which one finds on old Wedgwood in addition to the impressed fabrique mark, Miss Meteyard has pointed out that the letters $\frac{o}{3}$ and 3 are only found upon good pieces, and are the mark of expert workmen. A rather rudely scratched K found on some fine busts is attributed to Keeling, the modeller.

We have the same excellent authority for reminding collectors of Wedgwood that the three capital letters which occur as supplementary marks are evidence of the piece being modern, their use having only commenced in 1860 with the letter O, P denoting 1861, and so on, like the hall marks on plate. The first letter indicated the workman, the second the month, and the third the year of manufacture.

By the courtesy of Mr. Frederick Rathbone, who has made Wedgwood his special study, and whose large folio work with superb coloured plates was published some years ago, the Editor quotes a complete list of marks, together with Mr. Rathbone's notes thereon.



"This mark with the word 'Etruria' impressed on a bat, and fixed in the corner inside the plinth of old basalt ware vases and on other large pieces, occasionally on the pedestal of a bust, the letters being in relief; used between 1768 and 1780.



"This is the most usual stamp on the basalt vases, with inner and outer lines always placed round the screw at the bottom, the letters in relief as before; used during the same period. It may be remarked that the 'and' is always contracted thus, '&.'

Wedgwood
& Bentley
356

"Marks upon the Wedgwood and Bentley intaglios, with the catalogue number, varying in size. Very small intaglios are sometimes marked W. & B. with the catalogue number, or simply with number only.



"This rare mark is found only upon chocolate and white seal intaglios, usually portraits, made of two layers of clay; the edges polished for mounting.

"It may be noted that the word 'and' in every Wedgwood & Bentley mark is always contracted '&.' That no punctuation or other points, excepting those in the two circular marks of 'Wedgwood & Bentley' given above, are ever used. Only the blue and white jasper plaques, medallions, and portraits have the Wedgwood and Bentley mark. Jasper vases of blue or any other colour, made in the old period, carry only the word 'Wedgwood.'

Wedgwood
Wedgwood
Wedgwood
WEDGWOOD
WEDGWOOD
WEDGWOOD

"Marks, varying in size, attributed to the period after Bentley's death, and probably used for a time after Wedgwood died. These marks and others were used by chance—a small piece often bearing a large stamp, and a large one a minute stamp, not easily read.

JOSIAH WEDGWOOD
Feb 2 1805

"Sometimes '2nd Feby.,' the mark of Josiah Wedgwood the younger. Supposed to be the date of some new partnership or change in the firm. Being found only upon some basalt tripod incense burners; it may be the date when the design was first registered. One of these is in the collection of M. E. T. Burr of Watford, who writes to inform the Editor that the date incised is by a curious error '1085.'

WEDGWOOD

"The mark in the margin is very rare in this form; it occurs on a large cream ware dish, black transfer decoration, made at the Bell Works, and is referred to by Mayer and Jewitt. In the same collection is a Wedgwood buff terra-cotta vase with a Chinese seal impressed. (Sheldon Collection.)

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

"These marks, rarely found upon pieces of a very high character—usually upon dark blue stoneware vases and glazed ware—were adopted about 1840, but soon disused. A plate from the series made by Wedgwood for George III. has a W only stamped upon it.

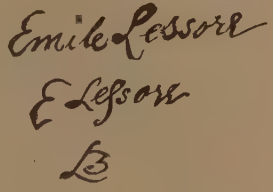
"The mark upon the porcelain made from about 1805 to 1815, always *printed*, either in red or blue, sometimes in gold. An impressed mark cannot be used with certainty upon soft-paste porcelain, being so apt to diffuse out in the firing. The marks (impressed) on Swansea and Nantgarw porcelain are very indistinct.

WEDGWOOD
(*in red or blue*)

"These marks, varying in size, are still used at Etruria for the modern jasper and useful ware of all varieties.

WEDGWOOD
WEDGWOOD

"The celebrated Émile Lessore, who painted some fine vases, plaques, &c., for Messrs. Josiah Wedgwood & Sons, from 1859 to 1875, signed his works in this form.



"The manufacture of fine porcelain was revived at Etruria, 1878, and is still continued. This mark, *printed* in black and other colours, is used.



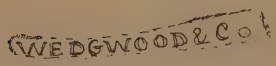
"This word was added to the mark WEDGWOOD in 1891, to comply with the new American Customs Regulations, known as the McKinley Tariff Act.

ENGLAND

"The Wedgwood mark has been forged or imitated both in the eighteenth and nineteenth centuries, but these forgeries are of very little importance. Some small blue and white medallions, marked 'Wedgwood & Co.,' are known. This mark is said to have been used by some potters at Stockton-on-Tees, who were compelled to disuse it by legal injunction. About the year 1840, a man named Smith set up a factory in Holland, and stamped his ware 'Wedgwood.' The Staffordshire firm added Etruria to their mark, but it was soon abandoned, and the simple word Wedgwood used again; foreign merchants and buyers not understanding the addition. There is a tradition that a foreign dealer, anxious to purchase Wedgwood, travelled to Italy to look for the Staffordshire Etruria! The forged marks are so rarely seen, they are almost worth collecting as curiosities: the pieces bearing the mark, however, are of such poor quality as works of art, that no one would care to put them in the same cabinet with the genuine examples.



"A blue printed earthenware plate in the Sheldon Collection bears the mark in the margin, which is attributed to Enoch Wedgwood. It is probably an old imitation of Wedgwood's work.



"Any unmarked piece must not be condemned upon that account alone. Undoubted pieces of genuine old Wedgwood—many of fine quality—are at times met with without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidaries' work grinding it down to fit to a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification."

In the earlier specimens, the O in Wedgwood is generally found to be rounder than in later stampings. Sometimes, as shown in the examples given, the initial letter only is a capital, but generally the name is stamped in capitals varing in height from $\frac{1}{32}$ to $\frac{1}{4}$ in. each (Miss Meteyard gives about 100 varieties on several portrait medallions). Other minor marks appear, such as H^{o}_{3}, and also initials of modellers, but Wedgwood discountenanced any such individual signatures.

The prices of fine specimens of Wedgwood's jasper ware have fluctuated considerably. Copies of the Portland Vase have been sold in 1849 for £20, and recently for about £160, while the highest price during recent sales was 700 guineas for a beautiful black and white vase with subjects in relief modelled by Flaxman, representing the apotheosis of Homer, the square pedestal being ornamented by sacrifices to Flora and Cupid. This vase is now in the possession of Mr. H. W. Lever, M.P. Dr. Sibson, at whose death it was sold, had purchased it for 400 guineas.

Some few years ago, owing to the deaths of several admirers of old Wedgwood jasper ware, their collections were thrown upon the market one after the other, with the natural result that with a greater supply than could be readily absorbed, prices dropped for a time. Now that there is but little really fine Wedgwood in the dealers' hands, the values of good specimens are steadily rising to their former high level of about 1879.

It needs the accustomed eye and hand of the connoisseur to appreciate the merits of a genuine fine *old* piece, and no description can take the place of experience.

The jasper ware was made in seven colours. Blue of varying tints and depths, lilac pink, sage green, olive green, black and yellow, the latter

colour being exceedingly rare. Amongst the best collections of old Wedgwood the following may be referred to:—

The Isaac Falcke Collection in the British Museum.
Victoria and Albert Museum.
The Mayer Collection, Liverpool.
The Tangye Museum, Birmingham.
The Felix Joseph Collection in Nottingham Castle.

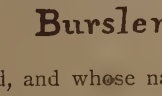
In 1909 the extremely fine and extensive collection of Wedgwood jasper ware formed during a long lifetime by Mr. Isaac Falcke was bequeathed to the Nation, and this has now been very advantageously arranged in the British Museum. The fine collection formed by Lord Tweedmouth and now in Mr. Lever's possession has already been referred to.

Burslem. Ralph Shawe. On the 24th April 1733 he took out a patent as follows: "Whereas Ralphe Shawe, of Burslem, in our county of Stafford, earth potter, hath by his petition humbly represented unto us that he hath for many years been a maker and dealer in earthenware, and during the long course of his trading hath, with great pains and expenses in making tryalls, found out various sorts of minerals, earth, clay, and other earthy substances, which being mixed and incorporated together, make up a fine body, of which a curious ware may be made, whose outside will be of a true chocolate colour, striped with white, and the inside white, much resembling the brown China ware, and glazed with salt." Being of a litigious disposition, he was continually objecting to the improvements made by other manufacturers, and in 1736 commenced a suit against John Mitchell of Burslem for an infringement of his patent at Stafford. The defendant was supported by all the potters of the district, and Astbury's invention and prior usage of that or similar materials being proved, a verdict was given against Ralph Shawe, and the judge thus addressed the manufacturers present: "Go home, potters, and make whatever kind of pots you please." He afterwards went to France, where he continued his manufactory. This salt glazed ware of Ralph Shawe's is never marked, but a few specimens attributed are in various collections, that of Dr. Sidebotham, the Sheldon, and others.

R. SHAWE

Shaw (*Chemistry of Pottery*) says that Ralph Shawe introduced *basaltes* into the body of his ware.

Burslem. This mark is stamped on a square pyramid, painted in imitation of granite, on a blue pedestal, with a white medallion in relief on each side, gilt leaf borders; and on a statuette of Chaucer; formerly in possession of the Rev. T. Staniforth. (*Ker. Gall.*, enlarged edition, fig. 363.) This must be Ralph Wood, the father of Aaron Wood, and whose name appears in the indentures of apprenticeship of his son to Dr. T. Wedgwood. The earthenware is of the same character as Whieldon's and Wedgwood's agate knife handles, &c. (*circa* 1730 to 1750). The same stamp is on a bust of Neptune.



Aaron Wood commenced here about 1750. He served his apprenticeship to Dr. T. Wedgwood, jun., of "Ruffleys," one of the principal potters of this town in the early part of the eighteenth century. The indentures given by Simeon Shaw (*History of Staffordshire Potteries*) are dated the 23rd of August 1731, "Between Ralph Wood of Burslem, miller, and Aaron, his son, of the one part, and Dr. Thomas Wedgwood, jun., of Burslem, potter, on the other part, for the term of seven years. That he, the said Ralph Wood, shall provide for his son all sorts of apparel, meat, drink, washing and lodging, and in consideration thereof he is to be taught turning the lathe, handling, throwing, &c., and he engages to pay the said apprentice for every week's work in the first three years one shilling weekly, and for every week's work in the next three years one shilling and sixpence, and in the seventh and last year the sum of four shillings per week, and the said Dr. Wedgwood is to give yearly in addition one pair of new shoes."

On the conclusion of his apprenticeship, he served the same master for five years at five shillings per week. Aaron Wood was a very clever cutter of moulds for white salt-glazed stoneware plates with raised pattern borders, which have been erroneously termed "Elizabethan," and found constant employment from different masters, among whom was Thomas Whieldon, the partner of Josiah Wedgwood. He was afterwards engaged by Mr. John Mitchell of Burslem, an extensive potter, in 1743, to work for him only for seven years, in a penal bond of £10 (who engaged him to be the better able to compete with Dr. T. Wedgwood), at the rate of seven shillings weekly, and ten and sixpence every 11th of November, with the proviso that he should have no person to work with him. About the year 1750 Aaron Wood commenced business on his own account, and made embossed earthenware of old English *terre de pipe* or white stoneware, *salt glaze*. There is a dish in the Victoria and Albert Museum thus inscribed: "*This dish was modelled by Aaron Wood about the year* 1759 *or* 1760, *and was deposited in this building by his youngest son, Enoch Wood,* 1836, *who at this date was Chief Constable of Burslem and Treasurer to the market.*" In the same museum are numerous specimens of Wood's ware, and types or moulds for tureens, sauce-boats, cream-jugs, tea-cups, &c. Cream ware is said to have been invented by Aaron Wood, and much improved by Wedgwood. He died in 1772. (*Ker. Gall.*, enlarged edition, fig. 364.)

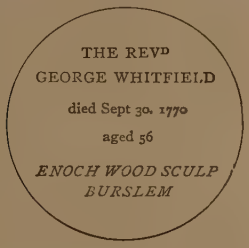
Aaron Wood.

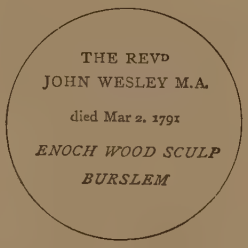
Enoch Wood commenced business in 1784, and eventually was called the Father of the Pottery; he greatly enlarged the business, the manufactory occupying the site of five old factories. He was a good modeller; his name occurs on a bust of John Wesley, which was much admired at the time; on the back is an inscription stating that Wesley, "sat to Enoch Wood, sculptor, of Burslem, in 1781," he being at that time a working modeller. The word "sculpsit" sometimes accompanies the

E. WOOD.

name "Enoch Wood" on medallions produced by him. He died in 1840. Shaw says, "About 1780 John Proudlove, the best mould-maker in that part, was hired by Mr. Wood for three years at 12s. per week." In a Survey of the county in 1786 the firm is thus described: "Wood (Enoch & Ralph), manufacturers of all kinds of useful and ornamental earthenware, Egyptian black, cane, and various other colours, also black figures, seals, and ciphers."

Mr. Percy Fitzgerald, the well-known author, whose collection of some 300 or 400 specimens of Staffordshire pottery was sold at Christie's in January 1908, contained many portrait busts of notable celebrities of the last century, among them two of Wesley and Whitfield by Enoch Wood. They are powerfully modelled, and at the back of each is a roundel with the following inscriptions stamped in the paste. At the sale these busts realised £14, 14s.:—



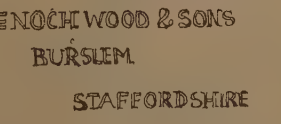


E. Wood & Sons. In 1790 Enoch Wood took into partnership James Caldwell of Linley Wood, and the business was carried on in their joint names until 1818. Messrs. Wood & Caldwell continued the manufacture of earthenware busts of celebrated characters, and produced some well-modelled portraits of Wellington, Napoleon as First Consul, the Emperor of Russia, &c.; on that of the Emperor Alexander is written, "Alexander I., Autocrat of all the Russias, born December 23rd, 1777. Moscow burnt September 14th, 1812. Paris entered March 31st, 1814. Europe preserved." In 1818 Enoch Wood purchased Mr. Caldwell's interest in the concern, and a few years after took his three sons into partnership. Their names are on a large bowl, blue inside, and on the exterior raised foxgloves and primroses, in white on a light blue ground, in the possession of Mr. Egerton Leigh, and also on a figure of a girl reading, in the Sheldon Collection, which contains a great many









specimens of figure work by the Woods variously marked as in the margin; one of these is curiously marked with W x x x, supposed to be the work of Aaron Wood. In 1816 Mr. Wood formed a collection of pottery, select portions of which are now in the Victoria and Albert Museum. Enoch Wood died in 1840, ætat. 83; the works were continued by his sons until 1846, when they were finally closed.

STEEL, BURSLEM.

Burslem. Daniel Steel had a manufactory here in the eighteenth century; his name is mentioned in a map of 1802 as then occupying the Scotia Works, erected in 1766 opposite the Overhouse; he afterwards removed to Nile Street, and is described in a Directory of the year 1821 as a jasper and ornamental earthenware maker. The works ceased in 1824. His name occurs on a match-pot with dark blue figures, cupids, &c., on pink ground, in the style of Wedgwood's jasper, formerly in Dr. Diamond's Collection; and in the Victoria and Albert Museum is a small vase with white relief on blue. (*Ker. Gall.*, enlarged edition, fig. 366.) Two rare oval medallions of Earls St Vincent and Howe in white cameo on blue ground, the name Steel impressed, with three others by Wedgwood, were sold in March 1873 for twenty-five guineas.

In Wedgwood's list of potters in Burslem in 1715 we find Moses Steel as a maker of cloudy ware of the period, and in Ward's List of 1750, Thomas Steel, a manufacturer of moulded ware.

Burslem. John Mitchell had his manufactory on the highest land in Burslem; it was established in the beginning of the eighteenth century. The ware principally made by him was the white stoneware, salt glaze. As his trade rapidly increased, he was obliged to enlarge his premises; and as only one hovel was thought requisite for all who made salt-glaze ware, the potters vied with each other who should excel in the size and height of the hovel. Mr. Mitchell (says Shaw) erected the most enormously wide and high one ever attempted to be built. He was the greatest manufacturer of that day: he had four travellers, and the practice customary then was, not to take out invoices or to render an account of the sales, but merely to empty out their pockets, after which they received their wages (five or six shillings a week) for the time of their journey, their expenses having been paid out of the cash received: he, notwithstanding an apparently prosperous business, died in reduced circumstances.

Burslem. The Waterloo Potteries, established 1842, by Messrs. Thomas and Richard Boote, of Nantwich, Cheshire. They were the inventors and patentees, in 1843, of a new process of inlaying and ornamenting flooring tiles in different colours; thus, the proposed design is cut out in paper or parchment, and laid in the mould, which is then closed, and the ground colour poured in, after which the paper is removed and another colour poured in to fill its place; or compositions of the required varieties of colour are fixed in the mould, and the slip suitable for the groundwork poured in; mosaics and low reliefs were also produced. This

patent with improvements was renewed in 1857; prize medals were obtained in the International Exhibitions of 1851 and 1862. The works are still continued by Messrs. T. & R. Boote.



BURSLEM. John Riley and Richard Riley were extensive manufacturers in the last century; their names are found in the map of 1802. Shaw says, "By perseverance they amassed a very considerable property, but both died in the vigour of manhood," about the year 1826 or 1827. Their premises were taken by Messrs. S. Alcock & Co. The marks in the margin occur upon specimens in the Sheldon Collection.

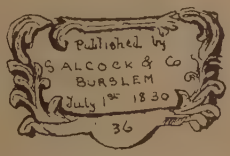




BURSLEM. Messrs. Samuel Alcock & Co., of the Hill Pottery, commenced business about 1830 in premises formerly occupied by J. & R. Riley and John Robinson & Sons; they were exhibitors at the Great Exhibition of 1851. Messrs. Samuel Alcock & Co. made porcelain of a fine quality; M. Protat modelled for them; they also produced some fine biscuit figures modelled from historical subjects, and Parian vases and figures. A vase with classical subjects has the initials only; in the possession of Mr. Edwin Hewitt of Hanley. An early impressed mark of this firm was a beehive with the name above. The mark in the margin occurs on a small Parian jug with figures in relief (Sheldon Collection). At the sale which followed their failure in 1859, their models and moulds were dispersed; the works are now carried on by Messrs. E. F. Bodley & Co.

ALCOCK & CO.
HILL POTTERY,
BURSLEM.

S. A. & CO.



BURSLEM. Joseph Machin had a manufactory here in 1802. Joseph Machin & Co. are mentioned by Shaw as possessing extensive premises in 1828.

BURSLEM. In the Survey of the Potteries in 1786 we find Timothy and John Lockett described as *white stone potters* at Burslem. This name occurs impressed on a plaque of chocolate-coloured ware with a spirited relief of a drunken Silenus on a donkey, and other figures; in the Collection of Mr. A. Weston. A finely-executed and very large cider-barrel of *white stoneware, salt glaze*, with vine leaves and grapes in relief and medallions on the ends,

J. LOCKETT.

of Toby Fillpot and a Bacchanalian group, the cask surmounted by a statuette of Bacchus, measuring 18 in. long by 15 in. diameter, was in Mr. Chaffers' possession; it bears J. Lockett's name impressed. In 1802 they appeared to have moved to Lane End, for the firm is described in the Directory of that year as Messrs. J. & G. Lockett, and in 1829 it was J. Lockett & Sons.

Burslem. The Burslem patent encaustic tile-works were commenced by Messrs. Malkin, Edge & Co. in 1867. The speciality of these works is the rapid manufacture of tiles by the pressure of prepared clay dust, instead of the much slower process of slipping. Upon a level block of iron surrounded by a movable iron box of the size of the tile required, is placed a sheet of brass with the design cut out, the spaces are filled in with pulverised dust of different colours, and, with a counterpart of the design placed on the top, is subjected to a slight pressure of the hand; the brass plate is then removed and the movable box is raised; the space thus created above the level of the block is filled up with dust to form a base or background, and pressed under a screw by a wheel lever; it then becomes quite hard and firm, requiring only to be passed through the kiln.

Burslem. John Walton commenced business here about 1790 as a maker of common ware, such as marbles, whistling birds, and similar toys; shortly afterwards he produced coloured figures, which although coarse and rude, must have had a considerable sale; many of them were sent to London, and Mr. Jesse Philips and a Mr. Brunell bought largely: some of the figures were called Shepherd and Shepherdess, Falstaff, Piper and Wife, Gardener, Fishwoman, Lions and Animals, the Evangelists, the Seasons, Man on Horseback, &c.; the name impressed or printed within a scroll is frequently found upon them; he also made Egyptian black, &c. His name occurs in a Directory of 1821, and the manufacture was probably discontinued about 1839.

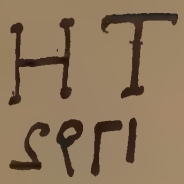


Burslem. On a set of four coloured earthenware figures of the Evangelists holding books, with emblems at their feet; of coarse work, the mark impressed. Toby jugs are known with this mark. The shape of the scroll varies.

Burslem. Obediah Sherratt commenced as a maker of figures about 1822; his early productions were of rather coarse work, but certainly not without some merit in the modelling, &c.; he produced some good busts of Wesley and others. One of his most important groups was a representation of a bull-bait, produced at a time when that sport was still indulged in by the lower orders of Burslem.[1] He ceased to manufacture about 1855.

[1] At a complimentary dinner given a few years ago to an old and much-respected inhabitant, he referred to the improved social position of the town, and related a circumstance which occurred about fifty years previously. During *the Wakes*, which were the Saturnalia of the Potteries, on a Sunday evening a bull decorated with ribbons was led through the town to announce that the populace might expect something on the following morning which would greatly gratify their tastes. The bull was baited the next day in Swan Square, another was baited on the Green, and a third at Sneyd Green.

BURSLEM. Mr. Fenton of Crambourne Street mentions a singular mark, slightly raised, evidently from a roughly made stamp, on the base of a Toby jug, which being read backwards, as seems to be intended from the way the date is indicated, is probably the mark of Thomas Holland, 1792, included in the list of potters of that date.



BURSLEM. Vases with classical figures in ochre-red and a copy of the Portland Vase, marked as in the margin, are presumed to be the work of Smith Ambrose & Co., included in the same list of potters.



There is in the Hanley Museum a pottery teapot with this name impressed, probably the mark of the G. Taylor included in same list of potters.



BURSLEM. Bagshaw & Maier is the name of another pottery firm working in Burslem about 1802. Their initials and the word "ironstone" on a stamp with scrolls occurs on some plates with blue decoration. The name is included in the list of potters.



The following manufacturers of artistic products not previously mentioned possessed extensive works at Burslem :—

Messrs. BATES, ELLIOT & Co., Decorated Earthenware.
„ W. BROWNFIELD & SON, Fine Art Porcelain and Earthenware.
„ WOOD & BROWNFIELD, Earthenware.
„ T. FURNIVAL & SON, Decorated Earthenware.
„ HOPE & CARTER, Decorated Earthenware.
„ PINDER, BOURNE & Co., Decorated Earthenware. [Since transferred to Messrs. Doulton's Lambeth Pottery, and under their management nearly trebled in size, and the manufacture of china added.]

A blue printed sauce-dish on feet in the Sheldon Collection is marked in brown colours PINDER, BOURNE & Co.



TUNSTALL. Enoch Booth had a pottery here, established about 1750. He made great improvements in the manufacture of pottery, by carefully levigating and uniting the clays of the neighbourhood with those of Devon and Dorset, and introducing certain proportions of flint and white-lead; his name is on a large dish, dated 1757, in the Victoria and Albert Museum. Enoch Booth first introduced that most important improvement, the *fluid glaze.*

Enoch Booth.

Anthony Keeling, son-in-law of Enoch Booth, succeeded him in the business, which he carried on successfully for many years; he employed

enamellers of porcelain, then commenced making under Champion's patent, to which industry he joined about 1777 in copartnership with Samuel Hollins, Jacob Warburton, and William Clowes, whose name, W. Clowes, is stamped on a black basalt candlestick in the Sheldon Collection. The china manufactory was worked at his premises until his retirement from the concern, when it was transferred to New Hall, Shelton, under the firm of Hollins, Warburton & Co. In the Topographical Survey of the Potteries in 1786 we find "Anthony Keeling, manufacturer of Queen's ware in general, blue painted and enamelled, Egyptian black, &c., Tunstall near Burslem." In 1802 Anthony and E. Keeling had two manufactories here; they were succeeded by Mr. T. Goodfellow, who was in possession in 1828. Mr. Fenton of Crambourne Street had two plates printed decoration, with the stamp BOTHWELL GOODFELLOW. Probably the same potter in partnership.

A & E Keeling The mark in red is on a tea-set richly gilt and painted in bright colours with Oriental figures and landscape, red and gold border; in possession of Mr. Wake, Cockermouth.

Tunstall. A manufactory was carried on early in the present century by James Beech and Abraham Lownds. In the Directory of 1821 the firm was "Lownds & Beech, earthenware manufactories at Sandyford, Tunstall." In 1823 they were doing a large trade; in 1834 it was James Beece alone, who retired about 1845.

Tunstall. At Brown Hills, in the vicinity, in 1829 there was a manufactory belonging to Samuel Marsh & Co., which in 1837 was Marsh & Heywood.

Tunstall, Staffordshire. Potteries owned and worked by different members of the family of Adams existed from about the middle of the seventeenth century, and there has been some confusion by different writers in noticing their respective work and also that of William Adams of Burslem. The Editor of the present edition of Chaffers' is indebted to Mr. Percy W. L. Adams, the great-grandson of the first William Adams of Stoke for the following notes. It will be seen from these that at the end of the eighteenth century there were *three* William Adams', each of them manufacturing pottery on a considerable scale, viz., William Adams of Stoke, William Adams of Cobridge Hall Potteries, formerly of Burslem, and William Adams of Greengates, Tunstall, the one best known to collectors as the maker of jasper ware. These were all members of the same family, and the present firm of Adams of Tunstall now represents all three potteries.

"The Brick-House Works were established in the year 1657 by John Adams, of Burslem, a member of one of the oldest families in North Staffordshire. Ward in the History of the Borough of Stoke-upon-Trent gives John Adams as the occupier of the Brick-House Potteries, Burslem, in 1657 and Ralph Adams in 1742; indeed it was worked by several generations until 1757, when the heir, William Adams (born 1750, son of John Adams by his wife Dorothy, d. of Wm. Murrell of Bagnall Hall, J.P.), being

only seven years old, it was proposed to let the property for a term of years, and Miss Meteyard in her *Life of Josiah Wedgwood*, vol. i. page 239, tells us that John Adams *leaving his heir a minor, the premises were to let, and that Josiah Wedgwood took them on lease, in great probability some time prior to his marriage* (1760), *until* 1773 (a little over ten years' time), although, again quoting Miss Meteyard, vol. ii. page 126, in the reproduction of a letter dated November 11, 1769, from Josiah Wedgwood to his partner, Thos. Bentley, he says, '. . . *I have notice to leave the Brick-House Works the next year, my Landlord has got married and will come to them himself.* . . .' But from the above date (1773) it appears Mr. Wedgwood stayed on a little longer. William Adams did not stay long at the Brick-House Works, but built himself larger Potteries at Cobridge, and the Brick-House Works were again let and eventually sold. The Brick-House Works have long since been taken down, and the Wedgwood Memorial Institute stands upon the site.

"Potteries were also established by the Adams family (William Adams of Fenton Hall, born 1772, died 1829, being son of Richard Adams, a manufacturer of white stoneware, salt glaze, born 1739, and who was son of William Adams of Bagnall, gentleman, and cousin of Wm. Adams of the Brick-House and Cobridge Hall) at Stoke-upon-Trent towards the close of the last century, and also at Greenfield Tunstall. There were four separate Potteries at Stoke worked under the name of William Adams & Sons for the manufacture of earthenware and porcelain, *vide* Shaw's Hist. Staff. Potteries, page 67, and Ward, page 505. Parian statuary was also made, indeed a very extensive trade was done in all kinds of pottery and porcelain then in vogue, and at that time the firm was one of the largest producers of pottery and porcelain. One of their most important productions was the blue printed ware, decorated with views of well-known country places and English landscapes, which is now so largely collected in America, William Adams of Cobridge being the first to introduce printing from copper plates in Staffordshire in 1775. In 1819, four of the sons of William Adams (born 1772) were taken into partnership. The third son, Lewis Adams, was Chief Bailiff (equivalent to Mayor) of Stoke in 1840–42. Soon after his death in 1863 the Stoke Potteries were given up, and only the Tunstall Works were kept on, as they still are.

"William Adams of Greengates, Tunstall (born 1745, died 1805), who established the Greengates Potteries, Tunstall, in 1789, manufacturer of jasper ware, blue printed, &c., specimens of which are in many of our Museums, was a distant cousin of William Adams of Stoke and Greenfield, Tunstall, and tho' the Greengates family gave up being Manufacturers and sold the Pottery in 1820, it has been within the last five years amalgamated with the Greenfield Pottery, and is therefore again worked by the Adams family, who own both the Greenfield and the Greengates Potteries, which cover some 8 or 10 acres.

"The Greenfield Works and Estate (founded by Theophilus Smith and in his day called Smithfield) belonged at one time to the Breezes (as also did the Knowle Works, Burslem),[1] but became the property of the Adams' by marriage in 1827."

In 1786 the firm was "William Adams & Co., manufacturers of cream-coloured ware and china-glaze ware painted." "This jasper," says Shaw, "would have been more highly esteemed had it been *alone* before the public, but in this, as well as most other instances, the imitation very rarely equals the original. There are, however, some exceptions to this rule; we have seen examples quite equal, if not superior, to anything produced at Etruria, notably a blue and white jasper plaque with Diana reclining after the chase, holding up her bow, a greyhound in front; signed W. Adams & Co.; was sold at the sale of Mr. John J. Bagshawe's Collection, and realised £171. (*Ker. Gall.*, enlarged edition, fig. 378.)

Specimens are sometimes marked ADAMS / TUNSTALL.

[1] The Knowle Works were for many years leased to Enoch Wood & Sons.

The blue and white jasper ware of Adams, in the form of drums for the bases of candelabra (generally mounted with cut-glass lustre drops) and of vases, is the nearest approach to Wedgwood's productions both in colour and execution; and being unmarked, it would pass for Wedgwood but for the fact being known to experts that real Wedgwood is almost always marked.

The various marks used by the Adams firm, Tunstall, Stoke-upon-Trent, since 1770 are as follows:—

'Adams & Co. — For cream ware; plain and enamelled, 1770–1790.

ADAMS & Co. — Earlier mark used for the solid jaspers 1780 to probably as late as 1790.

ADAMS — Mark used for printed ware, fine stoneware, and jaspers, both surface colour, and solid jasper, 1787 to about 1810.

W. ADAMS & Co. — Jaspers, very occasionally.

The above marks are not now employed.

ADAMS
ESTBD 1657
TUNSTALL
ENGLAND

Used for jaspers, Egyptian black (basaltes), and Grecian red.

The undermentioned marks are still used.

ADAMS, TUNSTALL. — Still used for a variety of productions.



Used for the deep blue printed ware, 1804–1840.

All above marks are impressed in the paste upon the base of specimens.

W. ADAMS & SONS
STOKE. UPON. TRENT

Printed in brown or black; used from 1820–1860 for porcelain, semi-porcelain, ironstone-ware, &c.

Not now used.



Printed; still used for plain and Persian painted earthenware.



Printed; mark still used for Imperial stone-ware; also for royal ivory, &c.



For semi-porcelain, table, &c., wares.



Royal iron-stone china, white granite, &c.

TUNSTALL. G. F. Bowers. The annexed mark occurs on an English porcelain cup and saucer, painted with blue grapes, scrolls, &c. The mark consists of the Staffordshire knot; in the three spaces are the letters G F B and below the word RUBELLA. The last word applies to the pattern; on another part of a tea service the word CLERMONT is under the knot, and the manufacturer's name is stamped in full; in the possession of Mr. Harris of Plymouth; the decoration is of ordinary character. Another specimen, painted with dragons, has the word DRAGON; in Capt. Astley Terry's Collection.



G. F. BOWERS
TUNSTALL
POTTERIES.

TUNSTALL. A manufactory was built at New Field about 1763 by Smith Child, Esq. The name impressed is on a Queen's ware soup plate, octagonal, with embossed band round the rim; formerly in Mr. T. Fisher's possession. It was subsequently carried on by Mr. J. H. Clive, one of the earliest and most successful introducers of ornamental engraving into

CHILD.

the blue printing department of pottery. The manufactory was occupied in 1829 by Joseph Heath & Co., and specimens sometimes bear the name *Heath* impressed. Some of this cream-coloured ware of Heath's was decorated in Holland with biblical subjects quaintly rendered.

Longport. Messrs. John & George Rogers had a large manufactory here in the last century; in the Survey of 1786 they are described as "manufacturers of china, glazed blue painted wares and cream-coloured," and in the map of 1802 they had two manufactories. Mr. John Rogers resided at the Watlands, which was afterwards occupied by his successor, Mr. Spencer Rogers, who had retired in 1829 after the fatigues of commercial activity.

ROGERS

ROGERS
20

Longport. This name is stamped on inferior imitations of Wedgwood. A fayence plate painted with roses, bearing his name, was in Mr. Baldwin's Collection; a pair of sugar vases and covers, with transfer engraving of fruit and flowers, marked *Rogers*.

J·R
L·

An earthenware butter dish (Begonia ware) has the letters J.R.L. impressed, which is a very scarce mark of this potter. (Sheldon Collection.)

♂
ROGERS.

This mark (which is the character for iron) is found in blue on ironstone china, or opaque hardware so called; it is on some blue printed stoneware, the name stamped in the clay. It is found also on that of other manufacturers. See also *Donoran*.

Longport. About 1760 a son of Mr. Phillips of Lane Delph commenced the manufacture of white stoneware, salt glaze, at Green Dock, Longton, and he afterwards made tolerable cream-colour at the same place.



In the Sheldon Collection there is a small blue printed ware dish with the words *E. & G. Phillips, Longport*, within a floral frame.

There is in the Victoria and Albert Museum a dish of common white ware, willow pattern, printed in blue, impressed mark, "*Phillips, Longport.*" Edward and George Phillips were manufacturers at Longport in 1822 and 1829.

Longport. These works were erected for the manufacture of pottery about the year 1773, and came into Mr. John Davenport's hands in 1793; they were considerably increased by purchase, and covered a large space of ground at Longport. The style of the firm since 1835 was William Davenport & Co.; at Liverpool and London, "Davenport & Co."

The marks have undergone little or no alteration for many years; the specialties of their manufacture were excellence of material, combined with elegance and appropriateness of form in useful services. The works were visited by the Prince of Wales and the Duke of Clarence in 1806, who were pleased with their progress in making porcelain; a magnificent service was ordered for use at the coronation banquet of William IV.

DAVENPORT

H.M. Queen Victoria used a "Davenport" service at the Civic Banquet in 1837. The late Mr. C. Wentworth Wass possessed a specimen plate decorated with the monogram V.R., the crown, and the city arms.

In the Sheldon Collection is a porcelain cup and saucer, painted and gilt with the words DAVENPORT, LONGPORT, STAFFORDSHIRE, surmounted by a crown.

The manufactory ceased about 1876.

The name DAVENPORT is both impressed in the clay and also painted and printed.

A later mark impressed and also stamped in colour. The word LONGPORT was also occasionally used above the anchor. The name is frequently printed in small Roman letters. This mark has been erroneously attributed to Liverpool, from the word being misread in consequence of the erasure of the first two and last two letters.



On an earthenware plate, blue printed, in Sheldon Collection.



Specimen in the Sheldon Collection.



This mark was used after 1805 for ironstone china, which was then very much improved.





In the Sheldon Collection is an earthenware blue printed dish with the Davenport mark showing underneath the device of Heath, who evidently decorated the specimen.

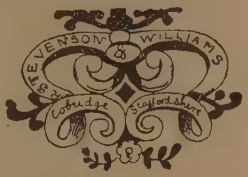
R. DANIEL.

Cobridge. R. Daniel was established before 1710 at Hot Lane or Cobridge. Ralph Daniel, his son, about 1743, during a visit to France, ascertained that the moulds used in the porcelain works were formed by mixing calcined gypsum reduced to powder (plaster of Paris) with water, poured in a liquid state on the types or models, and allowed to dry. There is a story told how the Burslem potters, hearing that the French manufacturers employed moulds of plaster of Paris, determined to follow their example, with a view of improving the art, so as not to be behindhand with their French rivals; solid blocks of gypsum or sulphate of lime were obtained, which they ingeniously carved out into the required patterns; great was their surprise to find the moulds did not come up to their expectation. Mr. Daniel (Ralph) of Cobridge happened to visit a porcelain manufactory in France, when, among other information relative to their processes, he ascertained that the moulds were formed by mixing the gypsum in a pulverulent state with water. On his return home he exhibited plaster of Paris moulds from finished pieces of ware, and explained the discovery and its advantages, and the manufacturers being convinced of their error, were eager to possess moulds, because of the great facility with which any productions could be formed in them.

Cobridge. Messrs. T. Hales and W. Adams were potters here in the last century; they are mentioned as being present at the Hanley feast in 1783, and in the Topographical Survey of 1786. In the map of 1802 it was W. Adams alone at Cobridge, but he must not be confounded with the W. Adams who was then living at Tunstall.

Hot Lane or Cobridge. In 1710 John Warburton had one of the most extensive manufactories in "the Potteries"; after his death it was carried on by his widow, under whose supervision great improvements were made in cream-coloured ware; she having been present at the trial of the patent right of Ralph Shawe of Burslem in 1736, when all restrictions were taken from other potters, and the memorable fiat of the judge was pronounced, "Go home, potters, and make whatever kind of pots you please." In 1751 Mrs. Warburton made the latest improvements of cream-coloured ware (previous to those of Josiah Wedgwood), by the use of Enoch Booth's fluid glaze. For some years this branch of enamelling or painting in colours on the ware was conducted by persons

wholly unconnected with the manufacture, in some instances solely for the manufacturers, in others on the private account of the enamellers; a few of the more opulent connected this branch with the others when there became a great demand for it. Wedgwood, as we have seen, previous to 1769 used to send his loads of table-ware to Messrs. Sadler & Green of Liverpool to be *printed;* the tea-ware requiring to be *painted* or enamelled was sent for that purpose to Mrs. Warburton of Hot Lane by Wedgwood. It was not until 1769 that he engaged the services of David Rhodes and his partner Croft, and erected a small muffle-kiln for the purpose, first at Newport Street, and after at Chelsea on a larger scale. Her son, Jacob Warburton, succeeded; he was born in 1740, and in 1777 joined the partners of the china works, on their purchase of Champion's patent. "Jacob Warburton, potter, Cobridge," is found in the list of 1786; he died in 1826, ætat. 86. In the map of 1802 we find that John Warburton had two manufactories at Hot Lane. Shaw tells us that the firm in 1828 was Warburton & Co.



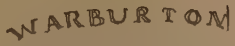
There are in the Sheldon Collection two plates and a dish of blue printed earthenware, marked STEVENSON, also "Stevenson & Williams, Cobridge, Staffordshire," the words being enclosed in a fancy scroll. Another specimen in the same collection has the words, STEVENSON, STAFFORDSHIRE, and a crown.



This name occurs impressed on a pair of two-handled oviform vases, of elegant form, white with bands of black, pencilled with gold; in Lord Cadogan's Collection.

WARBURTON.

Cream ware sauce-tureen, white (Sheldon Collection).



COBRIDGE. In a Directory of 1802 we find the names of Stevenson & Dale as earthenware manufacturers at Cobridge, and in 1815 it was Ralph Stevenson alone: so also is it described in Shaw in 1828. The mark in the margin is stamped in the clay, but the engraver has in error placed the letter A before the surname, which is actually the final E of the preceding word Staffordshire. A plate, raised scroll border, painted in the centre with a man riding on a velocipede, inscribed "Velocipede or Accelerator," and beneath, "Going to Brighton at the rate of ten miles an hour," was in Mr. Baldwin's Collection.



A similar plate in the Victoria and Albert Museum has a steamboat printed in brown and coarsely coloured, inscribed "On her passage from Belfast to Liverpool at the rate of ten miles an hour," and another with a transfer view of the grand front of Claremont House, raised vine-leaf border; in Mr. Jn°. J. Bagshawe's Collection.

STEVENSON

The name Stevenson is stamped on a blue printed dish in the Sheldon Collection.



This sign is stamped on a cream-coloured earthenware supper set of shaped pieces. This mark and the preceding are on portions of the same service, painted with Chinese figures, in the Victoria and Albert Museum.

Shaw says that in 1828 Messrs. Alcock & Stevenson published at Cobridge a series of busts of the most eminent characters of the time, executed in the best manner of the art in regard to accuracy of delineation and taste and elegance of workmanship; many of them being finished in dead gold, they are a very chaste, elegant, and beautiful ornament, equally for the drawing-room or the library. We have no other notice of Mr. Alcock having been in partnership with Stevenson, but they may have published these in conjunction. In 1834 the firm was Ralph Stevenson & Sons, and they gave up business about 1840.

Mr. Fenton of Cranbourne Street had a small bust of George IV. on a pedestal marked Saml. Alcock & Co., Cobridge, Staffordshire, and a jug dated 1845, and marked Edward Whalley, Cobridge, Staffs. The mark in the margin is impressed on a blue printed earthenware tureen stand. The "coronation" is doubtless that of William IV. Two other specimens have the words Clews warranted in a circle with a crown (Sheldon Collection).



Cobridge. J. & R. Clews, manufacturers of pale cream-coloured ware, established about 1814. The mark is stamped on a piece in the possession of Mr. C. B. Carruthers. About 1821 they made china, but only for three or four years; they returned to their cream-colour, for which they were noted, and retired about 1836.



Cobridge. Mons. Voyez was a Frenchman some time in the employ of Josiah Wedgwood, and superintended the manufacture of his jasper ware for cameo busts, &c., and was a valuable servant, but was at length discharged through some disagreement.

Wedgwood, writing to Bentley (March 31, 1768), says, "I have hired

a modeller for three years ; the best, I am told, in London. He served his time with a silversmith ; has worked several years at a china work ; has been two or three years carving in wood and marble for Mr. Adam, the famous architect ; is a perfect master of the antique style in ornaments, vases, &c., &c., and works with equal facility in clay, wax, wood, or stone." According to Wedgwood's correspondence, which must be accepted *cum grano salis*, he for some malpractices was imprisoned for three months in the spring of 1769. Wedgwood was even after this unwilling to lose the services of Voyez ; in fact, he feared he might, by leaving, do him a serious injury by imparting his secrets to others ; for W. says, "to rival us the most effectually, our competitors stand most in need of some person to instruct them to compose good forms and to ornament them with tolerable propriety. Voyez can do this more effectually than all the potters in the country put together, and without much personal labour, as the ornaments may be bought or modelled by others." However, the engagement to work for Wedgwood solely for three years seems to have been broken, for we find him in 1769 working both for Wedgwood and for Palmer of Hanley. He afterwards worked for others, and finally set up in business for himself. A catalogue of his productions was issued by Voyez, which will give an insight as to his multifarious compositions, and the great sale he must have had for them ; it was issued in 1773 ; the title is as follows :—

"A CATALOGUE of INTAGLIOS and CAMEOS, after the most esteemed of the Antiques, made by J. VOYEZ, Sculptor, Member of the Royal Society of Artists of Great Britain, and to be sold at his house, at COWBRIDGE near Newcastle, Staffordshire, and at M. Swinney's in Birmingham. BIRMINGHAM : Printed by M. Swinney, No. 76 High Street. MDCCLXXIII.

"INTRODUCTION.—The composition of these *Intaglios* and *Cameos* are a fine black porcelain, about the hardness of Cornelian, and having nearly the same properties as the Basaltes, resisting the attacks of all acids, the strongest Aquafortis having no more effect upon this composition than water ; it is a touchstone to gold and all metals, and on the whole is esteemed the purest and most durable composition ever invented, being nearly (as we said above) as hard as the gems themselves from which they are taken.

"Any of the following subjects may be had either in Cameo or Intaglio.

"1. Equestrian statue of Marcus Aurelius in Cornelian.

"3. A man making a vase, Emerald, &c.

(Here follows a list of 560 subjects, chiefly from antique gems.)

"An appendix of about 500 more will be subjoined as soon as the list can be made out.

"Intaglios for seals.—They are sold unset at one shilling each, or neatly set in gilt metal from two shillings and sixpence to three shillings and sixpence.

"Antique ornamental vases, tablets for chimney-pieces, pictures and picture frames gilt, and equal to the best wood-carving, round statues, or in bas-relievo, from one inch to as big as life," &c., &c.

This pamphlet is now deposited in the Birmingham Collection in the Old Library, Union Street.

His name occurs on a jug with rustic characters in relief, coloured, in the Victoria and Albert Museum.

His name is stamped on a fayence vase of good form, ornamented with leaves in relief, masks and festoons round the drum, of cream-colour, mottled brown and yellow at the top and bottom. Formerly in the Collection of the Rev. T. Staniforth. (*Ker. Gall.*, enlarged edition, fig. 376.)

J.VOYEZ

Earthenware flask moulded and painted with scenes from Shakespeare. Sheldon Collection.

J.VOYEZ.

J. Voyez produced some excellent vases. There is in the possession of Sir T. W. Holbourne a lofty black basalt vase, with a finely-sculptured medallion on each side of Prometheus attacked by a vulture; at the bottom is the signature "J. Voyez, sculpebat, 1769." The handles are of female terminal figures; on the square plinth is "H. Palmer, Hanley, Staffordshire." (*Ker. Gall.*, enlarged edition, fig. 374.) A vase of good form, in variegated marble ware, bearing his name, was in the Collection of Mr. E. Hailstone, which was sold at Christie's a few years ago. Some "Fair Hebe" jugs also bear the mark of Voyez. The name of Hawley is also found impressed on "Bacchus" jugs of the Voyez type.

HANLEY. *Elijah Mayer* commenced business about 1770; he was a contemporary of Wedgwood and noted for his cream-coloured ware, black basalt and *brown line* ware, but he produced many other varieties. In the Victoria and Albert Museum is a vase of unglazed drab terra-cotta, with festoons, &c., in relief, coloured. The basalts or black Egyptian ware tea services, with animals, &c., in relief, are well known. Another popular service was one made to commemorate Nelson's victories of the Nile and Trafalgar, with crocodiles, pyramids, Britannia, Fame, and monument inscribed "Pro Patrie," and tablet with Nelson, &c. (*Ker. Gall.*, enlarged edition, fig. 372.) These are usually impressed with E. Mayer's name, both in capital letters and lower-case. In the Survey of 1786, Elijah Mayer is styled enameller. He died in January 1813, and was succeeded by his son Joseph; but the names of E. Mayer & Son were retained some years longer. They altogether ceased in 1830.

E.MAYER. 1784

E.Mayer.

Elijah Mayer, of the High Carr, the father of the one here mentioned (of the firm of E. Mayer & Son), was unfortunately overtaken by the tide in crossing the sands near Ulverston, and perished along with some others. Simeon Shaw says that this Elijah Mayer and a potter named Moss, during the early part of the eighteenth century, fabricated greater quantities of pottery at Red Street than any others of the whole district.

Some brown ware plaques with cupids in relief, one dated 1784, marked E. MAYER, was sold at Sotheby's in 1905. Specimens of pottery stamped MAYER, STOKE, have also been seen.

The name of "*Joseph Mayer & Co., Hanley,*" occurs on some pieces in the Liverpool Museum. Mayer Collection.

Joseph Mayer & Co., Hanley.

This mark, impressed without colour, is frequently found underneath earthenware services, especially upon wares made by E. Mayer; but it scarcely may be designated as a trade-mark, and was probably used as an ornament by other makers.



Joseph Mayer made a transparent stoneware, a true Parian, in fact, forty years before the rediscovery of this body, a specimen of which is in the Victoria and Albert Museum, viz., a tea-pot, the body ornamented in relief with figures of Cupid and a female and a girl reading, the cover surmounted by a woman and infant (G. 396), and another in the Salford Museum, Manchester. In 1860, on the death of Joseph Mayer (the son), a large quantity of the productions of this firm were sold by auction that had remained locked up for thirty years; a great deal was purchased by foreign artists and workmen residing in the Potteries and sent to their friends in France and Germany; this ware is now consequently common. These works were taken in 1830 by W. Taylor, Son, & Co., and subsequently by Messrs. W. Ridgway & Son, of the Bell Bank.

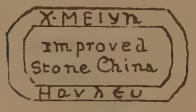
Hanley. The "Old Hall" works, where formerly the old Crouch and white stoneware, salt glaze, were made, and then conducted by Christopher C. Whitehead, were taken by Mr. Job Meigh about 1780; he afterwards took into partnership his sons Job and Charles. In the map of 1802 we find the names of Meigh and Walthall, potters at Hanley. Job Meigh died 6th February 1817, aged 67 years. Some beautiful pieces were produced by this firm in the beginning of the present century, from the designs of a sculptor named Giarinelli. The late Lord Exmouth possessed a very elegant boat-shaped vase of earthenware, with a rich green glaze, in form of a classical lamp, a seated female figure on the top, holding an open book, ornamented in relief with lines and leaves, bordered with oak leaves and acorns. On the leaves of the book is the following inscription: "J. B. Giarinelli, Statue and Figure Maker to His Royal Highness the Prince of Wales at the Royal Academy. Figures and animals as large as life. No. 33 Cock Lane, Snow Hill."



It is well known that the coarse red and mottled pottery, of which many utensils were made for cooking food by the lower grades of the community, is covered with a very pernicious glaze, of which litharge or lead ore is one of the principal components; when vessels of this kind are used for baking or boiling, the heat renders the glaze soluble, and it mixes with the animal fat, or the acid juices of fruits, or vinegar when cold, and is partially so even when they remain in the vessels cold; its effects are consequently very deleterious. Mr. Job Meigh, jun., received the gold medal of the Society of Arts in 1823 for giving to the public a

glaze for common pottery entirely free from the deleterious qualities of the usual red glaze. According to the Belle Vue Papers, the firm in 1723 was Job Meigh & Sons; in 1829 the firm was J. Meigh & Sons; in 1843 it belonged to Charles Meigh. The works are now carried on by the "Old Hall Earthenware Company, Limited"; Mr. Charles Meigh, grandson of the first Job Meigh, is the managing director. A correspondent also mentions a pair of pottery ewers, dated 1790, and the mark OLD HALL inside a rope, in red.

A white stoneware mug with Bacchanalian subject in relief, and at the bottom, burnt in, a printed facsimile of the Society of Arts' medal of 1851, and the inscription, "Presented to Charles Meigh for the best model of a mug ornamented in relief," was formerly in the Editor's possession.





A stone china dish and plate are in the Sheldon Collection, marked as in the margin. These are undoubtedly by Meigh.

HANLEY. Messrs. J. Lakin & Poole; established about 1770. The name of J. Lakin occurs in Hanley also in 1783, but is not found in the Survey of 1786, nor in the map of 1802.

LAKIN & POOLE. This mark is impressed on a black vase, like Wedgwood's Egyptian, of sharp and good work, with raised groups and basket-work, and on Queen's ware, &c. They made groups, one of which is the "Assassination of Marat by Charlotte Cordé" (*sic*). One of these curious groups, representing Marat in his bath, and Charlotte Corday in the act of stabbing him, was in the Collection of Staffordshire pottery formerly belonging to Mr. Percy Fitzgerald. Mr. Edwin Hewitt of Hanley has a very carefully-painted figure in the costume of that period, with shoe-buckles, &c., marked with their names. Cream-ware and other varieties then in vogue were also manufactured to a considerable extent. In Mr. Jewitt's sale there was a tea-pot and stand, eight-sided and covered, divided into compartments; on one side and in the centre of the stand a finely-painted bird and landscape, on the other a flower; it had a sliding metal lid fitting into a groove in the body; marked "Lakin & Poole." In the Victoria and Albert Museum is a dish, shell pattern, of common ware, printed in blue with classic ruins and English landscape; impressed mark "Lakin."

HANLEY. This mark is on a square china pedestal, blue glazed ground, white figures in relief of Ganymede, a butterfly, milkmaid and dog; in the Victoria and Albert Museum.

W. STEVENSON
HANLEY.
MAY. 2.
1802.

HANLEY. Established in the last century. The name of Edmund John Birch is found in a map of potters at Hanley in 1802, and these initials are frequently found stamped on his ware.

E. I. B.

The name stamped on a black Egyptian ware milk-pot, with figures in relief from Wedgwood's designs; formerly in Rev. T. Staniforth's Collection. In the Sheldon Collection is a black basalt sucrier and cover with this mark. This pot-work was afterwards taken by Christopher Whitehead, and subsequently by Messrs. Thomas Dimmock & Co.

Birch

HANLEY. The name of *Glass* as a manufacturer of earthenware is perhaps of longer continuance than any in the Potteries with the exception of Wedgwood, having existed for a period of nearly 150 years. The first notice we have is in Wedgwood's list of 1710, as Joseph Glass, a maker of cloudy ware, &c.; in 1786 John Glass was still a potter at Hanley, also in 1802; in 1818 and 1821 it was John Glass & Sons, and down to 1834 a John Glass still continued the manufacture; in that year the name disappeared, but the premises were taken by Samuel Keeling and Co., who occupied it in 1842. The factory was pulled down in 1872, but the name of Glass has been given to a street upon its site.

HANLEY. J. Shorthose. Established in the second half of the eighteenth century, and doing business in 1783. The name of Shorthose is found stamped on cream-coloured ware, pierced wicker-pattern baskets, &c. Sheldon Collection.

SHORTHOSE

The mark impressed on a small black Egyptian sugar-vase, beehive shaped, with lion's head handles; formerly in Mr. T. Fisher's possession.

Shorthose.

The names of Heath and Shorthose are found in the map of potters in 1802 at Hanley. A cream-coloured ware dish of embossed wicker pattern, pierced border, has the mark impressed "*Shorthose & Heath*," in the Victoria and Albert Museum; and on open-work cream-ware baskets and stands. In the Belle Vue Papers the firm is spoken of as "T. Shorthose or Assignees" in 1823.

SHORTHOSE & HEATH

This is on an earthenware vase, urn shaped, printed with a female figure in a medallion holding an urn and flowers, formerly in the possession of Mr. John J. Bagshawe; it was discontinued about 1823. In 1821 the Directory names John Shorthose and Co. in Tontine Street at Hanley.

Shorthose & Co

Hanley. *Ralph Salt* had a small manufactory on Miles's Bank in 1820, for the manufacture of various kinds of figures; he was also an enameller and lusterer. In 1834 he had removed to Marsh Street, where he added porcelain tablets to his other business; he died November 21, 1846, ætat. 64, and was succeeded by his son *Charles Salt*, who had previously worked with his father, and was a skilful modeller. Parian was made to some extent; a bust of Wesley of that material is in the possession of his nephew at Hanley. He died in April 1864, ætat. 54, when the manufacture entirely ceased.

An earthenware figure of a shepherdess, painted in colours, has his name impressed, height 5 inches, in the Victoria and Albert Museum; also on two figures of Fire and Water in Professor Church's Collection, which were unfortunately destroyed in the fire at Alexandra Palace some twenty-five to thirty years ago.

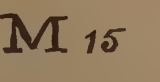
SALT

Hanley. *Mr. Charles Chatterley* and *Dr. Samuel Chatterley* were both potters at Hanley, the latter making excellent black Egyptian for tea and coffee sets. Mr. Charles Chatterley made some very beautiful articles. Simeon Shaw notes especially that in 1829, the date of his work, he had "two candlesticks near sixty years made, one of bisquet finely ornamented; the other glazed, the column very neatly fluted, the circle beneath the bowl well turned and ornamented with rosettes. A fine vase of extremely white bisquet, *pearl*, I believe, has some blue fern leaf ornaments on the lower parts and the cover; and the handles have scrolled work on them, the blue is very fine, and particularly strong in quality." He was the first to fix an agent in Holland. Elijah Meyer was some years his representative there; he subsequently admitted his brother Ephraim into partnership, who survived him, and continued until about 1797, when he transferred the business to his nephews, James and Charles Whitehead, sons of Mr. Christopher C. Whitehead of the "Old Hall," one of the early and most eminent salt-glaze potters. Charles and Ephraim Chatterley were both present at the Hanley Feast in 1780, the former being chosen mayor. Charles Chatterley died at Bath in 1786, ætat. 42; Ephraim died in 1811, ætat. 66. Their names are in the map of potters in 1802; they were succeeded by J. & W. Handley, and in 1848 Messrs. Thomas Dimmock & Co. took the premises, who had two other manufactories close by.

Hanley. Shaw mentions a Mr. Miles, of Miles's Bank, Hanley, who produced the brown stoneware about 1700; probably the same as the Thomas Miles of Shelton, the works having been on the boundary-line

between the two townships. They have long since disappeared, but the names Miles's *Bank*, which is a local term for *manufactory*, still remains.

There is in the Victoria and Albert Museum a fayence barrel supported by four cupids of brown glaze, with gilt hoops, resting on a stage of four supports, of good work, apparently the second half of the eighteenth century, impressed with the letters M. 15 and M. 22. (See *Ker. Gall.*, enlarged edition, fig. 371.) There does not appear sufficient authority for attributing this barrel to Miles of Hanley; they are probably marks of the workmen only, for it is the custom in potteries not to pay the workman for his work until it comes out of the biscuit oven; hence it frequently happens that two workmen may be engaged in making the same sort of ware, and each affixes his mark, that he may know his own: it belongs to a much later period—1st, it has a coating of fluid glaze, which was not introduced until 1745 or 1750; 2nd, it is gilt, and gilding with burnished gold was not practised until about 1760 on Staffordshire pottery.



Hanley. *Church Works*, established by *Henry Palmer* about 1760, for the manufacture of ware in the style of Wedgwood; he made cream-coloured ware, red engined tea sets, black Egyptian, &c. His father, John Palmer, is spoken of by Shaw as having introduced *salt and litharge* in the glaze. This mark is on a black Egyptian vase, 12½ inches high, with elegant festoons and medallions, in the possession of Mr. J. Hawkins of Grantham.



Simeon Shaw mentions the names of Chatterley & Palmer of Hanley as the inventors of the *chalk body ware*, and Henry Palmer and Chatterley were in some way related. Chatterley married a sister of Mr. Samuel Hollins. Henry Palmer copied many of Wedgwood's patterns, and Mrs. Palmer (who was a Miss Heath, the daughter of Mr. Heath, the potter of Lane Delph) seems to have been the active manager of her husband's business. She engaged persons to obtain the new pieces of Wedgwood & Bentley's as soon as they arrived at the London warehouse, for the purpose of copying them. The first attempts were to imitate the black Etruscan-shaped vases with medallions; but as the material of the black basalts was not an invention of Wedgwood, and had been known for many years, and as the patterns were taken from Sir W. Hamilton's published work, of course no steps could be taken to prevent his imitating them. Wedgwood says in a letter to Bentley, October 1769: "The body is very good, the shape and composition very well." But he adds, "We must proceed, or they will tread upon our heels." Palmer and his London partner, Neale, whose shop was in Shoe Lane, next copied his Etruscan painted vases, the body being made in Staffordshire and painted in London by a man in Vine Street. An injunction was served upon them for an in-

Neale & Palmer.

fringement of Wedgwood's patent, which ended in a compromise; Palmer purchasing a share in the patent. They subsequently discovered the secret of the jasper body. From the specimens we have seen, they were formidable rivals of Wedgwood, and considerable allowance must be made for the harsh words used by him in his published letters, which were never intended for any other eye except that of his partner Bentley, or his expressions would have been more guarded; but they were evidently engendered by trade jealousy, for, as he says, they were "treading upon his heels."

Palmer got into difficulties in 1776, and Neale (who had married his wife's sister, and was a large creditor) went from London to Hanley to settle his affairs, and the business was carried on by I. Neale alone from 1776 to 1778.

The Sheldon Collection contains a black basalt cream ewer with figures in relief. Impressed under the handle is the letter N which is attributed to Neale; it is a rare mark.



This mark is stamped on a blue mottled vase, with white and gold festoons, eagle-neck handles, in imitation of Wedgwood.

In 1778 Robert Wilson was associated with Neale at Hanley, and the style of the firm from 1778 to 1788 was *Neale & Co.*, other partners having joined the concern. In a Directory of 1788 we find the firm spoken of as *Neale & Wilson*.

Neale & Wilson.

This mark is on a jelly mould and core in cream-coloured earthenware, enamelled in colours, in the possession of Mr. A. H. Church, Cirencester; also on a plate in the Sheldon Collection.

There were other partners in the London warehouse, who were probably not connected with the Hanley manufactory, unless they were included in the firm Neale & Co. Between 1780 and 1790 the London firm was styled "Neale, Maidment & Bailey," and subsequently "Neale & Bailey"; the warehouse for the sale of Staffordshire ware was in St. Paul's Churchyard.

The mark of Neale & Co., with date 1789, is on a cream ware plate in the Sheldon Collection; as the firm of Neale & Co. ceased in 1788, the decoration must have been done the year following. On some blue and white vases, like Wedgwood's jasper, and on green glazed ware in the Victoria and Albert Museum. One of these is a very important vase, 18 inches high, light green, with richly-gilt female heads and festoons in full relief, of elegant form. Another very fine

NEALE & Co
1789
Neale & Co

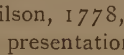
example of their manufacture is a large punch barrel painted with fruits, flowers, and a trophy of musical instruments, by one of the Chelsea artists, surmounted by a figure of Bacchus, and on the pedestal satyrs and children in relief, inscribed "*Neale & Co.*" (*Ker. Gall.*, enlarged edition, fig. 373.) Some of the Toby Fillpot ale-jugs were made by them. A pyramidal-shaped jelly mould in two pieces, the inner one painted with flowers, so as to show through the clear jelly, marked "Neale & Co.," was lately in the Baldwin Collection.

They also produced figures; a set of the Seasons, coloured and gilt, is in the Victoria and Albert Museum (Schreiber Collection), stamped NEALE & CO. The name sometimes occurs in italics.

Their names are impressed on a service of cream-coloured ware, like Wedgwood's Queen's ware, in the possession of Mr. W. Meyrick; also on black Egyptian vases, with ornaments in high relief and highly-finished black ware medallions of Inigo Jones, &c. Two ovals, 12 inches by 9, of Dr. Franklin and Washington, stamped Neale & Co., were in Mr. John J. Bagshawe's Collection. They also imitated his blue jasper ware, even copying the designs, as on a jardinière in the Victoria and Albert Museum, and a set of five vases, formerly in the late Mr. D. W. Macdonald's Collection.

After the retirement or death of Neale, *Robert Wilson* continued the manufactory alone; he brought to perfection that kind of pottery known as *chalk body*, of excellent quality for fineness of grain and smooth beautiful glaze, of a fine cream colour; he married a daughter of Elijah Mayer.

This mark is on an earthenware plate, white ground, raised ornaments, dolphins, &c., on the border, in the centre a Gothic castle, in the Victoria and Albert Museum; and on a large copy of the Portland Vase 12 inches high, white figures on grey ground, beautifully executed, the name impressed; the name is also found on copper lustre ware; a punch-pot or large-sized tea-pot of cream-coloured ware, painted in blue with flowers, is inscribed, on a large escutcheon in front, "George Wilson, 1778," in the Victoria and Albert Museum; it was a special piece for presentation, as no *George Wilson* was ever in the concern.



A pair of elegant earthenware jardinières, square, with wide mouths, leaf borders, in festoons in relief, in blue, green serpent handles. The meaning of the letter C under the crown is conjectural; it may perhaps refer to the chalk body, for which he was celebrated. The crown and C are sometimes found impressed without the name. A piece in the Victoria and Albert Museum has the figure 4 impressed beneath C and a crown.



R. Wilson, Hanley. This mark occurs on pottery of the same fabric, and the arrowhead is also supposed to be an early mark.



Robert was succeeded by his brother, *David Wilson*, who also inherited his fortune; his name alone occurs in the map of 1802; he eventually

took his sons into partnership. In a Directory of 1810 we find "D. Wilson & Sons (Assignees of)." In 1820 the manufactory was taken by Jacob Philips and John Denton Bagster, under the firm of *Philips & Bagster*, earthenware manufacturers; they left the works in 1828, which remained unoccupied for two years. In 1830 they were taken by W. Ridgway, the firm being *W. Ridgway, Son & Company*, this being one of the six works occupied at Hanley and Shelton. In or about 1848 William Ridgway retired from the concern, leaving his son, E. J. Ridgway, in partnership with Mr. Abington; the firm was styled *E. J. Ridgway & Abington;* the last-named gentleman retired in 1860, leaving *E. J. Ridgway* alone. Mr. E. J. Ridgway reintroduced the jasper body, for which this firm was celebrated in the time of Neale, and vases and other elegant objects are now manufactured in great variety. This firm has also long been noted for stoneware jugs of elegant designs, some of which are engraved in the *Art Journal* for 1851; in 1866 he removed to the large manufactory which was just completed in Bedford Place, Hanley.

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PUBLISHED BY
W. RIDGWAY & CO.,
HANLEY,
October 1, 1835.

A correspondent mentions a buff-coloured jug with the mark in the margin.

HANLEY. In Wedgwood's list of potters about 1710, Hugh Mare and John Mare were makers of black and mottled wares at Hanley, and at Hot Lane or Cobridge. Messrs. J. & R. Mare were potters here about the middle of the eighteenth century; in 1770 they signed an agreement with other potters to sell their wares at stated prices; they were both present at the Hanley feast in 1763. In the map of 1802 we find John Mare alone; he was doing a good business in 1823. The name MARE occurs impressed on the tureen of a service, other pieces of the same set being marked SPODE.

HANLEY. *William Baddeley* is in the map of 1802, having a manufactory at Hanley; he was a brother of Messrs. J. & E. Baddeley of Shelton. His works were situated at Eastwood, now called Eastwood Mill; he was a maker of black ware, cream ware, &c. The word EASTWOOD is frequently found on this description of ware, but no potter is known of that name. In the Directories for the years 1818 and 1822 William Baddeley is described as a "Manufacturer of fancy and ornamental earthenware at *Eastwood*"; and probably he adopted this mark to distinguish it from his brothers', J. & E. Baddeley of Shelton. On vases, the word is usually impressed on the plinth.

Eastwood.

EASTWOOD.

This mark is impressed on a match-pot of yellow clay, ornamented with blue raised leaves and figures.

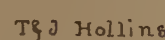
Simeon Shaw tells an anecdote of one of this family which occurred about 1750; he says:—

"About this time the lathes for turning were made at Congleton, because the secret of properly tempering the spindle and collar was possessed only by a smith resident there. In Hanley there resided a very ingenious smith (proved since to be Mr. John Baddeley of Eastwood), to whom the business was suggested; on a certain day he dressed himself as a potter, with white apron, and also white gloves on the hands, to prevent them being noticed by the smith at Congleton, and having a spindle, &c., with him, he accompanied Mr. W. Brooks and Mr. Thomas Greatbatch of Hanley, each having his spindle, &c., to the shop of the mechanic and smith, where he witnessed the several operations, and afterwards practised them at Hanley; and so careful was he to preserve the secret, that, according to the statement of his daughter (the late Mrs. Poulson of Stoke), he frequently performed the most particular operations about midnight, having only the company and help of his daughter. Thomas Greatbatch suggested the movement of an engine lathe to Mr. Baddeley, which was successfully constructed and was publicly sold in 1828."

HANLEY. *Mr. Richard Hollins* of the Upper Green established a manufactory about 1750; he died in 1780 aged seventy-eight years, and was buried in Hanley Churchyard. He was succeeded by his sons *T. & J. Hollins,* whose names are shown in the map of 1802; they subsequently admitted their brother Richard Hollins into partnership, the firm being *T. J. & R. Hollins,* and continued so to the close of 1820. The finer productions of this manufactory date from 1790 to 1800; latterly they produced goods of a common description. The works are not now in existence. John Hollins died in December 1855, at the advanced age of ninety-six years. We find Samuel Hollins, another brother, occupying the manufactory at the Vale in Shelton in the Directories of 1786 and 1802, and in the Sheldon Collection there is an earthenware cup and saucer with metallic decoration on a buff ground stamped S. HOLLINS.



On a basin in jasper ware, white ground with cameo figures in blue, representing a female weeping at a tomb, children, &c.; mark impressed; and on a bowl in the Victoria and Albert Museum, white body and blue raised figures, highly finished in imitation of Wedgwood.





HANLEY. Keeling, Toft & Co. were potters from 1806 to 1824; they made Egyptian black and other wares of the period; their names are stamped on a black ware tea set. In 1823 they are named as being then in business, by Mr. Bell of the Belle Vue Works. Toft & May were successors from 1824 to 1830.

Keeling Toft & Co.

HANLEY. Valentine Close was a potter here in the last century; he was present at the election feast in 1783, and in 1796 took out a patent in conjunction with James Keeling of Hanley for improvements in kilns: his name is also in the Directory of 1802.



HANLEY. Messrs. Unwin, Holmes & Worthington, makers of an ordinary description of earthenware for domestic use, but not of an artistic character; this imposing mark is on a fayence cup and saucer, red leaf border; the word *Dresden* refers to the pattern merely, not to its origin.



HANLEY. The name impressed as in the margin of Sneyd occurs on jugs of red and other colours, in rude imitation of the Portland Vase, of recent manufacture and common ware. There is an earthenware dish with coloured transfer with this mark in the Sheldon Collection.

HANLEY. Edward Keeling's name is in the Directory of 1786 as a potter at Hanley; he was succeeded by James Keeling, who in 1802 was then in the business, and in the Belle Vue Papers, 1823, he is named as being proprietor. In 1796 he patented a substitute for the lead glaze on Queen's ware, and in the same year, in conjunction with Valentine Close, took out a patent for inventions and improvements in the construction of ovens and kilns, and the saving of fuel. Mr. James Keeling, in the latter part of 1828, produced, by printing, a dinner service which was at the time much esteemed; it was ornamented with views from the illustrations of Buckingham's *Travels in Mesopotamia;* which was followed by other manufactures, completing services of views in Turkey, Persia, and Hindustan. In 1843 it was worked by Samuel and Jno. Burton.

HANLEY. Messrs. Mann & Co. had a manufactory of a very common description of pottery, which was not in existence more than two years, 1857 and 1858.

The following manufacturers, not previously mentioned, are still located at Hanley:—

Messrs. J. ADAMS & Co., jasper and majolica.
" T. & C. FORD, decorated china.
" J. & T. BEVINGTON, Parian.
" POWELL & BISHOP, decorated china and earthenware.
" R. SCRIVENER & Co., decorated china.

SHELTON. Josiah Twyford is mentioned in Simeon Shaw's list of improvers of pottery as having introduced the use of pipe-clay from Devonshire in the making of white stoneware; he is also mentioned as having gained access to the works of Messrs. Elers to obtain their secrets, as well as his neighbour Astbury. There is in the Victoria and Albert Museum an octagonal plate of Delft ware painted in blue with river scene, marked in blue under the glaze "I. T. March $\frac{e}{y}$ 1, $17\frac{39}{40}$"—which is attributed to him.

In a monograph by Mr. William Watkiss Lloyd, entitled "Elijah Fenton, his Poetry and Friends," there is described and illustrated an old porringer of red clay body, with black salt glaze ornamented with yellow devices; it bears this superscription—"Mr. Thomas Ffenton," and was presented to Mr. Fenton (an ancestor of the poet Elijah's) by Mr. Twyford about the year 1700. The pottery is still carried on by Mr. Thomas W. Twyford, a descendant of the original Josiah Twyford mentioned above, but the present productions are of a useful and not of an ornamental character.

Shelton. John?[1] Astbury had a pottery here in the beginning of the eighteenth century. He made red, crouch, and white stoneware; he died in 1743, ætat. 65. It is said that by pretending to be an idiot, he obtained employment at the Elers's manufactory at Bradwell, and thus became possessed of the secret of making their red and salt-glazed stoneware, which was very much in request for its fine quality and elegant forms. His son, Thomas Astbury, in 1725 commenced business at Lane Delph, and made a cream-coloured stoneware. A mug, dated 1730, has on it a tulip, rose, and auricula, fairly designed and executed; some specimens have a red body with white ornaments. It is the pieces made by the son, Thomas, which are marked, and each letter was stamped separately, as in the margin, which occurs on a cream ware plate, blue painted (Sheldon Collection). Two specimens in the same collection have a seal mark copied from the Chinese, and another square mark given in the margin.

ASTBURY





Wedgwood, in a letter to Bentley, July 19, 1787, attributes the discovery of the improvement in the white stoneware by the addition of calcined flint to Mr. Heath, although Simeon Shaw and Parkes speak of the younger Astbury as the inventor.[2] He says:—

"The *white stoneware* was produced by using the white pipe-clay instead of the common clay of this neighbourhood, and mixing it with flint stones calcined and reduced by pounding into a fine powder. The use of flint in our pottery is said to have proceeded from an accident happening to one of our potters, a Mr. Heath of Shelton, on his way to London. His horse's eye becoming bad, he applied to an hostler on the road, who told him he would cure the horse and show him what means he used. Accordingly he took a piece of black flint stone and put it into the fire, which, to our potter's great astonishment, came out of the fire a most beautiful white, and at the same time struck him with an idea that this fine material might improve the stoneware lately introduced among them. He brought some of the stones home with him, mixed them with pipe-clay, and made the first *white flint stoneware*."

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[1] Mr. Burton says that the Christian name of the elder Astbury is given variously as John, Thomas, or Samuel by different writers.

[2] It will be seen hereafter, in speaking of Dwight of Fulham, that he used "calcined beaten and sifted flints" in the composition of his wares nearly fifty years before either Astbury or Heath are here stated to have made the discovery.

SHELTON. Samuel Hollins, a son of Mr. Richard Hollins of the *Upper* Green, Hanley, established about 1774 a manufactory of fine red ware teapots with figures in relief, black basalts, &c.; he procured the clay from Bradwell, being the same formerly used by the Elers'. He joined the New Hall Company in 1777, but continued his private works as before. We find his name mentioned at Vale Pleasant in Shelton in a map of the year 1802; he retired from business in 1816, and died in 1820, at an advanced age, and is buried with his two wives in Hanley churchyard.

S. HOLLINS.

This mark is on a jug of marone ware with embossed hunting scene, name impressed; and on a basin of sage green ware, fluted and embossed with flowers, decorated with dark blue bands; in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 367.)

SHELTON. The Bell Bank in Albion Street was in the first half of the eighteenth century carried on by *Mr. Werner Edwards*, for the manufacture of the various kinds of pottery then in demand with lead ore glaze; he was a good practical chemist, and produced fine enamel colours, and presented Mr. H. Daniel of Stoke with his drawing-book, containing also his receipts for enamels; he died in 1753.

About 1790 the Bell Works were taken by *Messrs. Job and George Ridgway*. Job was an apprentice of Wedgwood's, and George was his elder brother. They continued in partnership until 1813, when Job left to build the Cauldon Works, leaving George to conduct the Bell Works alone. On the death or retirement of *George Ridgway*, his nephews *John and William Ridgway*, the sons of Job, sometime previous to 1824 succeeded to the Bell Bank. In 1830 they separated, John leaving to conduct the Cauldon Works, while William remained to manage the Bell. *Mr. William Ridgway* extended the business considerably, and occupied five other works, combining three or four firms, of which he was the head:—

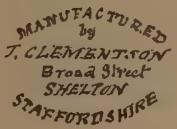
1. China works (formerly Geo. and Thos. Taylor's), W. Ridgway & Son.
2. Pot work (formerly Elijah Mayer's), W. Ridgway & Son.
3. Pot work (formerly Palmer's and R. Wilson's), W. Ridgway & Son.
4. Pot work (formerly Toft & May), W. Ridgway.
5. China and earthenware works (formerly Baddeley's, and afterwards Hicks, Meigh and Johnson), taken in 1836 under the firm of W. Ridgway, Morley, Wear & Co.

Some of the marks of this firm are very elaborate: a dessert service in Mr. Coates's possession, painted with flowers, has the mark stamped in brown under, with an elegant vase, against which rests an anchor and W. R. & Co.

The firm was dissolved in 1854, and the Bell Works, after being closed for a short time, were purchased by *Joseph Clementson* in 1855, who at the time was a manufacturer of white granite ware, &c., for the American market, at a manufactory nearly opposite, called the Phœnix Works; he was thus enabled to extend his business largely; he died

August 22, 1871. The Bell Works are now carried on by his sons, under the style of *Clementson Bros.*

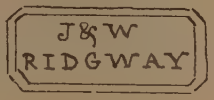
This is an earthenware printed cup and saucer in the Sheldon Collection, with a printed mark.



SHELTON. *Cauldon Place Works.* These works were built in 1813 by *Job Ridgway* from the Bell Bank, who took into partnership his sons *John and William Ridgway;* it was, however, of short duration, for Job died on the 30th May 1814, aged fifty-four years.

The name of this firm, *Job Ridgway & Sons,* Ridgway & Sons. is on a pair of porcelain urns and covers, very much like that of Swansea, painted with bouquets of flowers and gilt borders, made about 1813, formerly in Dr. Diamond's Collection.

An earthenware plate, blue printed. (Sheldon Collection.)



From 1814 to 1830 the sons John and William Ridgway continued in partnership, but in the year 1830 they separated, William being considered too wild and speculative by the steady-going John, who remained at Cauldon Place; William taking the Bell Bank under his control. The words "India Temple" on the annexed mark refer only to the pattern.



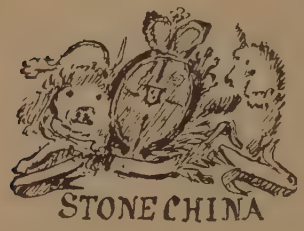


The mark in the margin is impressed on an earthenware inkstand, buff coloured and gilt, with the name, W. Ridway & Co. on the riband (Sheldon Collection), and in the same collection there is an earthenware plate, blue printed, bearing the mark in the margin, the J. W. R. being John and William Ridgway.





John Ridgway remained alone from 1830 until he retired in 1858. One of his early marks is here given ; it occurs on an earthenware plate of the blue printed willow pattern ; stamped in the paste. John Ridgway was a party to several patents, one in 1825 for an improved china tap ; another in 1840 for improvements in the moulds used for earthenware and porcelain ; two others, in conjunction with George Wall, for improvements in apparatus and machinery in the manufacture of china, &c., and improving and preparing bats of porcelain and earthenware, and shaping them into articles, &c. In 1847 John Ridgway obtained a patent for improvements in the manufacture of paste boxes and similar articles in china or other plastic materials with moulds and pressing apparatus, &c. In 1852 another patent for "improvements in the method of ornamenting china, earthenware, and glass, by applying the art of electrotype or electro-metallurgy, &c." A dessert service decorated with the royal arms with the mark "*John Ridgway*" was made for the Queen in 1855. A specimen plate is in the Sheldon Collection.







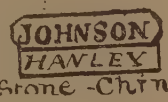
The mark in the margin was used when royal patronage was accorded about 1850. At the time of the International Exhibition of 1851 his attention was especially directed to the production of a class of goods to meet the views of the late Prince Consort and the London Board of Health in connection with sanitary reform, and the appointment of potters to the Queen was made at that time. John Ridgway died without issue in 1860 ; he retired from the Cauldon Place Works in 1858, and they were taken by Messrs. T. C. Brown, Westhead, Moore & Co., who in 1872 took also the Victoria Works at Shelton, formerly occupied by Mr. Thomas Cooper ; their mark is given in the margin.

Shelton. *Messrs. R. & J. Baddeley;* established about 1750 or earlier. Shaw speaks of the surprise occasioned by their extravagance in having their manufactory covered with tiles instead of thatch, as formerly used, and for being the first who erected four hovels in a row behind, instead of two. R. Baddeley retired about 1780 ; he died in 1810 or 1812. Printing with oil is said to have been first practised here about 1780. The first copper plates were engraved by a person

named Oliver Dixon. Mr. William Smith, an engraver of considerable merit in Liverpool, was engaged to execute plates in a superior style for Mr. R. Baddeley, and the excellence of the pottery and the decoration were unrivalled for a considerable time. The firm from 1780 to 1806 was *John & Edward Baddeley*. Mr. John Baddeley for some time employed Mr. Thomas Radford to print tea services by an improved method of transferring the impression to the biscuit, which was attempted to be kept secret, but was soon developed.

I. E. B.

The letters I. E. B., stamped, are on a Queen's ware dish of superior ware and decoration belonging to this firm, and in the Sheldon Collection there is an earthenware plate, oil painted with the letter B impressed. In 1806 the Baddeleys retired, and they were succeeded by *Messrs. Hicks & Meigh*, who carried on the business until 1820, when they took into partnership Mr. Johnson, who was traveller for them. The firm from 1820 to 1836 was *Hicks, Meigh & Johnson*, who produced excellent pottery and porcelain. A stone china jug of coloured transfer in the Sheldon Collection has upon it, printed in blue, JOHNSON, HANLEY, stone china, and in the same collection is a plate (blue printed) with the letters H. M. J. in a floral frame, and also an ironstone plate with the mark in the margin. They retired in that year, and were succeeded by *W. Ridgway, Morley, Wear & Co.*, who carried it on from 1836 to 1845, when W. Ridgway left the concern, and the firm was *F. Morley & Co.* In 1850 Mr. F. Morley purchased the moulds and patent of Mason of Fenton's ironstone china, and took Mr. G. L. Ashworth into partnership. Shelton is now called Hanley. In 1862 *Messrs. G. L. & T. Ashworth* took the business. A transfer printed and coloured plate with Chinese subject has the mark of a crown and "Mason's Patent Ironstone China, Ashworth's." Sometimes only the name ASHWORTH appears. (See notice on *Masons'*.)





R. M. W. & Co.

Morley & Ashworth, Hanley.

SHELTON. The *New Hall* works were built by Mr. Whitehead, a celebrated maker of the white stoneware salt glaze, and carried on successfully by him for many years. The premises were taken about 1782 by a company of potters who had purchased Champion's (Cookworthy's) patent for the manufacture of porcelain, which had been renewed in 1775 in spite of the opposition of Wedgwood and others, and sold to them in 1777. The company consisted of Messrs. Samuel Hollins, of Shelton; Anthony Keeling, of Tunstall; John Turner, of Lane End; Jacob Warburton, of Hotlane; William Clowes, of Port Hill; Charles Bagnall and Mr. Heath, of Shelton. It was

first carried on at the establishment of Anthony Keeling at Tunstall, and it is stated Champion himself undertook the superintendence, and continued to do so from the date of the purchase in 1777[1] until 1782. After Champion's retirement some misunderstanding arose among the proprietors, which caused Anthony Keeling and John Turner to retire from the concern: the others took the New Hall at Shelton about 1782, and it was then called the *New Hall China Manufactory*. In a Survey of the Potteries in 1786 the firm is described as Heath, Warburton & Co., china manufacturers; subsequently it was Hollins, Warburton, Clowes & Daniel. The *Staffordshire Pottery Directory* of 1802 says:—

"The porcelain or china manufactory is at Shelton, carried on under the respectable firm of Hollins, Warburton & Co. The china made here is very little if at all inferior (especially in the colours) to that of the East Indies. The kingdom produces all the various stone and clay which are used in this manufactory, and from the number of years it has already been established (written in 1802), added to a regular increase of encouragement and demand for their porcelain, there is no doubt but the worthy proprietors will reap the fruits of their spirited adventure in fame and emolument. The ingenious Mr. Champion of Bristol, who discovered the art of making this porcelain, expended an ample fortune in the various trials. He had the good fortune, however, of bringing it to perfection, and obtained a patent for the exclusive privilege of making it, which he sold to the above gentlemen for such a sum of money as enabled him to retire to America."

The most extensive as well as the most profitable branch of the Company's business was the manufacture of a glaze called "composition"; this composition doubtless included the materials of the ware itself, which was supplied to potters all over England in very large quantities, and as they do not appear to have monopolised the patent, they no doubt granted licenses for the employment of hard paste materials; hence, it is probable both Liverpool and Lowestoft obtained their supplies from this source, for *hard paste china* was produced at both places as early as 1777 or 1778. After the expiration of Champion's patent in 1796 the New Hall Company still continued to supply *composition* to other manufacturers.

In 1810 the firm was Samuel Hollins, Peter Warburton (son of Jacob), John Daniel, and William Clowes, about which time bone paste was introduced into their manufacture. In 1810 Peter Warburton, of Cobridge, in the county of Stafford, china manufacturer, took out a patent on behalf of the company for his "new invented method of decorating china, porcelain, earthenware and glass, with native, pure or adulterated gold, silver, platina or other metals, fluxed or lowered with lead or any

[1] Mr. Owen (*Two Centuries of Potting at Bristol*) has, in defiance of all the authorities, boldly asserted that Champion did not dispose of his patent to the Staffordshire Company until 1782, but that he continued working it at Bristol up to that date. We do not consider that he has proved this satisfactorily, and we therefore place greater reliance upon Shaw's account that Champion sold it to them in 1777, for this reason—Shaw's information was derived from persons who were living at the period of the establishment of the china manufactory in Staffordshire, and from one in particular whose valuable remarks he acknowledges, viz., Mr. Jacob Warburton, an original proprietor, and who lived to see its extinction in 1825: he was born in 1740, and died in 1826, aged 86 years.

other substance; which invention or new method leaves the metals after being burned in their metallic state." Granted for fourteen years. Mr. John Daniel was the managing partner for many years prior to his death in 1821.

A service made for John Daniel, manager of the works, painted with figures by Joshua Cristall, consisting of forty-two pieces, was sold at Sotheby's in 1909 for £27.

In 1820 the mark in the margin was used. In 1825 the entire stock was sold and the manufacture of china ceased. The works having been closed for a time, were opened as an earthenware manufactory by Mr. W. Ratcliffe, which in 1842 passed into the hands of Messrs. Hackwood and Sons, the name impressed; and seven years after Mr. Hackwood, senior, dying, the firm was *Thomas Hackwood*. A pair of small oval dishes in cream-coloured ware, artistically painted with knights and armed figures by George Eyre, whose monogram is added, have the name *Hackwood* impressed; in the possession of Mr. John J. Bagshawe of Sheffield. In 1856 the firm was *Cockson & Harding*, whose mark is given in the margin. In 1862, Mr. Cockson having retired, it was continued by *Messrs. W. & J. Harding*. A sugar-basin in pale blue glazed earthenware, with white ornaments in relief, has the name impressed, and a cream-jug of brown glazed ware in the Victoria and Albert Museum. The ware made here for the last twenty years has no interest for collectors.



HACKWOOD & CO.
(sometimes without the "Co.")

HACKWOOD.
C. & H.
late
Hackwood.
HARDING.

The name HACKWOOD occurs on a black basalt cream-jug with subject in relief, Sterne's Maria, proving that this class of ware was also made by him.

SHELTON. Charles Bagnall was a potter here about 1760, and is probably the same spoken of by Wedgwood in a letter to Bentley in 1768 as Bagnall & Baker, who were copying his patterns, especially what he calls the "blue-necked vases." As early as 1715 there was a potter named Bagnall at the Grange, Burslem, a maker of butter-pots, no doubt a progenitor. Charles Bagnall, of Shelton, joined Champion's china-works in 1777. In the survey of 1786 the firm was described as Heath and Bagnall; this was perhaps the "Joshua Heath" who signed the bond regulating the trade prices in 1770, and who with his partner joined Champion's china-works in 1777. The late Mr. Bernal had a yellow drab bowl-shaped mug, inscribed round the top, "JOSHUA HEATH, 177–," the last figure being obliterated; this may have been the person referred to.

SHELTON. *Thomas Fletcher & Co.* resided at Booden Brook, Shelton. They were established about 1786, but did not manufacture pottery; they were "black printers," and purchased the ware they decorated from other manufacturers, and printed it at their own house. There was recently

Fletcher & Co.
Shelton.

living in Hanley a person who was with them in 1806; he said they were in business until about 1810. "Thomas Fletcher, black printer and enameller," of Shelton, will be found in the Directory of 1802. The name of this firm is on a mug, underneath an engraving in black of Louis XVI. taking leave of his family on the morning of his execution; the mug is of Queen's ware, apparently of the latter part of the last century. In the Victoria and Albert Museum.

Edward Phillips, Shelton, Staffordshire.

Shelton. On a group of flowers in biscuit, finely modelled, and a basket of biscuit flowers; in Mr. J. Mills's Collection, Norwich. He was only a decorator of china, not a manufacturer.

Shelton. *T. Twemlow* had a manufactory here, which was being carried on in Josiah Wedgwood's time, about 1770, and is referred to in his letters, but particulars are wanting; he was present at the Hanley Feast in 1780. In the Survey of 1786 (pages 641–42) we find G. Twemlow, potter, at Shelton, but his name is absent from the list of 1802.

Shelton. An old-established china and earthenware manufactory is alluded to by Ward as being then worked by Messrs. Yates & May, heretofore by John and William Yates, and previously by their father; John Yates's name is mentioned in the lists of potters in 1770 and 1786; in the map of 1802 we find John and William Yates at Shelton.

In the Sheldon Collection there is a blue printed earthenware plate with the letters J. Y. in a band, and the words "Warranted Stone China, Fenton," which is attributed to John Yates.

Stoke-upon-Trent. Minton's, established in 1790 by Mr. Thomas Minton. He was an apprentice of Mr. Thomas Turner of Caughley, having been articled as an engraver; he was a native of Shropshire, and on the expiration of his term of service went to town, and worked for Spode at his London house in Lincoln's Inn Fields. In 1788 Thomas Minton came to Stoke, and bought land belonging to a Mr. Hassall, and built a house and works on the site which has since become so celebrated. He entered into partnership in 1790 with Mr. Joseph Poulson, who had been manager at Mr. Spode's works, which were at that time the principal ones in Staffordshire. The firm was joined in 1793 by Mr. Pownall, who quitted it in 1800. Mr. Poulson died in 1809, leaving Mr. Thomas Minton alone to conduct the business. His second son, Herbert, was born on the 4th February 1793, in his father's house, which was then on the banks of the Trent. Up to the year 1798 earthenware alone had been made at the Stoke Works, and the staple of the business consisted of white ware ornamented with blue, in imitation of common Nankin, and in that branch of production the abilities and experience of Mr. Thomas Minton as an engraver had acquired for the firm a good commercial reputation. Mr. Herbert Minton was educated at Audlam School in Cheshire. The manufacture of semi-transparent china was commenced in the year 1798, but owing to its proving unprofitable, that department of production was abandoned in the year 1811, to be resumed about 1821. In 1817

Mr. Herbert Minton and his elder brother, who subsequently entered the Church, were admitted into partnership with their father. About 1825 a marked improvement was effected in printed earthenware, both in the body, which was made whiter and purer, and in the glaze, in which borax to a great extent took the place of lead. Owing to family circumstances, Mr. Herbert Minton nominally retired from the firm during the years from about 1823 to 1836, when, on his father's demise, he succeeded to the business, his brother having left the business to enter the Church about the year 1821. Shortly after his father's death in 1836, Mr. Herbert Minton admitted Mr. John Boyle as a partner, who remained for about five years, and then joined the firm of Wedgwoods. Mr. Boyle's place at Stoke was taken by Mr. Michael Daintry Hollins. The last phase of the firm, for about ten years previous to Mr. Minton's demise, consisted of Mr. Minton and his nephews, Mr. M. D. Hollins and Mr. Colin Minton Campbell, who for many years represented North Staffordshire in Parliament, and was the head of Minton's until his death a few years ago.

Mr. Herbert Minton, late of Hartshill, Stoke-upon-Trent, died at Belmont, Torquay, in 1858, in the sixty-sixth year of his age, and the business was continued by Messrs. M. D. Hollins and C. M. Campbell.

Fifty years ago Mr. Thomas Minton's establishment at Stoke gave employment to just about fifty hands, and at the date of his son's death upwards of 1500 were in active occupation. The various branches which he most strenuously aided were earthenware and ordinary soft porcelain, hard porcelain, parian, encaustic tiles, azulejos or coloured enamel tiles, mosaics, Della Robbia ware, majolica, and Palissy ware.

After the year 1825, when the Derby manufactory began to decline rapidly, many skilful workmen joined the Stoke Works, and the class of goods involving artistic decoration rapidly improved. Among the best painters employed by Mr. Minton at that time were Steele, Bancroft, and Hancock, in fruit and flowers. Mr. John Simpson held the position of principal enamel painter of figures, and the highest class of decorations from about 1837 to 1847, when he came to town to take charge of the department of enamel painting on porcelain at Marlborough House. Mr. Samuel Bourne remained as chief designer to the firm until 1848, when the growing importance of Schools of Design effected a change. The lead was then taken by M. Jeannest, until his death. M. Carrier de Belleuse, a very clever sculptor, was subsequently employed to design many graceful objects, and M. Protât, well known through the part he took in the splendid sideboard for which M. Fourdrinois gained his Council medal at the Exhibition of 1851, became principal modeller. No less than fourteen of Mr. Minton's *employés* received medals and other rewards at the Paris Exhibition. After the troubles of 1848 in France, Mr. Minton was so fortunate as to secure the services as Art Director of M. Léon Arnoux, a gentleman who had long enjoyed the reputation of being perhaps more versed in the mysteries of ceramic manufacture than any one else in France.

The services of Marc Louis Solon, formerly a sculptor and decorator at Sèvres, commenced at Minton's in 1870, and he continued at the same kind of work until his retirement in 1904. The decoration in which he distinguishes himself consists in applying white slip or *engobe* with a brush on grounds of celadon, toned grey, green, and chocolate, and is called *pâte sur pâte*. The invention (if it may be so called, having been adopted by the Chinese centuries before) dates from about thirty years back. It was employed by MM. Regnier, Choiselat, and Gely with varied success; but M. Solon has almost made it his own by the skill and taste which he displays. Numerous oxides may be employed, and the half-tones are very effective. The most exquisite shade, however, has been compared to a "cloud of cream" in a cup of tea. The white paste of slip is applied with a brush, in successive layers, on the coloured paste, which itself is embodied with the porcelain, that is to say, a given thickness added to it, either by means of a brush or by immersion, thus making a rough shape which is afterwards rounded and trimmed with sharp and cutting implements or a small scraper until it has attained a given thickness. When this bas-relief is completed, it is subjected to the first baking, which gives it consistence enough for it to be dipped at once into the enamel glaze. Lastly comes the final baking, and provided the piece has succeeded, nothing can exceed the charm of the result; the thicker portions in melting retain a relief which forms the actual outline, and the thinner parts enable the groundwork to show through them, and these form the flesh, a cloud of floating draperies reminding us of Wedgwood's white reliefs on blue jasper, although totally differing in construction, the latter being moulded and applied to the surface. M. Solon usually signs his name "Solon," but occasionally his delicate reliefs have the word "Miles" or the monogram in the margin.

With regard to the signatures of this celebrated ceramic artist, the work he did for the Sèvres factory was usually marked with the monogram given in the margin, or with his initials, M. L. S. (Marc Louis Solon). The work he executed for "the trade" in Paris was signed "Miles." After he joined the staff of Minton's he generally signed L. Solon, and one piece in the collection of Mr. Herbert Eccles of Neath is marked, which is believed to be the only specimen so signed. Some of his plaques are dated, and a pair of very handsome vases with *pâte sur pâte* subjects, representing "Bondage" and "Freedom," in Mr. Eccles' Collection are dated 1904, the year of his retirement. Since his retirement he has produced only plaques. Two of Solon's pupils also executed some good work in the same style for Minton's, and where specimens of this kind are marked with signatures A. B. or F. R., they may be attributed to A. Birks or F. Rhead. The latter artist, however, left Minton in 1879 when he was only twenty-one years old.

As regards the manufacture of Parian (already described in detail), there has been considerable discussion with respect to the rival claims

of the houses of Copeland and Minton to the originality of this material, and the jury of 1851, after receiving statements from both firms, deduced therefrom that "whichever party may have actually been first in publicly producing articles in this material, both were contemporaneously working with success towards the same result."

From the first launching of the material, a lively competition sprang up between the firms of Copeland and Minton, and to both it unquestionably proved a source of increased profit and extended reputation. It was also most useful in two ways—in teaching the public eye to recognise pure beauties in graceful form, divested of any possible vulgar glitter, and in attracting to the potteries a class of artists such as had not found employment there since the days of Wedgwood.

Most of these particulars have been taken from the address delivered at the Society of Arts on the 28th May 1858, "On the Influence exercised on Ceramic Manufactures by the late Mr. Herbert Minton," and we regret our limits will not permit us to quote more fully from the eloquent eulogium delivered on that occasion by the late Sir M. Digby Wyatt.

In 1868 Mr. Colin Minton Campbell, nephew and heir to the late Mr. Herbert Minton, dissolved partnership with Mr. Hollins, and he then carried on the business in conjunction with his cousins—Thomas, William, and Herbert Minton, great-grandsons of Mr. Thomas Minton, the original founder. These gentlemen have greatly extended the works by applying steam and machinery in the various processes. In 1875 the tileworks formerly carried on by Mr. Robert Minton Taylor, a former partner in the firm of Minton, Hollins & Co., were purchased by Mr. Campbell, who erected a manufactory at Stoke, where the encaustic tile business is carried on under the style of "The Campbell Brick and Tile Company."

The annexed is an early mark of Thomas Minton of Stoke, and has been frequently confounded with that of old Sèvres, with the letter M as the date indicator. It occurs on porcelain services and dishes, painted with flowers, birds, &c., in colours, with gold borders.



Another mark of Thomas Minton, here given to show, by the number, that the mark is to be read this way up, for some have supposed it to be W, and not M. It occurs on two highly decorative bowls, profusely gilt, with scrolls on dark blue ground, and medallions of flowers, like Chamberlain's of Worcester. (*Ker. Gall.*, enlarged edition, fig. 474.)

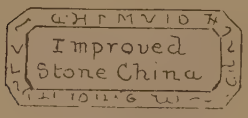


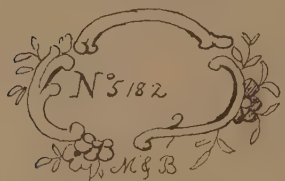
The Dresden crossed swords were occasionally used by Minton as a mark, and Mr. Fenton mentions a plate, with basket pattern border, having the word MINTON in red and the crossed swords in blue.

Minton & Boyle
1836–48.

These names occur on the model of a hunting-horn in the Mayer Museum, Liverpool; from 1836 to about 1842. They also made stone china, opaque china, and other varieties, at that time so much in

vogue, as well as felspar china. Some services we have seen, painted with Oriental flowers and birds, are marked underneath with a violet scroll enclosing a number in red, and below "*M. & B.* Felspar Porcelain."







The single name Boyle is impressed on an earthenware plate, blue printed decoration, in the Sheldon Collection, and also in the same collection are specimens with the devices in the margin, which refer to Minton and Boyle.

With reference to the "English Porcelain" marks, Jewitt in his *Ceramic Art* quotes the patent granted June 22, 1839, to a Dr. Wilton Turner, and Minton and Boyle for this "improved porcelain."



Minton's. This mark indented, as well as the printed scroll following, were in a previous edition wrongly attributed to Messrs. Barr of Worcester; but stoneware was never made there, and the Messrs. Minton have furnished us with a coloured print of the "Amherst Japan" pattern used by their firm many years since on the "New Stone"; the letters B. B. signifying "*Best Body.*" From 1845 to 1861 all earthenware made by Minton was stamped "*B. B. New Stone.*" To give the names of all the various patterns adopted by manufacturers would be an endless task and not within our province, for, as Messrs. Minton state, their house alone has issued many thousand patterns, and to send copies of all would be a large and expensive undertaking.

Lord Amherst was appointed Governor-General of India about 1823, and this was probably one of the services selected by him on going out.



The ermine mark, indented or painted in gold and colours, has since 1851 been used on porcelain. The word minton impressed has been the distinctive mark since 1865, both for china and earthenware. In January 1872 this trade-mark

was registered, and all their works subsequent to that date are so stamped. The style of the firm is now "Minton's Fine Art Porcelain and Earthenware, Mural Decoration, Patent Mosaic, Parian, Decorated China and Earthenware."



Mark used in 1868.

One of the more recent marks stamped in the clay is that given in the margin, each of the two brackets embracing the word "Minton" forming the letter C, and the mark therefore reading Colin Minton Campbell, who was head of the firm some thirty or forty years ago.

(MINTON)

The paste is soft and white like that of all the best English china, and under Mr. Campbell's direction a new body of special softness was introduced, and skilfully decorated in the style of old Sèvres, the ground colours being remarkably good, and the gilding equal to that of Sèvres. Copies of the famous Sèvres *garnitures* of *vaisseau-à-mat* and elephant vases (lent for the purpose), from the originals in the possession of his Majesty the King and the late Baron Ferdinand de Rothschild, have been made by Minton's for Mortlocks and Goode with considerable success. One of these sets is at Windsor Castle.

Minton's majolica is bold in character and has been made in some striking designs, one of the most noteworthy of which is the huge fountain which was purchased by the Crystal Palace Company from the 1862 Exhibition.

Stoke-upon-Trent. Mr. Michael Daintry Hollins, nephew of the late Herbert Minton, dissolved partnership with Mr. Colin Minton Campbell, of Minton's, in 1868, and erected at a great cost a very extensive range of works, where he devotes his energies to the production of encaustic and majolica tiles, slabs, panels, ecclesiastical decorations, &c.; the style of the firm is "Minton, Hollins & Co."

In addition to the marks given above, the Editor has recently received from Minton's the following, which are still in use or have been used recently. In addition to these marks, the firm have a system of "year marks" commencing with an eight-rayed star for 1842, a triangle for 1843, a square for 1844, the trefoil in 1850, and other signs and symbols until 1900, after which the numerals 1, 2, *et sequitur*, inside a circle, denote the years 1901, &c., &c. These private "year marks" are not published by the firm, but some of their customers have a list by which they can verify their specimens. The device of a globe is printed in gold and in colours. The letters are impressed.





M. & CO.

H. M. & CO.

M. B.

SPODE.

Stoke-upon-Trent. The first *Josiah Spode* entered this manufactory about 1770; he was an apprentice of Mr. Whieldon, of Fenton, in 1749. In his account-book, quoted by Mr. Jewitt (*Art Journal*, May 1864), are the following entries referring to him:—

1749, April 9. Hired Siah Spode, to give him from this time to Martelmas next 2s. 3d., or 2s. 6d. if he deserves it; 2nd year 2s. 9d.; 3rd year 3s. 3d.; paid full earnest 1s.

The hiring was per week.

Another entry, 1752, February 22:—

Hired Josiah Spode for next Martelmas, per week, 7s.; I am to give him earnest 5s.; paid in part 5s.

1754, Feb. 25. Hired Siah Spode, per week, 7s. 6d.; earnest £1, 11s. 9d.; paid in part 16s.

Mr. Spode took the works of Messrs. Banks & Turner. About 1784 he introduced into Stoke the blue printed old willow pattern, and made cream-ware, black printed, black Egyptian, &c.; he also made jasper-ware. His name is stamped on a jasper incense or scent vase, with *amorini* on the sides and bands of flowers round, in white relief on blue, white lizard handles; in Mr. T. Fisher's possession.

SPODE.
Felspar Porcelain.

The mark also occurs of "Felspar Porcelain" in a garland, surmounted by the name "Spode." Spode died in August 1797, ætat. 64, and was succeeded by his son Josiah, who about 1800 commenced the manufacture of porcelain, and introduced bones into the paste as well as felspar, which increased the transparency and beauty of his ware. This porcelain had a very extensive sale, and to meet the taste of the day, much of it was profusely gilt and painted with flowers.

At this period the London dealers were principally supplied with porcelain from Worcester, Derby, and Caughley; he therefore exerted all his efforts to produce varied shapes, engaging the best modellers and artists to compete with them. His enameller, Mr. Henry Daniel, here first introduced in 1802 the present method of ornamenting porcelain in raised unburnished gold, similar to embossed dead gold or frosted work on plate. In the year 1805 he also made a sort of fine ware, called opaque porcelain, which was sold to a great extent throughout England and on the Continent. Spode and other manufacturers inundated France with this description of ware under the name of ironstone china, which almost entirely superseded their fayence, being so much more durable, and inflicted great injury upon the trade of the French potters, many of whom were compelled to abandon the manufacture. The Prince of Wales visited the work in 1806, and Mr. Spode was appointed potter to his Royal Highness. The second Josiah Spode died in 1827, and his cousin, Josiah Spode the third, died a few years after.

The second Josiah Spode was the most successful china manufacturer of his time, and acquired a large fortune in business. He erected a noble

mansion at Penkhull, called the Mount, about 1803; he also contributed largely towards the building of the new parish church of Stoke: the four corner stones of the church and the chancel, each about 16 in. by 12 in. superficial measure, were made by him and laid by the Dean of Lichfield, Mr. Spode, Mr. Kirkham, and Mr. Tomlinson. One slab was of the best porcelain, with bas-relief inscription and a landscape with a view of the old church and town of Stoke, embossed and gilt border; the second was of rich brown porcelain; the third of jasper; the fourth of patent stone porcelain; the fifth of blue painted pottery.

He established a regular London business, which was very successful, the clear profits of this alone in the year preceding his father's death exceeding £13,000. A confidential manager was mainly instrumental in effecting it, and Mr. Spode's satisfaction was evinced by a most substantial mark—a present of £1000, and a further reward for his assiduity and integrity by a share of the London business. Mr. Spode went to reside at Stoke, leaving his partner, Mr. William Copeland, to manage the town trade.[1]

We cannot close the account of this important manufactory without describing the beautiful parian biscuit, which, if not invented by the Messrs. Copeland, was carried to the greatest perfection by them. M. Léon Arnoux thus describes the manufacture:—

"Returning to the present manufacture, the first that we shall mention amongst the class of vitrified bodies is the biscuit, which is now so extensively used to make ornaments, figures, and decorative pieces for our dessert services. This biscuit is called *Parian Carrara* or *Statuary Biscuit;* these names indicating the similarity existing between it and the best marbles that it is intended to represent. This process is chiefly the result of the employment of a soft felspar instead of Cornish stone. Although this biscuit is fired to a heat which is not very high, if we consider its compound, we shall see that there is very little difference from the true porcelain—a very fusible one if you like, but it will have nearly all its characters. The fabrication of parian figures requires a much greater capacity and dexterity than any other branch of manufacture; for the figures are cast in a great number of separate pieces, and their joining and repairing requires a certain knowledge of the human figure. As these figures, instead of being pressed in moulds in the regular way, are cast with the compound prepared in a liquid state, the consequence is a considerable diminution of their bulk in the firing process, no less than a quarter of the model. These figures contracting so much in the fire, and being made of a fusible material, would lose their shape, and fall in many cases, if not supported all round with props of the same material. The firing itself requires great attention, for on the way it is managed depends the colour of the biscuit. This colour is not given by any material mixed in the compound, but by the small quantity of oxide of iron which is contained in the clays and felspar, pure as they may be. During the firing,

[1] Mr. Marryat, speaking of English pottery, directs attention to the ceiling of the new reading-room then in course of construction at the Imperial Library of Paris:—"That the ceiling of the domes was intended to be composed of earthenware slabs was part of the primary design, and Continental Europe was explored in vain for potters willing to undertake so colossal a task. At length Messrs. Copeland expressed their willingness to grapple with the difficulty. There are nine cupolas, lined with painted slabs, *all on the curve*, and each cupola contains 4000 slabs. These 36,000 tiles have been fitted with a dexterity and faultlessness of finish which is only to be attained in English workmanship. The artistic decoration of the slabs is on a par with the excellence of the pottery, and the effect of the whole is wonderfully light and airy."

as the atmosphere of the inside is oxidising, this small quantity of iron forms with the silica a silicate of peroxide of iron, which, like all peroxidised salts of this metal, has a yellowish-red colour. It is the small quantity of that salt spread in the mass which gives that yellowish-white colour which is so agreeable. If, on the contrary, by neglect or any other reason, there should be a great amount of smoke or flame, the nature of the atmosphere changing, the peroxide of iron would be partly reduced, and the result would be a salt of protoxide of iron, manifest by its bluish-green colour. In this last case, the parian loses the greatest part of its beauty.

"If we compare our parian with the biscuit made on the Continent—in Copenhagen, for instance—we shall perceive the enormous difference in their relative appearance; whilst the Continental biscuit acquires in firing a greater sharpness, it is the reverse in the parian; whilst the former, with its hard, cold appearance, will reject the light, this light, penetrating into the latter to a certain depth, gives it a softness which has never been realised before. By these precious qualities this article is in very great favour at the present time, and is manufactured with a good deal of taste by Messrs. Copeland, Minton, Rose, Wedgwood, and others."



This mark (impressed), hitherto unpublished, is given on the authority of Colonel Copeland, as one of the early marks used by the firm of Spode.

Mr. William Copeland, who had been in partnership with Spode, died in 1826, and was succeeded by his son, William Taylor Copeland, who became Lord Mayor of London in 1835. He purchased the entire concern from the executors of the third Josiah Spode, and took into partnership his principal traveller, Thomas Garrett, and from 1833 until 1847, when a dissolution of partnership took place, the style of the firm was "Copeland and Garrett," which is the mark distinguishing the productions of this period. Under the title of W. T. Copeland, late Spode, the firm continued to trade until 1867, when Alderman Copeland took his four sons into partnership, and the present style and title of W. T. Copeland & Sons. The Alderman was M.P. for many years, representing Stoke-on-Trent from 1837–52, and again from 1857–65. He died in 1868. Of the four sons, only one remains, Richard Pirie Copeland, who is ably assisted by his eldest son, and the products of this old-established firm command a high reputation in the markets of the world. They were awarded a *grand prix* at the Brussels Exhibition, 1910. The manufactures may be divided into six classes: porcelain, ceramic statuary, ivory, majolica, ironstone, earthenware.

MARKS ON SPODE AND COPELAND'S CHINA AND EARTHENWARE

For the information of customers and connoisseurs of pottery, we give below the various marks which have been used on the ware produced by the firm from Spode's days to the present time.

SPODE

This was sometimes stamped in the clay, and at others printed at back in the colour of the pattern. On china it was usually done with the pencil by the decorator.

These were printed on the china when felspar was introduced.



SPODE
Felspar Porcelain

These were the stamps used upon the celebrated ironstone china.



or



These were all printed on the ware.





Spode's Imperial

SPODE, SON & COPELAND or SPODE & COPELAND, both impressed and printed.

The following marks were used during the Copeland & Garrett partnership from 1833 to 1847 :—



COPELAND & GARRETT

C & G

with the name of the pattern.







The marks that follow have been used by the firm from 1847 to the present date.

Copeland Late Spode.

Copeland Late Spode

COPELAND late SPODE.

COPELAND LATE SPODE



Copeland Stone China













SPODE
COPELANDS CHINA
ENGLAND



These two marks are now used by the firm.

The name SPODE is sometimes impressed.

This is still one of the most important china manufactories in the kingdom; the best artists and modellers are employed, and the products are nearly equal to those of the Sèvres factory; their jewelled ware is exceedingly beautiful. The small reversed cypher above is usually painted very minutely in chrome green on porcelain services.

In the Schreiber Collection (Victoria and Albert Museum), and also in several private collections, there are specimens marked with the word "Spode" written in red in ordinary manuscript, and having a number as well as the name.

STOKE. At Cliff Bank was the manufactory of *Mr. Thomas Mayer*, formerly occupied by Mr. Daniel Bird, who first ascertained the exact quantity of flint required by the several kinds of clay to prevent the pottery cracking in the oven, for which he was first called the *flint potter;* he made agate buttons, knife hafts, and flint ware, salt glaze, by which he speedily realised a handsome fortune. Shaw writes, "We shall just notice here that Mr. T. Mayer (1829) has succeeded in a *chef-d'œuvre* of the art of pottery, by many considered as the best specimen of solid earthenware hitherto produced. It is a table of truly elegant workmanship, 32 inches in diameter, on a pedestal, painted with subjects from natural history." This table is now, we believe, preserved in the Mayer Museum at Liverpool.

T. Mayer.

MAYER, STOKE, in a circle, impressed, also occurs on specimens.

STOKE. Mr. Henry Daniel, the enameller from Spode's, commenced the manufacture of fine porcelain at Stoke, and in 1826 the stone china at Shelton, the shapes and patterns being of the improved kind so much approved by the public. But, says Shaw, in addition to the various methods of enamelling then practised, he introduced the practice of *laying grounds* of different colours, and ornamenting them with gilding, both burnished and embossed, or *frosted* work as applied to plate. The porcelain fabricated at the manufactory of Messrs. H. & R. Daniel will bear a comparison for excellence with that of any other manufacturer. In 1827 they completed for the Earl of Shrewsbury different services of porcelain of the most costly kind ever made in the district, and probably the largest order ever received at that time. There are some finely-enamelled and richly-gilt plates of their make in the collection of Mr. Jos. Stephenson of Hanley. Shaw says the firm was in 1829 "Henry Daniel & Sons"; they retired from the concern about 1845; the works are not now carried on by any member of the family.

H. & R. Daniel.

This name occurs on a cream-ware jug, printed in black, with "The Baker's Arms" and motto "Praise God for all";
the name and address are printed in black below the arms: in the Victoria and Albert Museum. S. Daniel, Stoke.

Sampson Daniel of Stoke was not a manufacturer, but the cousin of John Daniel, one of the partners of the New Hall Works; this piece was therefore made for him and his name added underneath the arms.

Stoke. Hugh Booth was an eminent potter at Cliff Bank. In the Topographical Survey of 1786 he is described as "Maker of china, china glaze, and Queen's ware in all its branches." He died a bachelor in 1789, and was succeeded by his brother, Ephraim Booth, who associated with him in the business his sons Hugh and Joseph; they carried it on successfully for many years. In the map of 1802 the firm was Booth & Sons. The manufactory was subsequently taken by W. Adams & Co.

This mark is printed in blue on a ware plate, blue printed decoration, formerly in Dr. Sidebotham's Collection, now in the Sheldon Collection, attributed to Ephraim Booth, 1779–92.



Stoke. Mr. Thomas Wolfe was an extensive manufacturer; established about 1776. In the Topographical Survey of 1786 he is thus described: "Thomas Wolfe, Stoke, manufacturer of Queen's ware in general, blue printed and Egyptian black, cane coloured, &c." The orange-coloured enamel ware made by him mostly found its way to the Persian market; he entered largely into the Irish and American trade. He is stated to have been the first potter who employed steam-power for grinding calcined flints, about 1790. The first silver lustre was produced here by Mr. John Gardner while in Mr. Wolfe's employment. About 1790 he was in partnership with a Mr. Hamilton, and the firm is so styled in the Directory of 1802. This mark in red is on a fayence punch-bowl painted with Chinese figures and landscape, red-brick and yellow being the prevailing colours. Wolfe & Hamilton, Stoke.

The Sheldon Collection contains specimens impressed with a W for Wolfe, the name in full, Wolfe and Hamilton, Stoke.

Mr. Wolfe claimed relationship with the celebrated General Wolfe who was killed at Quebec in 1759. There is a large jug with a fine engraving

after West's picture of the death of General Wolfe, made by him, which remained in the family until 1860; there is also a smaller one in the Victoria and Albert Museum, wrongly attributed to Liverpool (S. 24. Old English mugs). He acquired an ample fortune, and died in 1818.

Stoke. W. Adams carried on a large business here; he died in 1829, and was succeeded by his sons, who still retained the father's name in the concern as W. Adams & Sons. In 1843 their works comprised four separate buildings, three of which formerly belonged to Thomas Wolfe, and another at Cliff Bank, formerly Hugh Booth's. They were succeeded by Messrs. Close & Co. Their names are impressed on a fish plate in white ware, with a fish painted in brown (Victoria and Albert Museum).

CLOSE & CO.
LATE
W. Adams & Sons,
Stoke-upon-Trent.

Stoke. *Mr. Zachariah Boyle*, near the churchyard, had a manufactory for porcelain and pottery of very excellent quality. In 1829 the firm was Messrs. Z. Boyle & Son. Mr. Z. Boyle died in 1841.

Stoke. *Mr. John Aldersea* had a manufactory at the Top Square, and his brother Thomas at the Honey Wall, for mottled and cloudy and tortoise-shell, with lead ore and salt glazes, and shining black of a very good quality. A few specimens are preserved in the neighbourhood. (Shaw, 1829.)

Stoke-on-Trent (Bernard Moore Ware). Among modern producers of artistic pottery the name of Bernard Moore is of the first rank, and with Howson Taylor, and the Pilkington Pottery Company, whose productions are akin, has carried off the highest awards at recent exhibitions. The specialité of Bernard Moore is the successful reproduction of the glorious *flambé* glazes of the old Chinese Khang-hsi period, and although many more or less successful attempts had been made within the past fifty years to produce these wonderful colours, it was not until Bernard Moore astonished us with his rich red *Sang de bœuf* that the reproduction of the old glazes was achieved. Mr. William Burton in describing some of the effects realised by this potter by the scientific treatment of copper and other metals says: "The way in which the colour deepens and lightens over the piece, passing from the faintest grey to the richest brown or ruby red by imperceptible gradations, recalls the colouring of some piece of precious sardonyx or jasper, and is the final reward of days and nights of labour spent at the potter's kiln." Mr. Bernard Moore and the Editor were fellow-jurors of award in the Turin International Exhibition of 1911, when his fine exhibit was *Hors Concours*.



Bernard Moore's pottery is marked with his monogram.

The following manufacturers of artistic wares, not previously mentioned, still reside at Stoke: Messrs. George Jones, majolica; Robinson and Leadbetter, parian; Turner & Poole, parian.

THE COALPORT CHINA COMPANY. Within the last few years a company with this title has been established and is doing an extensive business in the manufacture of table services of good quality. Its mark is an Imperial Crown with the words ENGLAND and COALPORT above and below the crown.

BRADLEY & Co. A pair of cream-coloured pottery candlesticks of "Adam" design, marked (impressed) BRADLEY & Co. COALPORT. is in the possession of Mr. Fenton of Cranbourne Street. This potter does not appear to be mentioned in any work on English earthenware.

FENTON. Messrs. Ralph Bourne and William Baker were established here towards the end of the last century. In the Directory of 1802 the firm was Bourne & Baker, afterwards Bourne, Baker & Bourne, whose productions, says Shaw, were in estimation in both the home and foreign markets. They had in his time (1829) two extensive manufactories, and a mill and two spacious mansions as residences. In 1843 it was carried on by William Baker alone, the only surviving partner; subsequently by Messrs. Challinor & Co.

FENTON. Mr. William Greatbatch, an apprentice to Mr. Whieldon, was a man of great ability and an excellent modeller; he commenced business at Fenton, on what was afterwards a portion of the extensive establishment of Messrs. Bourne, Baker & Bourne, now Challinor & Co., where he produced numerous articles of improved kinds and patterns; and, according to Shaw, he for some time had a most rapid sale of teapots, on which was printed in black, by Thomas Radford, the history of the Prodigal Son. A teapot with coloured masquerade figures of columbine, clown, &c., was in the possession of Mr. Jno. J. Bagshawe. A pint mug of fine quality of Greatbatch's make has an engraving in transfer-printing of the "World in planisphere," engraved by Thomas Radford; on one side of the mug are the initials E.T. on a roll, the other has the two hemispheres. In 1802 Thomas Radford, engraver, was living at Shelton, and had another house at Stoke. Mr. Wedgwood, aware of the talents of his former servant, Greatbatch (while in partnership with Whieldon), who was ruined by heavy losses in trade, engaged him for life at the very high wages of five shillings per diem, whether at work or play, and a house rent free, which sum was regularly paid him to the time of his death. Specimens are sometimes signed Greatbatch cursive.

FENTON. William Bacchus had a pottery here in the second half of the last century. In the Survey of the Potteries in 1786 it is thus described: "William Bacchus, manufacturer of Queen's ware in all its various branches." Shaw says that a portion of the extensive premises of Messrs. Bourne & Baker were built on the site of Mr. T. Bacchus's manufactory.

FENTON. Mr. Felix Pratt's manufactory was built on the site of Mr. Thomas Heath's pottery: he married a daughter of Mr. Heath; his descendants have continued the business to the present day.

PRATT WARE. The work of Felix Pratt deserves more attention than

it has hitherto received from writers on the subject, and probably the absence, with some exceptions, of any distinguishing mark accounts for this, and specimens which should be attributed to him have been credited to Newcastle, Sunderland, or generally, and somewhat vaguely, to Staffordshire. An article to *The Connoisseur* in June 1910, contributed by Mr. G. Woolliscroft Rhead, contained many interesting items gleaned from an interview with the present representatives of the Pratt family.

The period of his work was from 1775 to about 1810, and the specimens in the Victoria and Albert Museum, in the Mayer Collection (Liverpool Museum), and in the private collections of Mr. A. E. Clarke of Wisbeach and others, which we now recognise as of Pratt's productions, are chiefly cream-tinted earthenware with a bluish glaze, decorated with ornamentation modelled in relief—a jug in Mr. Clarke's Collection modelled with "the farewell" and "the return" of a sailor sweetheart is impressed on the bottom, with the name Pratt, and this acts as a means of identification with similar jugs which have hitherto been wrongly ascribed.



The busts of Nelson, Admiral Duncan, Lord Jarvis, and Wellington appear on jugs, and quaint caricatures of figures wearing the extravagant head-dress of the period are moulded in relief on teapots. A circular flask in the Victoria and Albert Museum is decorated with an equestrian portrait of the Duke of York.

Pratt also used the method of transfer printing, and some specimens have painted landscapes. Some of the Toby jugs may also be attributed to him, and Mr. Rhead tells us that one of his characteristic details of decoration was the zigzag or pointed borders top and bottom of his jugs, the plain zigzags being alternated or entirely replaced by acanthus leaf decorations.

Felix Pratt's successors continued the business of potting, and in the 1851 Exhibition the firm was awarded a medal for their system of transfer printing in several colours (under glaze).

Little Fenton (Whieldon Ware). Mr. Thomas Whieldon had a pottery here in 1740; he made agate knife-handles, toys, ornaments, black glazed tea and coffee pots, tortoise-shell and melon plates, &c. Wedgwood was in partnership with him until 1759. Mr. Aaron Wood was his apprentice, and made models of his wares, such as pickle leaves, crabstock handles, cabbage-leaf spouts for teapots, &c. Messrs. Josiah Spode, Robert Garner, J. Barker, William Greatbatch, and Uriah Sutton were also his apprentices. Mr. Whieldon acquired a large fortune; he died in 1798 at a very great age. He never marked his ware.

Fenton. About 1750 Mr. John Barker, with his brother and Mr. Robert Garner, commenced the manufacture of shining black and white stoneware salt glaze at the Row House, near the Foley, Fenton, and where they afterwards made tolerable cream-ware. They realised a good property here, and Mr. R. Garner erected a manufactory and the best house of the time in Lane End. Both John Barker and Robert Garner were apprenticed to Mr. Thomas Whieldon of Little Fenton.

A blue printed earthenware plate stamped BARKER is in the Sheldon Collection.

FENTON. T. Green. This name occurs on a piece of china, with buds and Chinese flowers in a garter surmounted by a crown and "fine China"; the mark stamped in black underneath.

T. Green
Fenton Pottery

FENTON. Robert Minton Taylor, nephew of Herbert Minton, was formerly in the firm of Minton's at Stoke-upon-Trent as managing partner of the tile department; he has an extensive manufactory of encaustic and majolica tiles and slabs of the finest description, ecclesiastical decorations, &c. The style of the firm is "R. Minton Taylor & Co."

FENTON
STONE WORKS

1870



1890



FENTON MINERVA WORKS. THE CROWN STAFFORDSHIRE PORCELAIN CO., formerly T. A. & S. Green, carry on an extensive business in the manufacture of domestic ware, but they also make a specialité of the reproduction of old English pottery, and of the old Chinese forms and colours. The firm was originally established in 1801. They claim to be the most successful producers of the old Chinese "powder blue" and rose colours as the result of trials extending over a period of ten years. Some of their collector's pieces are worthy of the attention of amateurs who include modern work in their purchases. The marks in use for the past forty years are given in the margin.

1906[1]





1900



LANE DELPH. Mr. Thomas Heath in 1710 made a good kind of pottery by mixing with his other clays a special kind obtained from the coal-mines; his pottery is of a durable kind, not easily affected by change or excess of temperature. Shaw says his three daughters were married to persons who afterwards became celebrated potters, Mr. Neale of London, Mr. Palmer of Hanley, and Felix Pratt of Fenton, one of whose descen-

[1] For reproductions of old English pottery.

dants now occupies the premises since erected on the site of Mr. Heath's manufactory. Shaw describes a plate, one of the earliest attempts at *white ware* and *blue painting* upon the face; the effect is pleasing, although the outline is very rude. In the landscape mere lines or strokes form the edifice; the clouds seemed formed by the finger's end and a soft rag or sponge, with a very tall thin woman and a low stout man in the costume of the time. Specimens are rarely stamped HEATH.

LANE DELPH. Here (says Shaw) in 1750 William Edwards made very good coloured earthenware. Two plates of his manufacture are in the possession of Mr. George Forrester of Lane End; they are about 12 inches in diameter, with basket-work border, painted with a melon, harp, apple, pear, and two cherries, of lead glaze, quite green; the centre has manganese to give it a brownish cast; the green has been partially washed off, so as to appear white and green alternately, and there is no glaze on the under surface.

Mr. Phillips was also a very eminent manufacturer at Lane Delph; a fine cream-coloured inkstand, made by him in 1760, is in Mr. Forrester's possession; its ornamental work is very elegant and it evinces much excellence of material.

W. Matthews of Lane Delph made excellent mottled and clouded pottery; his drinking-mugs are well handled and finely rolled, but without *spout* or *snip*, as in similarly-shaped vessels of the present day.

LANE DELPH. Mr. John Adams and Mr. John Price were manufacturers here about 1750–60 of red porcelain and white stoneware, salt glaze, and realised large fortunes.

LANE DELPH. The Foley. The manufactory erected by the elder Josiah Spode for his second son, Samuel, whose name is in the map of 1802, was in 1829 occupied by Charles Bourne, but in 1843 it was empty. Some plates with green borders, and centres of flowers and fruits marked C. B. No. 20 underneath, are attributed to this manufacturer.

LANE DELPH (now Middle Fenton). Messrs. Elkin, Knight & Bridgwood of the Foley, Fenton. Their names are printed on some pottery which was in the Staniforth Collection. The name of BRIDGWOOD & SON is stamped on a porcelain cup and saucer in the Sheldon Collection. The present very complete works for china and earthenware were erected about 1820.

ELKIN
KNIGHT & Co.

LANE DELPH. The Foley. Shaw, writing in 1826, says: "At the southern extremity is the house and factory of the late Mr. Joseph Myatt; he was one of the first persons who received the Wesleyan Methodist preachers, and in whose parlour the late Rev. J. Wesley stood while from the window he preached to a vast congregation only a few months prior to his decease." The name of Myatt is on a red earthenware teapot of engine-turned ornament, like those of Wedgwood. In the map of 1802 Joseph Myatt had a manufactory at Foley, close to Lane Delph. According to Ward's *History of Stoke*, the manufactory was in 1842 occupied by Mr. R. Gallimore.

MYATT

Lane Delph (now Middle Fenton). A manufactory was established in the eighteenth century by Miles Mason; several early pieces have his name alone on the ware; in 1802 the firm was Mason & Co. The ironstone china was brought to perfection by Charles James Mason, by whom it was patented in 1814, at which time he probably went into partnership,[1] the firm being "G. Miles & Charles James Mason."

In connection with Mason's china it may be interesting to quote the following advertisement from the *Morning Herald* of Monday, Oct. 15, 1804:—

"Mason's China.—It has hitherto been the opinion, not only of the public, but also of the manufacturers of this country, that the earths of these kingdoms are unequal to those of foreign nations for the fabrication of china. Miles Mason, late of Fenchurch Street, London, having been a principal purchaser of Indian porcelain, till the prohibition of that article by heavy duties, has established a manufactory at Lane Delph, near Newcastle-under-Lime, upon the principle of the Indian and Séve (*sic*) china. The former is now sold only at the principal shops in the City of London and in the country as British Nankin. His article is warranted from the manufactory to possess superior qualities to Indian Nankin china, being more beautiful as well as more durable, and not so liable to snip at the edges, more difficult to break, and refusible or unitable by heat, if broken. Being aware that, to combat strong prejudices with success, something superior must be produced; he, therefore, through the medium of his wholesale friends, proposes to renew or match the impaired or broken services of the nobility and gentry, when, by a fair trial or conjunction with foreign china, he doubts not that these fears will be removed, and in a short period the manufactories of porcelain, by the patronage of the nobility of this country, will rival, if not excel, those of foreign nations. *N.B.*—The articles are stamped on the bottom of the large pieces to prevent imposition."

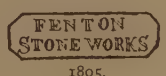
After the death of Miles Mason the business was carried on by his sons, Charles James, and George Miles, at new and larger works at Fenton, but in 1805 these were given up, and the business transferred to new works. Charles James Mason was the brother who took the more leading part in the works, and he it was who made those enormous vases of an Oriental pattern standing about 3 feet high, which we see sometimes, and also the chimney-pieces of ironstone china, some of which are still in existence.

There is a pamphlet entitled *The Mason Family and Pottery*, published by Messrs. Geo. L. Ashworth and Brothers, of Broad Street Works, Hanley, where the pottery works are still carried on, which will give the collector many interesting facts about this family of potters which we have no room to chronicle here. The marks in the margin are given on this authority.

MILES MASON.
Stamped, Earliest Mark.



1800–5.



1805.



1813
and present time.

[1] Charles James Mason, of Lane Delph, Staffordshire, near Newcastle-under-Lyme. A process for the improvement of the manufacture of English porcelain. This consists in using the scoria or slag of ironstone, pounded and ground in water, in certain proportions with flint, Cornwall stone, and clay, and blue oxide of cobalt.

Miles Mason, a son of Charles James, produced some very good ironstone semi-porcelain, usually printed in red and blue, with Chinese designs of landscapes and figures, gilt line borders. He opened a shop in 1780 in Fenchurch Street for the sale of East India china. The business, however, came to grief owing to the heavy duties brought about by our increased national expenditure caused by Napoleon's ambitious schemes. He then removed to Lane Delph or Middle Fenton, where he bought a plot of land and erected the Minerva works. There is an invoice of his extant, dated 1797, enumerating blue dessert sets of 1 centre, 4 shells, 2 hearts, 2 cucumber tureens, and other useful pieces for domestic use. About the year 1851 the patent for ironstone china, together with all the moulds, implements, and goodwill of the business, were sold to Mr. Francis Morley, who having succeeded to the old-established firm of Hicks, Meigh and Johnson, of Shelton, it was removed thither, and the style was Ridgway, Morley, Wear & Co., subsequently Morley & Ashworth. William Greatbatch also appears to have worked at Lane Delph, for a teapot with an engraving of two globes is mentioned by Mr. Fenton with the following inscription: "Published as the Act directs Jany. 4, 1778, by W. Greatbatch, Lane Delph, Staffordshire." The business is now successfully carried on by Messrs. George L. Ashworth and Bros., who, while moving on modern lines, maintain the traditions of the past. Although the firm's connection with Mason's ironstone only dates from 1883, the firm itself has been in the potting trade for a long period, and is unchanged during the past fifty years. This mark in blue is on a tea service formerly in the possession of John J. Bagshawe, Esq. The willow pattern and many other varieties of china were also produced here: the annexed mark is on part of a china service, with a bastard willow pattern, in the possession of Mr. Pittman. This is evidently an imperfect impression of the mark copied from Chinese porcelain, and known as the Mandarin's seal. It occurs in various varieties on Mason's ironstone china. The colourings of some of these services are particularly bright, and the ware is well potted and finished.



M. Mason.

MASONS' CAMBRIAN-ARGIL.

"Mason's Cambrian argil," a clay probably brought from Wales. It occurs on vessels and dinner services with designs like the willow pattern.

Mason's Iron Stone China.

There is an illustration in Marryat's *Pottery and Porcelain* of two very fine vases, richly printed and gilt, like porcelain. One of these was purchased by the Editor from the collection of Mr. Baylis, Pryor's Bank, Fulham, in 1894, and is now in a private collection in Scotland. There were also handsome services and jugs made here, of coarser description, for domestic use.

A very elaborate mark of C. J. Mason's has a view of the manufactory, underneath which is an escutcheon inscribed "Fenton Stone Works, C. J. M. & Co.," and round the outside "Granite China, Staffordshire Potteries."

FENTON. The firm of C. Heathcote & Co. was established in Staffordshire; the feathers and Cambria may refer to the pattern or to the clay, as the words "Cambrian Argil" were used by Mason of Lane Delph, *q.v.* A specimen with the name only is in the Liverpool Museum.



LONGTON HALL. William Littler, in conjunction with his brother-in-law, Aaron Wedgwood (the third), made many experiments in the manufacture of porcelain, which had a partial success, as early as 1752. There is a specimen of this early work preserved in the Hanley Museum presented by Enoch Wood, the well-known potter, who attached to it the following memorandum:—

"This was given to Enoch Wood by William Fletcher in January 1809. He informs me he remembers it being made by William Littler, at Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued. This Fletcher says he used to work at the 'Churchyard Works,' and made balls for two of the throwers at the same time, namely, Richard Wedgwood and Josiah Wedgwood, both of whom worked in one room for their father, who was owner of the works. William Fletcher was in my employ during part of the last years of his life, and said he was about the same age and size as Josiah Wedgwood, and generally had his old clothes because they fitted him well."—E. WOOD.

"Mr. William Littler, of Brown Hills, near Burslem, whose father had carried on business there as a potter, and left to his son a small landed estate, embarked in some expensive attempts to produce an article resembling Oriental china. He commenced business about 1745, when he attained his majority, and a few years afterwards removed the seat of his manufacture to Longton Hall, where he prosecuted his experiments with very good success, as regarded the beauty and delicacy of his china, but with disastrous results to himself, for he soon sacrificed his patrimony in the speculation and was obliged to abandon it. The specimens we have seen of Mr. Littler's china exhibit great lightness and beauty, and would certainly have won their way in after times. Mr. Littler had the merit of first making use of the fluid glaze, which Mr. Enoch Booth afterwards improved upon."—Ward's *History of the Borough of Stoke-upon-Trent*, London, 1843.

A notice of this first attempt is found in Aris's *Birmingham Gazette* of July 27, 1752:—

"This is to acquaint the public that there is now made by William Littler & Co., at Longton Hall, near Newcastle, Staffordshire, a large quantity and great variety of very good and fine ornamental porcelain or china ware in the most fashionable and genteel taste. Where all persons may be fitted with the same at reasonable rates, either wholesale or by retale."

The following advertisement appeared in the *Public Advertiser* of 4th April 1757; but it will be observed no name is mentioned, although Littler was doubtless the prime mover, perhaps assisted by Duesbury or

Heath of Derby ; but we have no confirmation of this partnership, or who were the actual promoters :—

"To be sold by auction by Mr. Ford, at his great room at the upper end of St. James's, Haymarket, on Tuesday, 19th April 1757, and following days, a quantity of new and curious porcelain or china, both useful and ornamental, of the Longton Hall Manufactory, which has never been exposed to public view. As the strength and delicacy of the composition, the novelty of the patterns, and the beauty of execution, have had the approbation of the best judges who have seen it, and the proprietors having been at very great pains and expense in endeavouring after perfection in this new manufacture, they hope it will be thought worthy of notice and meet with the encouragement of the public, and they promise the nobility, &c., who have desired to see it make its appearance in this manner, that the whole shall be conducted with that fairness and honesty which they hope will merit their future favours."

Littler's connection with Longton Hall is publicly announced in Aris's *Birmingham Gazette* on June 20, 1757 :—

"At the China manufactory, by William Littler, at Longton Hall, near Newcastle, Staffordshire, there is now upon sale all sorts of china, both useful and ornamental, as well plain blue and white tea china of all sorts, coffee cans, chocolate cups and saucers, punch bowls and mugs, as finely enamelled and curiously modelled fruit dishes, leaf plates, saucer boats, and variety of curious useful ornaments for dessert, with figures and flowers of all sorts made exactly to nature, allowed by the best judges to be the finest in England, where all gentlemen and ladies who please to honour him with their commands may depend upon having the favour greatly acknowledged, and all tradesmen who favour him with orders may depend upon having them faithfully executed by their most obedient humble servant, William Littler."

In the year following another advertisement, apparently the last, appears in Aris's *Birmingham Gazette* of June 12, 1758, when he seems to have been in partnership with others :—

"This is to acquaint the public that there is now to be sold by William Littler & Co., at Longton Hall, near Newcastle, in Staffordshire, a great variety of all sorts of useful and ornamental porcelain or china ware, both blue and white, also enamelled in the best and most lively colours.

"*N.B.*—The Longton porcelain is vastly improved, and is now allowed by all judges to be the best made in England. The prices are lowered, and are now very reasonable."

In 1862 some specimens of china were exhibited by Sir A. W. Franks at Worcester, during the meeting of the Archæological Institute, which he describes as follows : "Three specimens of a rare English manufacture of porcelain, locality not ascertained ; the mark is formed apparently of two letters L, one inverted, the upstroke crossed, underneath are three dots in a vertical row. The prevalent colour is a brilliant blue ; one of the examples exhibited was a leaf-shaped dish, in form similar to those frequently made at Chelsea ; also a large plate, and a bowl and cover formed of overlapping leaves, some of the brilliant blue already noticed, decorated with white enamel and painted with flowers enclosed within floral wreaths."

Mr. Nightingale thinks the pieces here alluded to were products of the Longton Hall manufactory, and that the mark of two L's crossed, some-

what like that of Sèvres, was adopted by the manufacturer as being equally appropriate for Littler or Longton. The paste has some affinity with that of Bow and Chelsea, but the pieces are clumsily potted and very inferior in general appearance. For want of more certain information the mark has been classed with Bow, but we now place it as Longton Hall.

The annexed woodcuts represent the marks on some of Sir A. W. Franks's pieces. A bowl and cover of foliage pattern, with dark blue ornament, in the British Museum.



This mark in blue, under the glaze, is found underneath a set of three fine quality Longton Hall vases with scroll handles, birds on one side and landscapes on the reverse, bearing the double L without the dots below, in Captain Thistlethwaite's Collection. Probably the largest pair of Longton Hall vases in existence are the two in the Marquis of Exeter's possession at Burghley House, Stamford. They were classed as Chelsea until the Editor's visit in 1910. These vases are 20 inches high.



This mark in blue on a pair of deep plates, the centres plain, the borders moulded with leaves and coloured blue with a rich glaze. Schreiber Collection, Victoria and Albert Museum.



The marks in the margin have only recently been assigned to Longton Hall, but the paste and decoration of a pair of very fine vases so marked, with scroll-shaped handles in pink and gold and flowers encrusted —painted with panels of exotic birds by a Worcester artist, and having the blue colour peculiar to Longton Hall, as a general ground colour—leave no doubt in the Editor's mind as to their origin. Formerly in the Trapnell Collection.



The second mark differs slightly from the former in the formation of the letter A ; it occurs upon a fine pair of beakers of salmon-scale ground, with panels of birds somewhat similar to the vases just described. Formerly in the Trapnell Collection. Mr. Trapnell's Collection of Worcester and Longton Hall porcelain was sold at Christie's, July 1899. This letter A in the margin, also appears on a pair of Bow vases in the British Museum, accompanied by the usual Bow marks of anchor and dagger. We may assume, therefore, that the artist whose initial it was, worked at Bow, and perhaps also at Worcester.



The mark in the margin is given by Mr. Bemrose as occurring upon a shaped dish with vine leaves, grapes, and insects, and painted in "Longton Hall" blue. In the collection of Mr. T. Boynton, F.S.A. The Editor has strong doubts as to this and thinks it a Caughley mark.





The very unusual mark of an anchor in brown occurs on the figure of an actor in the collection of Mr. Harman Young of Dorking. It was previously in the Bemrose Collection.



This letter J in blue is on a little toilet-pot of Longton Hall in the British Museum ; it is decorated with the well-known Longton Hall blue, and flowers and butterflies in the recesses.



This mark in blue is upon a small half-pint shaped mug, painted in blue, with a curious handle modelled with a mark at the curled end. Mr. Thomas Boynton, in whose collection this interesting specimen is, reads the mark "Littler, Longton Hall." There is some doubt, however, as to this specimen being an early piece of Lowestoft.



These three marks painted in blue are on four specimens in the Sheldon Collection. The teapot and cup and saucer are illustrated in Bemrose's *Longton Hall Porcelain*.

In *Bow Chelsea and Derby Porcelain* Mr. Bemrose suggests that the agreement between Duesbury, Heath, and Planché, quoted by Mr. Jewitt, for carrying on a china manufactory which hitherto has been generally considered to refer to the factory at Derby, may have been the agreement for the Longton Hall venture. He can give no proof of this, and his conjecture is based upon the fact that in the agreement quoted, the words occur, "between John Heath of Derby, Gentleman ; Andrew Planché of ye same place, china maker ; and William Duesbury of *Longton* in ye county of Stafford, enameller."

There is also evidence to show that Duesbury was about this time (1756) living at Longton Hall, and as coal and china clay were both more abundant in Staffordshire than in Derbyshire, it is possible that Mr. Bemrose's suggestion is correct, and that the agreement in 1756 was preparatory to the announcement of the sale of Longton Hall porcelain already referred to in 1757.

Mr. Bemrose, however, gives us no evidence of the connection of Littler with Duesbury, and thinks that, as his earlier efforts failed, he sought the assistance of others, and as the later advertisement in June 20, 1757, some two months after the sale by Mr. Ford (from the 12th to the

25th April), is signed by William Littler alone, whereas the previous advertisements are in the name of the "Longton Hall manufactory," it certainly lends force to the argument that Littler commenced previous to 1752, then relinquished for a time, and again, from 1757 to 1759, was carrying on his manufactory at the Longton Hall Works.

It is singular that until quite recently we knew nothing about Longton Hall porcelain, which before Mr. Nightingale published privately his *Contributions towards the History of Early English Porcelain* had been classed with either Bow, the ruder kind of Chelsea, or Worcester. This was the case with the magnificent pair of vases at Burghley House already referred to.

The chief characteristics of Longton Hall porcelain are the following: A rough and primitive potting as of a factory in the earlier and progressive stages. Figures on scroll bases, with a pinkish-red colour in lines on the edge of the scrolls, and encrusted flowers, rather larger than those of Chelsea. On vases and beakers a streaky blue is the characteristic colour, and sometimes the red colour already referred to is used in the scroll handles, as is the case in the Trapnell vases already described. Gold is very sparingly used, and this rather adds to the crude effect. Specimens are rare, and generally unmarked.

LANE END (now LONGTON). *John Aynsley*, established towards the end of the last century: his name is found in the map of 1802; it also occurs on a melon-shaped teapot, with portraits of a young gentleman and lady of about 1790, inscribed with mottoes, as "Keep within compass," "Fear God," &c., in Dr. Diamond's Collection. A plate of coloured transfer in Mr. Norman's possession has a young lady within a large pair of compasses; around is this distich: —

Aynsley
Lane End.

"Keep within compass and you shall be sure
To avoid many troubles which others endure."

"Prudence brings esteem," &c.

These portions of a tea service with mottoes were made for schools, and were presented to scholars as tokens of approval on leaving, with hints for their future guidance, being suitable both for boys and girls. John Aynsley also employed silver lustre on his ware; he died about 1826. Another specimen, a barrel-shaped mug, is in the Victoria and Albert Museum, printed and rudely painted in colours with a drinking party, with the song "Here's to the maid of bashful fifteen," &c. The manufactory has been continued by the family for nearly a century; the style of the firm is still "John Aynsley, Longton."

A curious pint mug with a transfer-printed subject tinted in colours representing a prize-fight between Humphreys and Mendoza, January 9, 1788, their named supporters standing around, signed *John Aynsley, Lane End*, was purchased by the Editor at Sothebys' in 1896, and is now in the possession of the Earl of Rosebery.



The mark in the margin is printed in blue on an earthenware jug of coloured transfer. The letters are believed to refer to Batkin and Booth of the Waterloo Works, Longton. (Sheldon Collection.)

Lane End (now Longton). Messrs. *William Bailey and W. Batkin* were the sole patentees of lustred pottery, in which, as well as the branch of enamelling, they acquired competent fortunes; they were doing a good business in 1823. Shaw speaks of them as carrying on business there in 1827, and having then been so for nearly a quarter of a century, and passes high encomiums on their public spirit and private social virtues. Their names occur on some lustred ware in the Mayer Collection, Liverpool. The name of Bailey & Harvey, impressed, also occurs on lustre ware of similar character.

Bailey & Batkin.

Lane End (now Longton), opposite the church. Messrs. Thomas and Joseph Johnson in the last century made salt-glaze white stoneware as well as crouch ware; they were succeeded by Messrs. Mayer & Newbold, who greatly enlarged the works in the commencement of the present century. The name of this firm is found in red on a pair of porcelain match-pots, painted with roses on blue ground, gilt leaves, green and gold borders, formerly in Rev. T. Staniforth's Collection. Their jugs were in great repute; they were doing a good business in 1823. The porcelain was of a fine translucent quality; pieces marked with initials only are frequently met with. In 1837 Richard Newbold was sole proprietor. The name *Mayer & Newbold* in full is on some specimens, and there is a jug in the Sheldon Collection with the letters M. & N. and the words "new opaque."

May^r & Newb^d.

M & N.

J. Harley Lane end.

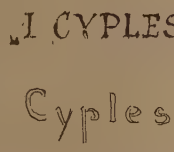
HARLEY

Lane End (now Longton). *Harley's* name occurs on a curious painted jug, with a caricature of Bonaparte and the Quaker; about 1809: in Mr. Bohn's Collection, which was on an earthenware tea service with blue and gold border, the name stamped in the ware, in Mr. E. Norman's Collection, and also on an earthenware teapot with a swan knob. (Sheldon Collection.)

Lane End. In the Survey of 1786 we find Forrester & Meredith, manufacturers of Queen's ware, black Egyptian, red china, &c. George Forrester had a manufactory here in the first quarter of this century; he was doing a good business in 1823 and in 1829. "The premises were

not large," says Shaw, "but very convenient, being arranged on a regular plan, with separate places for the distinct processes."

LANE END. Cyples is described in the Topographical Survey of 1786 as a "Manufacturer of Egyptian and pottery in general." This mark impressed is on a tea service on a chocolate basalt body in imitation of Wedgwood, with raised figures of Grief, &c. (Sheldon Collection.)



After the death of Joseph Cyples, the Market Street Works at Longton were sold to a Mr. Barker, and he afterwards sold them to a Thomas Barlow, who was a maker of porcelain, and it is to this pottery that Mr. Edward Sheldon attributes a mug with a face modelled the full size of the mug. These were made in large quantities, but are seldom marked, and are therefore attributed to better known makers. The mark in the margin, which is on a porcelain "face" mug, is *in relief*, which is very unusual. The works are still carried on by the firm of G. L. Bentley & Co.



MOULDED IN RELIEF. (Sheldon Collection.)

LANE END. *Messrs. Hilditch* were china manufacturers here; their father, Mr. William Hilditch, of Lane Delph, was formerly a turner in the employ of Messrs. Adams & Prince at that place. In 1837 John Hilditch was a subscriber to Shaw's *Chemistry of Pottery*.

LONGTON. Hilditch & Son. On a white china teapot painted in white, blue, and gold; the firm was afterwards Hilditch & Hopwood. Another mark of their initials surmounted by an eagle is here given.





This mark in the margin is printed in blue on a porcelain plate and a saucer; printed decoration by Thomas Radford. (Sheldon Collection.)



This mark in blue on a cup of rather coarse porcelain is probably by Hilditch, and R is the sign of Thomas Radford the printer. In Mr. Staley's possession, of Combe Hill, Somerset.





Lane End (now Longton). Benjamin Plant, potter. His name occurs on a jug in the form of a lioness, passant regardant, one foot raised, resting on a globe, 12 inches high; white glaze like the basket-ware, made about 1780; in the possession of Mr. Jno. Plant, of Salford. Mr. Hailstone had a pair of lions inscribed "Benjamin Plant, Lane End."

Lane End (now Longton). About 1756 Messrs. R. Bankes & John Turner were manufacturers of white stoneware at Stoke, on the spot, part of the premises of Josiah Spode. They dissolved partnership, and Mr. Turner removed to Lane End in 1762, where he manufactured every kind of pottery then in demand, and also introduced some other kinds not previously known. About 1780 he discovered a vein of fine clay on the land of Green Dock, the property of Mr. Ephraim Hobson of Hanley; from this he obtained the materials for his beautiful and excellent *stoneware pottery*, of a cane colour, which he formed into jugs, with ornamental designs, and the most tasteful articles of domestic use; some are wine-coolers, tureens, butter-coolers, others represent different kinds of pastry, &c., and are well calculated to deceive the eye at a short distance. Shaw relates that one cup made by Turner for the late Viscount Creamhorn (qu. Cremorne?) has never been equalled in the district, though formed of the common clay of Lane End; this was once produced by the late Jacob Warburton, Esq., at a meeting of potters, to show to what a degree of perfection even common pottery may be carried; it became so estimable in the opinion of its owner, that to prevent the possibility of injury, he had a proper-sized mahogany box made for its reception, and in the door is a pane of glass, through which alone he permits it to be inspected. Simeon Shaw also relates the following anecdote: "Mr. Fletcher of Edinburgh, of sporting celebrity, having given an order to a tradesman at Edinburgh for a very large punch-bowl, the order had been forwarded to different celebrated potters and remained not executed; application was ultimately made to Mr. Turner, whose throwers attempted by different processes to accomplish the object, but it was only fully and satisfactorily got into form by the ingenuity of Mr. William Massey, the modeller; it holds twenty-two gallons imperial measure, and is now preserved in the Museum at Edinburgh; on its outside is a kind of tablet, on which are beautifully enamelled a Chinese town and the names of the persons and place as well as the date." The William Massey here mentioned was born in 1770, he was seventh son of the seventh son, in the twenty-seventh year of his mother's life; in 1834 he was the survivor of seventeen children, and the father of seven children, and altogether an eccentric.

Mr. Turner was deputed with Wedgwood to oppose the extension of Champion's patent in 1775: they visited Cornwall; the result was that Wedgwood and Turner became joint-lessees of some clay mines at St.

Austell and Redruth; and although unsuccessful in their opposition to the renewal of Champion's patent, they succeeded so far as to secure him a sole right to the use of Cornish clay only in *transparent ware*, leaving it open to the other manufacturers to employ it in opaque pottery and glazes of every kind. Mr. Turner died in 1786. Among the numerous specimens of Turner's ware in the Sheldon Collection are some marked Turner & Co., and a stoneware vase bears the name and address of Turner's London Agent, Jo Mist, 82 Fleet Street, London. In the Survey of 1786 a Mr. Abbott was in partnership; the firm is described as "Turner & Abbott, Potters to the Prince of Wales, Lane End," and a correspondent mentions a combed ware pie-dish with the mark Abbott, Potter, which is probably a mark of this individual. Turner's ware is the most successful imitation of Wedgwood's jasper, and, in fact, many of his examples are superior in point of finish; its chief excellence lies in the fine quality of the body used for the figures and ornaments in relief; it has the tone and apparent texture of fine ivory, and the reliefs are characterised by their sharpness and well-defined outline. The peculiar blue of the ground colour of some of his jasper ware is different from any other. There are some good collections of Turner's jasper in the possession of Mrs. Palmer of Hanley and Miss Turner of Stafford, daughters of the late Mr. William Turner, and Mr. J. L. Cherry of Hanley. The black Egyptian, as plinths for the jasper vases, &c., will bear the polish of the lapidary's wheel. (*Ker. Gall.*, enlarged edition, figs. 379–80.)

TURNER.

John Turner of Lane End, though he had not a workshop at Delft, had at least a depôt there, and he manufactured many goods at Longton for the Low Country market; specimens of cream-coloured ware, with his name, Turner, impressed upon the paste, are not uncommon on the Continent, and may otherwise be readily recognised by the grotesque caricatures which they nearly always exhibit, with inscriptions in the Dutch language. Two polychrome plates with his name represent the Prodigal Son; on one is inscribed in Dutch *His departure*, on the other *His poverty;* another plate represents the celebration of a wedding; the bride and bridegroom are dressed in the fashion of the time. Many of the plates manufactured by Turner are painted with portraits of the reigning family of Orange; upon one we may see the bust of Prince William V., Stadtholder in 1766, then nineteen years of age; at his side is the bust of Sophia Wilhelmina, a Prussian princess, whom he married in 1767; the two busts face each other, and are separated by an orange; the whole is surrounded with a quantity of lines in Dutch, the last couplet of which is as follows:—

"As long as the sun and moon exist, so will the orange colour."

Another plate, also fabricated on the occasion of this marriage, which seems to have been a most popular one in Holland, shows the Stadtholder and the Princess separated by a candle, while lines in Dutch

surround them. The same portraits on a similar plate have an inscription which translated is :—

> "That your sword may be like that of Gideon,
> That your wisdom may be that of Solomon."

The letters P. W. D. V., which we see on many of these services, are the initials of Prinz Willem Den V.

His sons, William and John Turner, succeeded him, and continued successfully all the various sorts of pottery for which their father was so celebrated; they also employed gilding; their jasper and black Egyptian were second to none. Mr. John Hancock was for some time prior to 1800 employed by them, and introduced the method of gilding with burnished gold. On January 9, 1800, William Turner and John Turner, of Lane End, in the parish of Stoke-upon-Trent, in the county of Stafford, potters, patented "a new method or methods of manufacturing porcelain and earthenware, by the introduction of a material not heretofore used in the manufacture of those articles." The material is known in Staffordshire by the names "Tabberner's Mine Rock," "Little Mine Rock," and "New Rock." It is generally used as follows: Ground, washed, dried in a potter's kiln, commonly called a slip-kiln, afterwards mixed with a certain proportion of growan or Cornish stone, "previously calcined, levigated, and dried"; a small quantity of flint similarly prepared is also added, but in different proportions, according to the nature of the ware and the heat required in burning it: this was called *patent stone*, but differing from the *ironstone* china. This mark was adopted for their patent stoneware, usually in red; it is on a china mug painted with Japanese pattern in Mr. J. Lees Aspland's Collection, and on an open-work bordered dish with monogram in the centre, formerly in Mr. John J. Bagshawe's possession. Their principal modeller was Mr. John Luckock.

Turner's Patent.

In consequence of great losses occasioned by the French Revolution, they were compelled to give up their works in the year 1803. Their names, William and John Turner, are found in the map of 1802, at which time they had two manufactories. A mark in imitation of the Worcester well-known "square mark," accompanied by the words Turner's Patent, was on a plate sold at Foster's Rooms, 27th February 1902.

Abbott & Mist, Staffordshire. This firm produced some good fayence; we have met with a tea set, white ground with a broad band of pink wavy line, like coral branches with wreath of gold leaves over it. The principal pieces have their names in pink. The name of Mist occurs on some pieces in the style of Wedgwood. A Mr. Abbott was in partnership with Turner of Lane End in 1786, in which year the latter died, and the business was carried on by his sons. It is probable that Abbott left the firm and went into partnership with the Mist above named, all the goods partaking of the character of Turner's wares.

Lane End. *Pearl ware.* Messrs. Chetham & Woolley. Simeon Shaw informs us that about 1795 a new kind of pottery, a *dry* body "without glaze or smear," was introduced into the market by Messrs. Chetham & Woolley of Lane End. It is to the white pottery what jasper is to the coloured; not being affected by change of temperature, but very fine in grain, durable in quality, and of a most beautiful and delicate whiteness, it received the name it still bears of *pearl* from Mr. J. Spode, at that time resident in London. It is used, like jasper, for the finest description of ornaments, and is in general estimation among all ranks of society. Very few of the different attempts to produce pearl ware of equal excellence to that produced by this firm have been attended with success. The Sheldon Collection contains a pearl ware jug impressed Chetham.

CHETHAM

A beautifully-modelled bust and pedestal of this fine material was in the possession of the author; it is life-size, and is inscribed on the back of the pedestal, "Admiral Lord Viscount Duncan, who defeated the Dutch fleet, commanded by Admiral De Winter, off the coast of Holland, on Wednesday, the 11th of October 1797." On the side is stamped, "*Chetham & Woolley, Lane End*, 1798."

There were several other potters of more or less note established at this place in the first quarter of this century, of whom we have no particulars. Among these may be named John Bill, earthenware manufacturer, who died in 1836. Johnson and Brough are in the map of 1802, succeeded by Benjamin Singleton Brough; Samuel Bridgwood; Goodwin & Orton; A. & J. Shaw; T. & J. Carey; Mr. H. Simpkin, who made a superior kind of china; and Ducroz and Millidge, makers of new stone china Mr. Fenton mentions an inkstand with a figure of a cupid writing, and an inscription in gold, James Shaw.

The following manufacturers still carry on an extensive trade at Longton:—

Messrs. Harvey, Adams, & Co., decorated china.
„ Thomas Barlow, decorated china.
„ Hammersley & Astbury, decorated china.
„ Moore Brothers, decorated china.

Staffordshire. The name of R. B. Decarle occurs on some beautifully-modelled brown stoneware jugs, barrel-shaped, with vine leaves, grapes, cornucopiæ, &c.; under the spout a cherub's head. On the front of one formerly in Mr. Willett's possession is inscribed on an escutcheon, "John Samuel Clack, January 16th, 1781," on the handle is the artist's name; another in the Owles Collection had in front "R.A.D. 1781," and the artist's name.

Staffordshire (?). Wilson & Proudman. The name of this firm is found upon a pair of stoneware bottles, with chocolate brown glaze, and figures in relief of Darby and Joan, animals, &c.



Lowesby, Leicestershire; established by Sir Frederick Fowke *circa* 1835. This mark, sometimes without the fleur-de-lis, is stamped on red terra-cotta with black enamelled ornaments in imitation of Wedgwood. It has been long discontinued. There is a marked pair of vases in the Sheldon Collection.

Swadlincote, Burton-on-Trent, about thirty miles from Hanley. SHARPE, MANUFACTURER, SWADLINCOTE. *Thomas Sharpe.* This mark occurs on a bottle in the form of a man, bright yellow glaze, and well modelled; on the back is Souter Johnny, and on the front, "The Souter told his queerest stories." In Mr. Hawkins of Grantham's Collection. Sharpe was an exhibitor at the International Exhibition of 1851.

Staffordshire (?). T H & O. Manufacturers unknown. The letters stamped in the clay on a Queen's ware crocus vase, well painted with mountainous scenery, yellow borders, scroll handles, festoons of flowers at top; formerly in Dr. Diamond's Collection.



Staffordshire. This mark impressed on a white oviform vase of two handles, with figures in oval medallions and festoons in relief, like Wedgwood.

FREELING & Co. Staffordshire. This name occurs on fine cream-coloured ware, with raised oak-leaves.

Marshall & Co. Staffordshire. On a piece of fayence in the Mayer Museum, Liverpool, but no particulars are known.

G. Harrison. Staffordshire. The name impressed on a blue painted dish, open-work border.



Uncertain. On an early English fayence cup, white ground, painted with blue bells and heart's-ease in blue. In the Victoria and Albert Museum.

Staffordshire. The following are marks of potters not hitherto mentioned who are believed to have worked in Staffordshire. The Editor has been unable to obtain any further information about them except the references given below. They mostly occur on specimens in the Sheldon Collection:—

FOLCH'S GENUINE STONE CHINA. On a stone china plate, coloured transfer, and yellow painted rim.

HEWSON On an earthenware basin, transfer-painted decoration.

On a blue printed earthenware dish. Mark printed in blue.

Hillcock. and Walton.

On a blue printed earthenware dish. Mark printed in blue.

TAMS & Co

Impressed on earthenware pepper-caster and salt-cellar, marbled decoration. This potter is mentioned by Mr. Jewitt, very late, 1852–68.

MACINTYRE

Impressed on a blue printed earthenware dish. This potter is mentioned by Mr. Rhead as of Dale Hall, Burslem, retired before 1829, and died in 1836.

STUBBS.

This firm of potters is mentioned by Mr. Jewitt as at the New Market Street Works, Longton, 1800–28. The mark in the margin occurs on a china jug, painted decoration.



Scratched in the paste of a coloured earthenware plaque. This potter is mentioned by Jewitt, vol. ii. p. 297, as having signed the agreement, February 4, 1770, as to prices.

John Allen

Scratched in the paste of a painted earthenware plaque, the name of the potter is mentioned in Freeth's *Old English Pottery*, p. 32.

John Highfield

This mark is impressed on a "Saxon stone." Plate painted. Made by T. & J. Carey, Anchor Works, Lane End. Mentioned by Mr. Jewitt, vol. ii. p. 409. The works were closed in 1845.



This mark is impressed on an earthenware figure of a gardener, painted in colours. The mark is given by Rhead, Downman, and Hobson.

I.DALE
BURSLEM



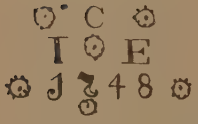


I Hall & Sons

The marks in the margin are given by Jewitt, vol. ii. p. 281, as those of John Hall and John Hall & Sons, of the Sytch Pottery, Burslem, working from about 1810–20. They are impressed on two earthenware plates and a jug, the plates blue printed and the jug buff colour with green lines and hunting scenes, having a greyhound handle.

S. GREENWOOD.

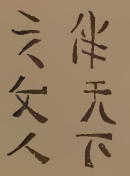
This name is stamped on a black basalt vase, and is attributed to S. Greenwood, who worked at Fenton about 1780–90. The specimen is in the British Museum, and is said to be the only piece marked. Illustrated in Grant's *Makers of Black Basaltes*.



Uncertain. This mark is on an early English plate with blue Chinese decorations.



STAFFORDSHIRE (?). On an earthenware jug, in the form of a man's head, with helmet, covered with drab glaze; the mark impressed; in Lord Cadogan's Collection.



Uncertain. This mark, impressed, is on a chocolate-coloured teapot, similar to the following; in the same Collection.



Uncertain. The mark impressed on a chocolate teapot with twisted reed handle, similar to Wedgwood ware; in the possession of Mr. T. Hughes, Chester.

Uncertain. There were so many makers of opaque china that we cannot identify this mark or the initials with any known potters in Staffordshire.



West Smethwick, near Birmingham. *W. Howson Taylor's* "Ruskin" Pottery, West Smethwick, near Birmingham. This pottery, established in 1898 by Edward R. Taylor and W. Howson Taylor (father and son), has achieved a high reputation in recent years, and their work has received the highest awards at international and local exhibitions. The forms of their vases are graceful and appropriate, resembling those of the old Chinese *flambé* pottery, and their colours, produced by leadless glaze, are even more varied than the Chinese.

Registered under the title of "Ruskin" pottery, their ware may be classed under three groups: (1) Single colour effects, colours with mottlings of another colour, two colours shading into each other.

(2) New treatment of lustres, especially lemon yellow and orange (with and without pattern in green or bronze), kingfisher blue, pearl blister, &c., &c.

(3) Real *flambé* ware, fired at a very high temperature, and more varied in colour and texture than even the old Chinese. These are known by such names as *sang de bœuf*, pigeon's blood, snake green (with white, grey, puce, or *sang de bœuf* diaperings), dove grey, crushed strawberry, pearl blister, peach bloom, deep marone, ivory, celadon, and others.

The paste or body of the ware is hard and thin, and has the appearance of being exceedingly well potted.

Some of the earlier pieces were marked with a monogram, but many were unmarked. At the present time three marks are in use, namely, the Scissors, "Ruskin Pottery," and Ruskin.





LIVERPOOL.

Some early fayence punch-bowls of the first half of the seventeenth century are attributed to Liverpool; they are generally painted in blue *camaieu*, with ships and inscriptions. There is a very large bowl, capable of holding at least two gallons, in the Victoria and Albert Museum, and another bowl, coarsely painted in blue, with medallions of flowers, inscribed "Parliament bowl, free without excise, 1736," alluding to the taking off the duty by Walpole's Bill. Another bowl, of the same description of ware, in the Victoria and Albert Museum, praises the fine tin of Luxillion in Cornwall for making the opaque white tin glaze which

glidered its surface, which the owner of the mine thus immortalises in verse:—

John Uddy of Luxillion,
his tin was so fine,
It glidered this punch-bowl,
and made it to shine.

Pray fill it with punch,
let the tinners fill round,
They never will budge
till the bottom they sound. 1731.



The beer mugs were frequently printed with rhymes suitable for landlords and quaint devices; here are some examples:[1]—

More	Beer	Score	Clerk
for	my	my	his
do	trust	pay	sent
I	I	must	has
shall	if	I	brewer
what	for	and	the

These lines are read from bottom to top, beginning at the right-hand lower corner. On another we have—

THE LANDLORD'S CAUTION.

Customers came, and I did trust 'em,
So I lost my money and my custom;
And to lose both it grieves me sore,
So I'm resolved to trust no more.

Chalk's useful, but say what you will
Chalk never paid a maltster's bill;
I'll strive to keep a decent tap
For ready money, but no strap.

These two specimens were formerly in the Baldwin Collection (*Ker. Gall.*, enlarged edition, figs. 384–5). A Liverpool jug printed with a scene in a justice-room, has on the reverse "The Bachelor's Wishes in Rhyme":—

One female companion to soften my cares,
Two thousand a year to support my affairs,
Three dogs and a gun when to sport I incline,
Four horses and chaise to indulge me and mine,
Five jolly companions with whom to make merry,
Six dishes each day, with six glasses of sherry.

LIVERPOOL. Mr. Richard Chaffers was the principal manufacturer; he was born in Mersey Street in 1731, one year after the birth of his contemporary, Josiah Wedgwood: his father was an eminent shipwright. Mr. Chaffers served his apprenticeship with Alderman Shaw. About 1752 he established a bank for the manufacture of pottery, and made blue and white earthenware, which was exported to our American colonies, now the United States. Shortly after, hearing the



[1] These landlords' rhymes on the matter of "No trust" are very numerous, and many are highly suggestive. The barbers, too, were not behind in giving hints of the due time for payment, for we find on the barbers' basins which were placed under the customer's eyes this seasonable hint, "Sir, your quarter's up."

report of the great improvements made by Wedgwood in the body of the ware, and finding him a formidable rival in the art of which he was then at the head, Mr. Chaffers was induced to aim at making a higher class of ware than had ever yet been produced. His endeavours were now turned to the production of china, the manufacture of which required an ingredient called soapstone, of which he could not procure a supply.

Mr. Podmore had been in the service of Mr. Wedgwood, but left it from a wish to establish himself as a manufacturer in America. On coming to Liverpool to embark for that country, he called upon Mr. Chaffers as the leading man in the trade. They entered into a long conversation, in the course of which Podmore exhibited so much intelligence and practical knowledge, that Mr. Chaffers, by a most liberal offer, induced him to forego his American project and enter into his service.

Mr. Chaffers's object now was to come into the field with Staffordshire; he therefore determined to set out for Cornwall, upon the forlorn hope of discovering a vein of soap-rock. The operations would be most expensive and laborious, somewhat akin to the process of boring for coal in our country. But where was he to begin? on whose estate was it to be found? what description of men was he to employ? He was in the prime of manhood, of untiring energy, of fine address, and, what was then necessary, an excellent horseman. He obtained letters of introduction from the Earl of Derby and other men of consequence in the county, and some of the leading landowners in Cornwall, then attending their duties in Parliament.

In those days there were no mail-coaches and railways to aid the weary traveller; a stout horse was the only means of conveyance for a man of the higher class. Imagine Mr. Chaffers, having taken leave of his wife and numerous family and friends, mounted with a pair of saddle-bags under him, containing a supply of linen, &c., a thousand guineas, the first instalment, to pay the wages of the miners, a brace of pistols in his holsters, pursuing his journey to London. He had made considerable progress in practical geology, though the science was then but little cultivated. Having, during his stay in London, obtained permission to bore for soap-rock from more than one of the principal proprietors of the mountain land he judged most likely to yield it, he proceeded to Cornwall and commenced operations. His first efforts were not successful. He moved to another quarter, with no better result: in a word, he expended large sums of money without finding the wished-for vein. Somewhat disheartened, but not subdued, he determined to return home, where his presence was much wanted. He did not, however, intend to abandon, but only suspend, his operations. He accordingly assembled all the miners in his employ, and announced to them, to their great regret, his determination. Previously to his departure he scrupulously paid every man his wages; one of them was missing: he was told the man in question was gone up the mountain to try another place. He then left that man's wages in the hands of the "captain" of the gang, and mounting his horse

with a heavy heart, took leave of the men, to whom his animated and conciliatory manners had greatly endeared him.

The road to the nearest town was precipitous and rugged: a traveller on horseback made so little progress that a mountaineer on foot, by taking a short cut over the rocky crags, could easily come within ear-shot of him. After journeying for some time he thought he heard a faint cry in the distance; he dismounted, and ascending a hill, plainly saw the signal of discovery flying from a lofty peak. It appeared that the man who had separated from his fellow-miners and pursued his researches alone had discovered a vein; and on coming back to headquarters and finding that Mr. Chaffers had left them, he hoisted the preconcerted signal, and pursued him across the mountain with the pleasing intelligence, shouting, at times, to attract the somewhat dispirited traveller's attention.

Mr. Chaffers immediately returned, took the whole gang into permanent employment, and obtained an ample supply of the long-sought-for clay, which was conveyed to the nearest port, and thence shipped to Liverpool; on his arrival, the vessel entered with its precious freight into the Old Dock, dressed in colours, amidst the cheers of the spectators.

During his absence, Mr. Chaffers had regularly corresponded with his wife; but on his arrival in London, on his return homewards, the continued fatigue he had endured, together with anxiety of mind, brought on a dangerous fever, under which he laboured for several weeks. He was unknown at the inn where he stayed; but the landlord seeing that his guest —a very handsome man—had the dress and demeanour of a gentleman, called in an eminent physician, who sedulously and skilfully attended his patient. The doctor examined his saddle-bags, and, having ascertained his name and address from the letters and papers therein, communicated to his anxious wife all the particulars of his illness, and concluded with the consoling intelligence, that "he could that day pronounce him out of danger." As soon as he could travel he delighted his family and friends with his presence in Liverpool. No sooner had he arrived at home than he set to work with his new materials, and soon produced articles that gained him much reputation, as was frankly acknowledged by the great Wedgwood, to whom he presented a tea-set of his china ware, and who, on looking at one of the cups, admiring the body, and examining the colours used in decoration, exclaimed: "This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five!"

But of how short duration was this distinguished progress! The sad tale of the sudden death of this eminent citizen remains to be told. Podmore, his favourite foreman, was seized, some years after the events narrated, with a malignant fever, without hope of recovery. The unfortunate sufferer sent a message declaring "his wish to see his dear master

once more before their final separation." Mr. Chaffers, a man of full and sanguine habit, most imprudently complied, and shortly after took the fever, to which he fell a victim; he was interred in the old churchyard of St. Nicholas, near the grave of his faithful servant.[1] It is said that when Mr. Wedgwood heard of his sudden death, like a generous competitor he exhibited sincere regret, and acknowledged that he must ultimately have yielded the palm to his rival in certain branches, from his superiority as a chemist, his profound knowledge of the art of compounding colours, and their more economical preparation. This unfortunate event, by taking away both master and principal assistant, put an end to the prosecution of the trade, and was the commencement of the breaking up of that branch of the art which Mr. Chaffers had mainly brought to such a high state of perfection. A great number of the potters ultimately emigrated to America, whilst many of the best hands transferred themselves to the service of Mr. Wedgwood, or were hired by other Staffordshire manufacturers. There is a portrait of Mr. Chaffers, by Chubbard of Liverpool, in the Mayer Collection, Liverpool Museum.



Of the specimens produced by this eminent potter there are several in Mr. Mayer's Collection of English pottery. Mr. Richard Chaffers died in 1765; the pounce-pot, illustrated, and dated 1769, must have been made by his son and successor a few years later.

Another piece is a tea-cup, painted with a figure and landscape, after the style of Indian china, which, for cleverness of manipulation in the throwing, the almost egg-shell thinness of its sides, the compact solid body with the smoothness of the glaze, and the deep richness of the brilliant colours, may be compared, without any fear of disparagement, with the large punch-bowl of Oriental make that he kept as a pattern for his workmen to copy from. It was preserved in his family until presented to Mr. Mayer, along with the pounce-box and tea-cup, by his grandson, John Rosson, Esq., of Moor Hall, near Ormskirk, whose mother was the daughter of Mr. Chaffers, and who related many of the particulars of his career. Other pieces in the same collection are—a teapot, a tea-caddy, and a cream-jug, painted with figures and landscapes after the Chinese style; also a large punch-bowl, painted with flowers and festoons, presented by Miss Mather of Mount Pleasant; also a quart jug, having a portrait of Frederick the Great, King of Prussia, on each side of which are trophies of war; in the inside are painted a war trophy and sprigs of flowers, and at the bottom is the Prussian eagle. This was given by Charles Chandos Pole, Esq., a descendant of one of the early Liverpool families, whose grandfather was the Member of Parliament to whom the

[1] This expedition, so graphically narrated by Mr. Joseph Mayer, as will be seen by extracts from the letters of his agent at Mullion (quoted page 755), took place in 1755, and Chaffers lived ten years longer, sufficient to enable him successfully to mature his important discovery. He died in December 1765.

letter was addressed in favour of Messrs. Sadler & Green, the inventors of printing on pottery.[1]

The foregoing interesting notice is taken from the *History of the Art of Pottery in Liverpool*, by Joseph Mayer, F.S.A., Liverpool, 1855. In Mr. Mayer's account of Mr. Chaffers we have unfortunately no dates, and the only evidence is the pounce-box, bearing date 1769, which was made by his son and successor four years after his father's death.

Through the kindness of R. Assheton Cross, Esq., M.P., we are enabled to give the date of his operations in Cornwall; he has favoured us with the perusal of a bundle of letters from one Gauregan Teppit, a miner, addressed to Mr. Chaffers in Liverpool, by whom he was engaged to draw soap-rock at Mullion, in Cornwall, on some land which he had leased for the purpose. These letters range over a period of eleven years, from July 1756 to December 1767; it was therefore about 1755 that the expedition to Cornwall just described was undertaken.

These letters show that in 1756 he was procuring soap-rock from Mullion in large quantities, for making his porcelain at Liverpool, which was some time before Cookworthy had commenced his experiments in the composition of *hard paste* porcelain. Borlase informs us that in 1758 Mr. Cookworthy of Plymouth had made experiments on the Breage china stone, and that it had been found useful in the making of porcelain; and we have no other correct data until his patent in 1768, ten years afterwards. Lord Camelford says, "The porcelain manufactory at Plymouth was attempted to be established and was undertaken by Mr. Cookworthy, upon a friend of his having discovered on an estate of mine in the parish of St. Stephen's, a certain white saponaceous clay, and *close by it* a species of granite or moor-stone, white with greenish spots, which he immediately perceived to be the two materials described by Père d'Entrecolles as the constituent parts of Chinese porcelain, the one giving whiteness and body to the paste, the other vitrification and transparency." These materials are described in his patent of 1768 as the kaolin or china clay or soap-rock, which was infusible, and the growan or moor-stone or decomposed granite, which was fusible; and the patent was for the combination of these two ingredients, the latter constituting what is called *hard paste*, previous to which fine white sand or calcined flints had been used as a substitute for the *petuntse* or growan. The china clay or soap-rock had been used, as we find, thirteen years previously by Mr. Chaffers, and from the juxtaposition of the growan or china stone much of it was mixed with the clay, hence the cause of the hard paste of which much of his porcelain was composed.

[1] In the *Liverpool Advertiser* for 18th December 1756 we find, "Chaffers & Co., China Manufactory.—The porcelain or china ware made by Messrs. Richard Chaffers & Co., is sold now here in the town; but at the manufactory on Shaw's Brow considerable abatement is made for exportation, and to all wholesale dealers. *N.B.*—All the ware is proved with boiling water before it is exposed for sale."

In the same paper we read that on the evening of March 7, 1782, at ten o'clock, a fire was discovered at the china works on Shaw's Brow, but was happily prevented from spreading farther than a part of the building.

Extracts from the letters of Gauregan Tippit, of Mullion, Cornwall, to Mr. Richard Chaffers at Liverpool :—

1756. 9th July. He speaks of Mr. Chaffers having recently left, and he hopes the drawing would answer the charges ; he had set some men to work, and paid their wages, and was in good order for raising the clay, and had obtained two tuns or thereabouts.

1756. 2nd Oct. He will send about ten tuns of clay, but was afraid of a disturbance between the lords of the land when he weighed it off; his "charges out at this present was not much up nor down of thirteen pound." He sends his compliments to Mr. Podmoor.

1756. 22nd Nov. Teppit says he had "sent to Hail eight tuns and fourteen hundred of sopey rock" ; he had put it into casks with directions upon each sort. During 1757 and 1758 they were still raising soap-rock in the summer months, and shipping it to Liverpool.

1759. Aug. 26th. "We are going on well with the sopey rock, and have placed tackle over the plate, and have a very good prospick of cleay now in sight, and hope we shall gaine sume of youre large charges that is past."

1759. Nov. 9th. "We have the finest parcel of clay that was ever found in *Penradock*."

1759. Dec. 8th. Teppit had weighed of the clay 9 tons and 17 hundred of as nice a clay as ever was seen, and said that there was a man down in October who said he would give any money for such a parcel.

1760. Feb. 8th. "I hope we shall raise this summer so much as we did laste. We began in April and left over in November."

1760. Aug. 9th. "We are going on very well upon the sopey rock; hope to hear the last parcel of clay arrived safe and well ; will send ten tun in the next."

1761. March. "I have sent the clay to Hail firmly caskt up ; we are obliged to shoute night and day and pouder is dear. The cost of every thing from 1st March 1760 to March 1761 is £94."

1761. May 23rd. "We have found a verey good bunch of clay ; if it holds we can rise two or three hundred a day, and when the level is in, I hope it will serve for many years."

1762. Sept. 9th. "We raise half a tun of a day."

1763. June 25th. "The quarterly charges are about £20. The place is worth a hundred pounds in sight now more than it was laste year, for wee have a deep adit in and we are rising of clay faste."

1763. July 14th. Teppit sends twelve tons of clay.

1763. Aug. 20th. He sends 10 ton of "sopey rock."

1763. Oct. 5th. Sends off 10 tons more in 35 casks. In 1764 the soap-rock yields well, and is duly shipped *via* Hail to Liverpool.

The last letter sent to Mr. Richard Chaffers is dated the 26th of November 1765, and contains an account of all the monies received and paid by Teppit up to that date. The balance was transmitted in January 1766 by Mr. Huniball Chaffers. It would therefore appear that in or about December 1765, Mr. Richard Chaffers died, and that Mr. Christian, the potter, of Liverpool, his intimate friend, in conjunction with Huniball Chaffers and Edward Chaffers, his sons, were the executors to his will. In January 29th, 1766, Teppit writes to Mr. Huniball Chaffers at Liverpool, that he has 20 tons to weigh off, and a very good vein in sight. Mr. Christian's name is mentioned as having some interest in the clay (perhaps only as executor), but not in some copper-works which they had just come across, which Teppit describes as being very rich, and had brought £96 a ton. He concludes, "As for your lease, no man shall see it without your orders."

1766. Feb. 27. Teppit, writing to Mr. Edward Chaffers, says, "The lease is entirely drawn upon Mr. Richard Chaffers and his Executors, Administrators, and Assigns, and to pay one pound of lawful money per ton to the Lords when the

clay is weighed off. Mr. Christian has desired me to send him the account of what cash I received of Mr. R. Chaffers, which I have done to the best of my knowledge as follows: Received from May 1756 to February 1766, £730, 6s. 3d."

The last letter of the series addressed to Mr. Edward Chaffers is dated December 10th, 1767, and the works were still in operation at Mullion.

The lease of this mine of soap-rock was, in May 1775, sold by Mr. Christian to the Worcester Porcelain Company for £500.

LIVERPOOL. SHAW. Alderman Thomas Shaw had a bank for making pottery, situated at Shaw's Brow, in the beginning of the eighteenth century. A large plaque, 2 feet 7 inches long by 20 inches, in the possession of Mr. Mayer, with a view of Great Crosby, is dated 1716; other specimens are dated 1722 and 1756. It was probably continued by his son after the Alderman's death, for we find recorded in the papers of the time the following notice: "October 20, 1775. Died, Mr. Samuel Shaw, potter, Dale Street, Liverpool."

Shaw's pottery was unmarked.

LIVERPOOL. JOHN SADLER. A pottery was established in Harrington Street by John Sadler, the son of Adam Sadler, a printer in the New Market, Liverpool. John Sadler having served his apprenticeship to his father, and learned the art of engraving, commenced business on his own account in Harrington Street.[1] Mr. Guy Green was also a printer, and succeeded Mr. Adam Sadler in the New Market.

John Sadler was the inventor of printing upon pottery from copper plates, in conjunction with Mr. Guy Green, and it is said to have originated by Sadler noticing some children stick some waste prints which he had given them on some broken pieces of earthenware from the potteries. The patent, dated 1756, which it was proposed to take out, was never enrolled, and is now in Mr. Mayer's possession, as Messrs. Sadler & Green preferred keeping the invention secret to the doubtful security of patent rights.

This invention was the application to glazed earthenware of prints from engraved metal plates, the colour remaining on the surface after the paper was removed, when it was passed through the muffle or enamelling kiln to fix the colours.

AFFIDAVIT AND CERTIFICATE.

I, John Sadler, of Liverpoole, in the county of Lancaster, printer, and Guy Green of Liverpoole aforesaid, printer, severally maketh oath, that on Tuesday the 27th day of July instant, they, these deponents, without the aid or assistance of any other person or persons, did within the space of six hours, to wit betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpoole aforesaid, and which, as these deponents have heard and believe, were more in number, and better, and neater than one hundred skilful pot-painters could have painted in the like space of time in the common and usual way of painting with a pencil; and these deponents say that they

[1] A book printed by him is entitled "Cato Major," a poem by Samuel Catherall, M.A. Printed and sold by J. Sadler in Harrington Street, Liverpool, 1755.

have been upwards of seven years in finding out the method of printing tiles, and in making tryals and experiments for that purpose, which they have now, through great pains and expense, brought to perfection. JOHN SADLER.
GUY GREEN.

Taken and sworn at Liverpoole, in the county of Lancaster, the second day of August, one thousand seven hundred and fifty-six, before William Statham, a Master Extraordinary in Chancery.

We, Alderman Thomas Shaw and Samuel Gilbody, both of Liverpool, in the county of Lancaster, clay potters, whose names are hereunto subscribed, do hereby humbly certifye that we are well assured that John Sadler and Guy Green did, at Liverpoole aforesaid, on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1200 earthenware tiles of different colours and patterns, which is, upon a moderate computation, more than 100 good workmen could have done of the same patterns in the same space of time by the usual way of painting with the pencil. That we have since burnt the above tiles, and that they are considerably neater than any we have seen pencilled, and may be sold at little more than half the price. We are also assured that the said John Sadler and Guy Green have been several years in bringing the art of printing on earthenware to perfection, and we never heard it was done by any other person or persons but themselves. We are also assured that as the Dutch (who import large quantities of tile into England, Ireland, &c.) may by this improvement be considerably undersold, it cannot fail to be of great advantage to the nation, and to the towne of Liverpoole in particular, where the earthenware manufacture is more extensively carried on than in any other town in the kingdom, and for which reasons we hope, and do not doubt, the above persons will be indulged in their request for a patent to secure to them the profits that may arise from the above useful and advantageous improvements.

The *Liverpool Guide*, by Mr. W. Moss, 1799, says: "Copper-plate printing upon china and earthenware originated here in 1752, and remained sometime a secret with the inventors, Messrs. Sadler & Green, the latter of whom still continues the business in Harrington Street. It appeared unaccountable how uneven surfaces could receive impressions from copper-plates. It could not, however, long remain undiscovered, that the impression from the plate is first taken upon paper, and from thence communicated to the ware, after it is glazed. The manner in which this continues to be done here remains still unrivalled in perfection." Wedgwood sent his Queen's ware to them weekly to be printed in this improved manner, and continued to do so until his death.

Mr. Mayer quotes several invoices and letters from Mr. Guy Green (Sadler's partner) to Josiah Wedgwood, as a proof that the ware of the latter was sent to Liverpool to be printed:—

1783.—I have put the tile plate to be engraved as soon as I received your order for doing it, but by the neglect of the engraver it is not yet finished, but expect it will be completed to-morrow.

1783.—Our enamel kiln being down, prevented us sending the goods forward as usual.

1783.—The plate with cypher was done here. I think it would be best to print the cypher in black, as I am much afraid the brown purple that the pattern was done in would not stanp an up and down heat, as it would change in being long in heating.

1783.—For printing a table and tea service of 250 pieces [D. G.] for David Garrick, £8, 6s. 1½d.

1783.—Twenty-five dozen half files printing and colouring, £1, 5s.

Sadler & Green. There are in the Schreiber Collection (Victoria and Albert Museum) several specimens of this joint-work.

Mr. Mayer adduces as further evidence of Sadler being the inventor of this art, showing that he could not only transfer prints to earthenware, but to enamelled plates on the same system as the manufactory at Battersea, an impression from a copper-plate, engraved after a portrait of Frederick II., King of Prussia, done from an original, painted at Berlin, in 1756, inscribed "J. Sadler, Liverp[l], enamel[r]," on enamelled copper; another, in the same style, being a portrait of George II.; also a specimen with the arms of the Bucks' Society. The first mark is on the mug, with a portrait of George II.; sometimes the names of both are affixed to their ware. The third mark is on a cream ware teapot. Portrait of Wesley and text transfer printed, in the Sheldon Collection.

Green, Liverpool

Dr. Diamond had a barrel-shaped mug of Liverpool china, beautifully printed with masonic emblems and figures on scrolls; in the centre are the Freemasons' arms, inscribed "Saddler, En[l]. Liv[l]." (*Ker. Gall.*, enlarged edition, figs. 389–90). In the sale of the Thoms Collection several of these mugs fetched good prices. One with portraits of George III. and Queen Caroline, signed "Sadler," 40 guineas; another 15 guineas; one with the Freemasons' arms, 17 guineas; one signed "Gilbody, maker," being bought for the Liverpool Museum, 22 guineas.

In the Mayer Collection, Liverpool Museum, is a toilet-box, enamelled on copper inside and out, with transfer printing in black, *The Ladies' Pocket Kalendar*, which covers the top and base, of the year 1760; it is signed "J. Sadler, enam[l]." The signature, "Green, Liverpool," is also occasionally seen, but it is now rare.

In the Schreiber Collection, Victoria and Albert Museum, a case containing several specimens of Liverpool pottery, there are mugs commemorating several illustrious persons and historical events, among others of W. Pitt, Lord Nelson, General Wolfe, signed "J. Sadler, Liverpool" (*Ker. Gall.*, enlarged edition, figs. 386–7), "John Wilkes, Esq., the patriot," and John Wesley. The first attack of the Bastile (dated July 14, 1789), also a curious mug with Liverpool lighthouse and the signals on Bidstone Hill, the colouring of the flags varying according to the names of the merchants represented, also several with the arms of private individuals and trade societies.

J Sadler Liverpool

From a delft tile. Printed in black, in the Sheldon Collection.

The majority of these pieces are, as is usual with Liverpool pottery, unmarked, but the word Herculaneum is impressed on two, and others are signed *J. Johnson*. T. Fletcher Shelton used initials I.P. (painted). It is an interesting fact that some of the badges of Societies which decorate some of these mugs are also found upon plaques of Battersea

enamels. Mr. Dudley W. Macdonald had a mug with the Carpenters' arms, and also a Battersea plaque with the same device.

There is in the Victoria and Albert Museum a handsome bowl of this Liverpool delft, painted in blue, with a three-masted man-of-war, engraved in Church's book, also one 20½ in. in diameter in the Mechanics' Institute, Hanley, and there are other specimens in the Victoria and Albert Museum. There are evidences that the same methods of colour-printing or transfer were adopted by Sadler & Green at Liverpool to those in use under Alderman Jansen's proprietorship at the Battersea enamel-works about the same time.

The tiles, with transfer prints, are neatly executed, and very varied. Among these we find a number of celebrated actors and actresses in character by Sadler, Liverpool:—

Miss YOUNGE, in the character of Zara.
Mrs. HARTLEY, in the characters of Imoinda and Lady Jane Grey.
Mrs. WARD, in the character of Rodogune.
Mrs. BEASLEY, in the character of Mahomet.
Mrs. LESSINGHAM, in the character of Ophelia.
Mrs. BARRY, in the character of Athenais.
Mrs. CIBBER, in the character of Monimia.
Mrs. BULKLEY, in the character of Angelina.
Mrs. BARRY, in the character of Sir Harry Wildair.
Mr. WOODWARD, in the character of Petruchio.
Mr. LEWIS, in the character of Hippolitus.
Mr. GARRICK, in the character of Sir John Brute.
Mr. LEWIS, in the character of Douglas.
Mr. WOODWARD, in the character of Razor.
Mr. LEE LEWIS, in the character of Harlequin.
Mr. MOODY, as Simon in "Harlequin's Invasion."
Mr. FOOTE, in the character of Fondlewife.
Mr. KING, in the character of Lissardo.
Mr. GARRICK, in the character of Abel Drugger (engraved in Church's *English Earthenware*).
Mr. MOODY, in the character of Teague.
Mr. WROUGHTON, in the character of Barnwell.
Mr. SMITH, in the character of Lord Townley.

There are several of these tiles in the Schreiber Collection, Victoria and Albert Museum. They are about five inches square, very well potted, and were exceedingly popular for use in lining stoves and walls. One finds, as in other specimens of transfer, the details often filled in by the brush after the process of transfer. (*Ker. Gall.*, enlarged edition, fig. 388.)

LIVERPOOL. PENNINGTON. Seth Pennington was celebrated for his punch-bowls, which were well potted, of large size, and painted generally in blue, with shipping subjects, much in the style of Lambeth or Bristol delft, but having a slightly blue tint in the glaze. With the huge shipping trade at Liverpool these punch-bowls appear to have been made in honour of the occasion of launching a new vessel or in commemorating a voyage —"Success to the Monmouth, 1750," and other names of ships being inscribed on specimens in the Liverpool Museum. Pennington flourished about 1760. The industry was shattered by the increasing competition of the Staffordshire potteries, which, as will be observed in the notices of other English manufacturers, became all-powerful towards the end of

the century, and brought about the extinction of their smaller rivals. This letter P, varying in formation, in gold and in different colours, also impressed, occurs in the bases of sundry earthenware specimens—on a jug, on the figure of a greyhound, and others—but whether we can ascribe them to Pennington is uncertain.

℗

Among the indentures of apprenticeship to Josiah Wedgwood, the name of John Pennington occurs, son of James Pennington, manufacturer of china at Liverpool, and brother to Seth; it is dated 1784, "to be taught the art of engraving in acquatint." Mr. Binns says, James Pennington (doubtless the same here spoken of) came to Worcester from Wedgwood's on completing his apprenticeship, and in 1792 was selected to paint an entire service for the Duke of Clarence, having in the centre a figure of Hope, a ship in the distance; he was afterwards chief artist, herald painter, and foreman in Messrs. Flight & Barr's works. Mr. C. W. Dyson Perrins has several specimens of this service in his collection, and there are also others in the museum of the Royal Worcester Porcelain Works.

CHRISTIAN.

Liverpool. Philip Christian, of Shaw's Brow, carried on an extensive business in manufacturing porcelain, and after Mr. Chaffers's death became the leading potter in Liverpool. He was Chaffers's executor, and disposed of his lease of the vein of "soap-rock," which that potter had discovered in Cornwall, to the Worcester Porcelain Company, for £500, in May 1775; it was situated in the parish of Mullion. He produced large china vases of quality approaching the Oriental, and his productions show a great perfection in the art.

In Mr. Sadler's receipt-book of January 1769 we find: "Christian's china body—To 100 parts rock flint, 24 parts; best flint glass, 6 parts; crown glass, 6 parts. To every 20th of the above, put 1 lb. of salts. Glaze—4 china body (foreign), 16 flint glass, 3 white lead, and 12 oz. of pearl ashes."

Among other ware made by him was the tortoise-shell, of round and octagonal forms; also some fine pattern services and chimney ornaments.

Liverpool. Zachariah Barnes was a native of Warrington; he was born in 1743, and died September 1820. He commenced business as a potter in the Old Haymarket; at first he made china, but afterwards gave up that and confined himself to delf. He made Welsh ware dishes in large quantities; but his principal business was the manufacture of square tiles of excellent quality and durability: they were printed by Sadler & Green. So large was the sale of this article alone, that he made a profit of £300 per annum by tiles only; also large quantities of potting pots for char, which were sent to the Lakes. Pharmacy jars, and labels for liqueurs were also made by him. There are specimens of Barnes' work in the Liverpool Museum. This was the last pottery of the old-established locality carried on at Liverpool.

LIVERPOOL. W. Reid & Co., Liverpool, china manufactory, Castle Street. In the advertisements from 1756 to 1760 we find several from this firm, requiring "apprentices for the china work"—"A sober, careful man, who understands sorting and packing, and merchants' accounts"—"Apprentices for painters," &c. Their principal manufactures were "all kinds of blue and white china ware, not inferior to any make in England."

REID & CO.

LIVERPOOL. ABBEY. A pottery was established on the south shore of the Mersey, near Liverpool, about 1790, by Richard Abbey, in conjunction with a Scotchman named Graham, where they carried on business with good success for some time.

Richard Abbey was born at Aintree, and served his time as an engraver to Mr. Sadler, in Harrington Street, where he engraved, besides many other works, a large quart jug, having upon it the Farmers' arms, and was considered very skilful in his art. A mug, lately in Mr. E. Norman's Collection, had a transfer engraving commemorating the treaty of commerce between England and France; a figure of Hibernia, seated, with ships in the background, inscribed, "Ye sons of Hibernia, rejoice in the freedom of commerce." *R. Abbey, sculp.* He retired from the concern in 1796, when the works were taken by Messrs. Worthington and Co., who called the site the *Herculaneum Pottery;* he died at Aintree in 1801, at the age of 81. Mr. J. Mayer says he was engaged for some time at a pottery in Glasgow to teach engraving, and also visited France for the same purpose; this must have been previous to 1790.

LIVERPOOL (BOARDMAN). In the Sheldon Collection is an earthenware plate, printed in black, which bears this extremely rare mark. It is attributed to the firm of Bensley & Boardman of Liverpool. The specimen was exhibited at the Centenary Exhibition, 1907, in Liverpool.

BOARDMAN

LIVERPOOL (HERCULANEUM POTTERY). This pottery was originally established by Richard Abbey about 1790; on his retirement in 1796, it was taken by Messrs. Worthington, Humble & Holland, and they engaged as foreman Mr. Archibald Mansfield, a thrower of Burslem, and about forty operatives, men, women, and children, to be employed in various branches of the art, and the works were remodelled and enlarged. As Wedgwood had christened his settlement "*Etruria*," Messrs. Worthington & Co. christened theirs "*Herculaneum*"; it was carried on by them until 1806, when, requiring larger capital, an increase of proprietors took place, and it continued as a company until 1833, when the concern was dissolved and the property sold to Ambrose Lace, Esq., and others, for £25,000, who let the premises to Thomas Case, gentleman, and John Mort, potter, and they carried on the business until 1836; the firm was afterwards Messrs. Mort & Simpson, who manufactured here until 1841; the site is now occupied by the Herculaneum Dock. The first wares made

here in 1796 were Queen's ware and blue printed. About 1800 they commenced making china; at this period Ralph Cordon was manager; he came from Lane End, now Longton. Of the marks used here the earliest was "Herculaneum," printed in blue. By a resolution of the Committee of Management, dated 6th August 1822, it was ordered that "to give publicity and identity to the china and earthenware manufactured, the words 'Herculaneum Pottery' be stamped or marked on some conspicuous part of all china and earthenware hereafter made at this manufactory."



They made earthenware dinner and dessert services, painted and decorated in good taste; a service formerly in the possession of the Rev. T. Staniforth has a marone border, painted with roses and buds; the mark as in margin stamped on the back. See also remarks on Liverpool Pottery in the Schreiber Collection, stamped HERCULANEUM.

HERCULANEUM

HERCULANEUM

Earthenware supper service, blue printed, in the Sheldon Collection. From the Kay-Cox Collection.

HERCULANEUM
POTTERY.

This mark was used from 1822 to 1833, according to the order quoted above. A favourite pattern was printed views of the principal towns in England, with the name in a medallion at the bottom of the piece.



The crest of the borough of Liverpool, of a bird called the liver, with wings expanded, holding a plant called the liverwort; this was adopted by Messrs. Case, Mort & Co. (1833–36).



There is a cream ware dish in the Sheldon Collection with a mark of this factory, which is said to be unique. It is a monogram, which reads Mort Herculaneum Pottery Co.

H PISOS

In the same collection is a plate, one of a set made from 1806–33, and marked as in margin.

The Rev. Septimus Firman of Liverpool possesses an oval sauce-boat dish, decorated in two shades of blue, and a medallion having the arms of the Corporation of Liverpool painted in their proper heraldic colours. Impressed mark "HERCULANEUM."

The bust of Admiral Lord Duncombe in the Schreiber Collection, Victoria and Albert Museum, is an excellent specimen of the higher class of production of this factory.

This mark is impressed, and has the appearance of being stamped with a button, the bird's head being to the right instead of the left, as it would be heraldically. Mr. Staniforth had a small set of brown printed tea things so stamped.



Liverpool. On an earthenware model of a female hand holding a pen, well moulded in glazed cream-coloured ware, is inscribed: "Designed for Circus Street School, Fra^s Lege, Sculp. Liverpool, 1812." In the Salford Museum.

Lancastrian Lustred Pottery. Clifton Junction, near Manchester. *Pilkington's Tile and Pottery Company, Limited*, was founded in 1892, and under the able directorship of Mr. William Burton, their technical and artistic director, the firm have produced some excellent results. Their chief speciality is a ware called "Lancastrian Lustred Pottery," which is remarkable for the fine polychromatic glazes reproducing the iridescence of the early sixteenth century Deruta and Gubbio majolica; next an infinite variety of shaded colours, good greens, reds, blues, yellows, and a new combination called orange-vermilion, varied by handsome mottled and opalescent effects. The forms of the vases, tazzi, and plates or bowls, are Oriental in inspiration, and while some of the painted lustres remind us of the old Italian majolica, of old Persian or Hispano-Moresque effects, others are originally quaint and well adapted to the forms and colours of the specimens they decorate. Among the artists specially engaged are the following, each specimen bearing in addition to the impressed mark of the firm the mark or the cipher of the individual craftsman. Pilkingtons have received the highest awards at recent exhibitions, and at the Brussels Universal Exhibition in 1910 and Turin 1911 their exhibits were greatly admired.



List of Special Artists at the Pilkington Tile and Pottery Co.

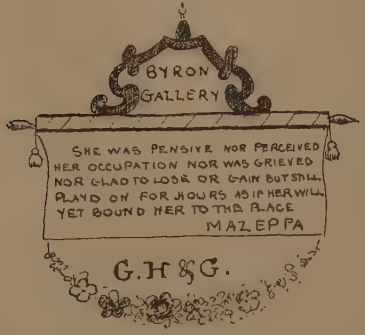
W. S. Maycock.	R. Joyce.	T. Evans.
Miss A. Burton.	Miss J. Jones.	Lewis F. Day (designer).
E. Kent.	C. E. Cundall	Miss D. Dacre.
Miss C. M. Rodgers.	G. M. Forsyth.	A. Hull.
A. Barlow.	J. Chambers.	Walter Crane, R.I. (designer).

Cheshire. St. Helens and Seacombe. There is now a small manufactory at St. Helens, which may be considered the last relic of a pottery in this neighbourhood (excepting the works at Seacombe), but that factory has been unoccupied for some time. Some years ago the manufactory was fully worked as an adjunct to the works of Messrs Case, Mort & Co.

There has been a revival of the manufacture of pottery in this neigh-

bourhood, and works were built at Seacombe, in Cheshire, on the opposite side of the Mersey from Liverpool, in 1851, under the proprietorship of Mr. Goodwin, who was formerly a manufacturer at Lane End, the workmen coming chiefly from Staffordshire; the first oven was fired on the 19th of June 1852. That there are advantages in this locality for such work is not doubted, as coal can be had nearly as cheap as in Staffordshire; the quality, I believe, is not quite so good, being more bassy, and consequently not burning so clear as that used in the great pottery district. There is also a great saving in carriage, as the raw materials, such as clay, Cornwall stone, and flint, can be laid down on the quay close to the works; and again, when packed and ready for the market, vessels can load in the great float at Birkenhead, and at once proceed to sea without reshipment, as is the case with the Staffordshire ware on its arrival at Runcorn.

The ware manufactured here at present consists principally of earthenware and stoneware, chiefly of blue and colour printed ware, and, lately, Parian has been made of a good quality. Here has been introduced one of the throwing tables for making hollow ware, cups, bowls, &c., by machinery, with the aid of which four boys, who are quite unacquainted with the art, can, in a day or two's practice, produce as much work as by the old process of hand-throwing could formerly be made by five men in the same space of time. The success of the undertaking may be considered fairly established, and a very large and increasing trade is now carried on with the east and west coast of South America, Turkey, California, and India. So admirably arranged are the buildings, that all the different parts work together; the ware, after being fired, is carried direct from the ovens into the biscuit warehouses which adjoin them, and on the other side the coal is conveyed along a railway and deposited close to the mouths of the kilns. The whole may be looked upon as a model for all future buildings and arrangements for pot-works; indeed, so perfect is it that it has been visited by several manufacturers from France and Germany, who by permission of Mr. Goodwin have taken plans of it as a guide for new works to be erected in those countries (J. Mayer's *History of Liverpool Potteries*).



This mark is printed on a blue printed earthenware dish, formerly in Dr. Sidebotham's Collection, now in the Sheldon Collection.

Warrington. There was a pottery existing here in the memory of some of the present inhabitants; it was of short duration. The works were commenced about 1797 by Messrs. James & Fletcher Bolton, who obtained the services, as managing partner, of Mr. Joseph Ellis of Hanley, Staffordshire, a pupil of Josiah Wedgwood. It arose out of the idea that as the Cornish clay passed through Warrington *en route* to Staffordshire, potteries might be advantageously made to compete with that county, and export it to America. As England was at that time at war with America, it was sent over unmarked, and cannot therefore be now identified. The ware is described as a hybrid between pottery proper and china inferior, blue and white printed, an inferior black ware, &c. In 1812 the firm became bankrupt. Dr. Kendrick of Warrington made a collection of the productions, which he presented to the local museum.

Jackfield, Shropshire, was one of the oldest potteries in the county, and it is said that as early as 1560 entries occur in the parish registers of Stoke-upon-Trent of potters "from Jackfield." A few years ago a coal-pit at Jackfield, which was known to have been closed for two centuries, was opened, and in it was found a brown earthenware mug bearing the date 1634; an early jug was lately in the possession of Mr. W. F. Rose of Coalport. Mr. J. E. Hodgkin has illustrated in his book a double-handled posset-pot in his collection, dated 1760, and he mentions other pieces in the Liverpool Museum and some private collections bearing the following dates: 1766, 1767, 1769, and 1781. In 1713 the pottery was taken by Mr. Richard Thursfield, from Stoke-upon-Trent, and after his death in 1751, it was carried on by his son John until 1772. The early ware made about this time was a red earth covered with a very black glaze, sometimes with scrolls and flowers in relief, known in the locality as "black decanters." About 1780 the works were purchased by Mr. John Rose (who had served his apprenticeship with Turner of Caughley), in conjunction with a Mr. Blakeway, who greatly improved the character of the ware, and consequently the business was much extended; after a few years the manufactory was removed to Coalport, on the opposite bank of the Severn, where more convenient premises had been erected. The remains of these works are still to be traced. (*Ker. Gall.*, enlarged edition, fig. 391.)

Benthal, Shropshire. John Thursfield established a manufactory here in the year 1772, on his retirement from the Jackfield works. Benthal is half a mile from Broseley, and the reason of his choosing this spot was the discovery of a fine bed of clay in the immediate vicinity suitable for making pottery. The clay drawn from this spot is still used for the extensive manufactory of Messrs. Maw & Co.

The productions of the Benthal manufactory were of the same character as those of Jackfield, and the secret of the black glaze was only known to the proprietor, and died with him; the establishment was known as *The Mug House*. At his death it was continued by his son,

W. Pierce and Co.

Mr. John Thursfield, in partnership with his brother-in-law, Mr. Pierce, under the firm of W. Pierce & Co., and it lasted until about 1818, when a person of the name of Bathurst succeeded, and, we believe, a similar manufactory still exists on the spot.

Caughley, near Broseley, Shropshire. Established about 1751 for the making of earthenware, but it does not appear to have been on a large scale; it was carried on by Mr. Browne of Caughley Hall, a man of good property, and after his death by Mr. Gallimore. It was not till 1772 that it rose to any importance, when Mr. Thomas Turner, Mr. Gallimore's successor, commenced operations; he came from the Worcester porcelain manufactory, which he left on the sale of the works in that year; he was an excellent draughtsman and engraver, and probably learned his art under Robert Hancock.

A cream ware plate, blue painted, is marked with a  painted in blue, in the Sheldon Collection, which is attributed to this maker.

Thomas Turner, of Caughley Place, was the son of the Rev. Richard Turner, LL.D., Rector of Comberton, 1752, Vicar of Elmley, 1754; died 1791, and was buried at Norton, all in the county of Worcester; he was also chaplain to the Countess of Wigtown. Thomas Turner was born in 1749, and in 1783 was married to Miss Dorothy Gallimore, a niece of Mr. Browne of Caughley Hall, where she was residing at the time; he had two children, who both died young, and Mrs. Dorothy Turner also died in 1793.

Mr. Turner, in 1796, married Mary Milner, the widow of Henry Alsop, Esq., formerly of London, by whom he had two children: Catherine Georgina Cecilia, who married Mr. John Jacob Smith of St. James's, Bridgnorth (who was town-clerk of Bridgnorth for upwards of fifty years), she died in 1836; and George Thomas Turner, a solicitor, who died at Scarborough without issue in 1869, with whom also died out the family name of Turner. Thomas Turner resided at an elegant château, erected by a French architect, which was pulled down after his death; he died in 1809, aged sixty. Having married a lady of some property, he went to Caughley, and began to build suitable premises for the manufacture of porcelain, but it was some years in progress, and was not completed until 1775. We read in a paragraph in a newspaper of Nov. 1, 1775: "The porcelain manufactory erected near Bridgnorth, in this county, is now quite completed, and the proprietors have received and supplied orders to a very large amount. Lately we saw some of their productions, which in colour and fineness are truly elegant and beautiful, and have the bright and lively white of the so much extolled Oriental." These works, which were extensive, were pulled down some years after Mr. Turner's death; a few mounds only remain to mark the site, and the ground at the edge of a wooded dingle still bears the name of the Factory Field.

The excellence of Turner's porcelain, and the invention of the beautiful dark blue of the Caughley china, attributed to him, gained him great

patronage. (*Ker. Gall.*, enlarged edition, figs. 467–8–9.) In 1780 he produced the celebrated "willow pattern," which even at the present day is in great demand, and the "blue dragon," another favourite pattern, and completed the first *blue printed table service* made in England for Thomas Whitmore, Esq., of Apley Park, near Bridgnorth; the pattern was called *Nankin*, and was something similar to the Broseley tea service produced in 1782, all in porcelain. Mr. Thomas Minton of Stoke assisted in the completion of this service, being articled as an engraver there. These two patterns remained universal favourites for many years; the *willow pattern* for dinner services, and the *Broseley* for tea and breakfast sets; they were indispensable in all domestic establishments for ordinary use, and remained so almost exclusively for nearly half a century. Robert Hancock, the artist-engraver of better known Worcester fame, is also said to have worked with Turner some time after 1774, and is probably responsible for the good transfer decoration in blue under glaze which we find occasionally on some good Caughley specimens.

Messrs. Chamberlain of Worcester, until the end of 1790, had their porcelain in the white from Thomas Turner of Caughley. He at first mixed all the bodies himself, but afterwards instructed his sister how to do it; subsequently a man named Jones mixed for him.

About the year 1780 Mr. Turner went over to France, and returned with several skilled artists and workmen. Of those engaged at the Caughley works the principal were Dontil, a painter, also John Parker, Thomas Fennel and Henry Boden for flowers, Thomas Martin Randall for birds, Muss and Silk for landscapes, Adams, a blue painter, De Vivy, and occasionally Stephan (a German), modellers. Peter Stephan, his son, is now modeller at Coalport. Mr. John Rose, the son of a farmer in the neighbourhood, also learned his art under Mr. Turner; he left about 1780, and commenced a small business at Jackfield.

Perry, one of the workmen who was apprenticed to Mr. Turner, stated that in 1797 they had four printing-presses at Caughley, introduced by Davis: the patterns at that time and for years previously were birds and blue panels; that Turner had been an engraver at Worcester; and he recollected a slab on the front of one of the arches of the building at Caughley, stating the date of its foundation, 1772, which would be the time he succeeded Mr. Gallimore, but it was not finished for some time after.

Mr. Hubert Smith of St. Leonards, Bridgnorth, the grandson of Thomas Turner, and his only direct representative, kindly supplied the author with many of these particulars. The family is in possession of portraits of Thomas Turner and his wife, Mr. Gallimore, Dr. Turner, and others.

In 1799 Mr. Turner retired, and Messrs. John Rose & Co. became proprietors of the Caughley works by purchase. They continued to make china there, but chiefly in the biscuit state, which was taken to Coalport to be decorated. They altogether removed them to Coalport about 1814 or 1815, and the materials were used for enlarging their premises there; at the present time no vestige of the house or works remains at Caughley.



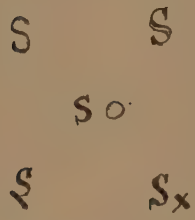
or



CAUGHLEY. The word impressed on blue Chinese figures and landscapes, and on white china, with rich gilding.



The name occurs on a plate, with blue Chinese landscape and open border, and should probably be ascribed to Turner of Lane End and not to this Caughley factory. (Sheldon Collection.)

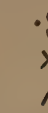


The letter S, in blue, is sometimes placed alone, and was used at a very early period of the works; it is found on a white mug with blue and gold flowers, bearing the words Francis Benbow, 1776, surmounted by an anchor, in the possession of Mr. Malcolm Benbow, his grandson, at Coalport.





The crescent and the word SALOPIAN are sometimes found together, the former in blue, the latter impressed; this occurs on a fruit dish, painted in blue and gold.



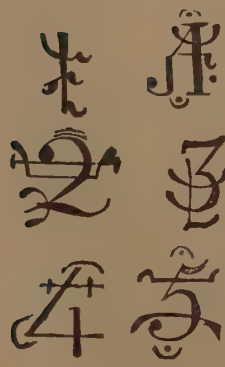
This mark is on a cup and saucer of English china, in imitation of Oriental, with blue stripes and red flowers.



This mark, in blue, is on a cup and saucer, blue flowers on ribbed white.



This mark, perhaps intended for a bird bolt, is frequently seen on the Caughley pitchers, probably that of a painter.



The series of Arabic numerals from 1 to 8, with flourishes, which give them something of an Oriental character, are so placed on the authority of Mr. Binns, the managing director of the Worcester works. He says that he has never found them on china which he considers of Worcester manufacture. All these marks are painted in blue on early printed ware, with Oriental designs in the blue, which was brought to such perfection by Turner. Ris-Paquot says that these marks are also found in red. Mrs. A. R. Macdonald has a small bowl decorated in blue, marked with Arabic numerals.

A curious puzzle-jug of Caughley ware, with three spouts, the liquid passing through the hollow handle, where there is a hole to prevent its flowing by placing the thumb upon it, is inscribed, "John Geary, Cleak (*sic*), of the Old Church, Brosley, 1789"; underneath the foot, "Matthew, the v. & 16." In the possession of Mr. Edmund Thursfield.



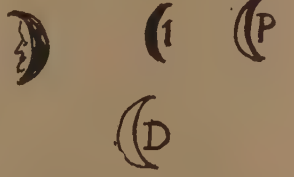
This mark occurs on a small bowl, blue and white decoration, known as the Broseley dragon pattern, mentioned by Mr. Spelman as being found during the excavations at Lowestoft, on some portions of the dug-up china.



These marks occur on two miniature cream pots, blue printed decoration; both have the asterisk impressed, and one has the C in blue. Mr. E. Broderip's Collection.



These crescent marks with faces, letters, and numerals are sometimes attributed to Worcester, but the Editor and other authorities now catalogue them as Caughley. They occur on small bowls and saucers in Mr. E. Broderip's Collection.



The following crescents with numerals also occur on specimens in the Sheldon Collection.



It may be observed with regard to Caughley ware, that there is considerable difficulty with regard to some of the sparsely decorated blue and white specimens, as to whether they are Worcester imperfectly finished, or Caughley (Shropshire) china. The crescent mark accompanied by a capital letter, which the reader will find included among the Worcester marks, is by several authorities believed to belong to Caughley. The letter C in the margin may certainly be ascribed to this factory. It is generally found on such specimens as trellis pattern baskets or tea services of Worcester-like china, decorated with blue in the Worcester manner. Messrs. Law, Foulsham & Cole have a blue and



white printed cup of this factory marked with a lion rampant under a crown, a mark not hitherto recorded.

Coalport, in Colebrook Dale, Shropshire. These works were established by Mr. John Rose between 1780 and 1790, when he removed his manufactory from Jackfield, where he had commenced business in or about the year 1780, but remained there only a few years; he carried on these and the Caughley works (purchased in 1799) simultaneously, until the latter were finally removed to Coalport in 1814. In 1820, having purchased both the Swansea and Nantgarw manufactories, they were incorporated with Coalport, and Messrs. Billingsley and Walker, proprietors of Nantgarw, were both engaged, and remained until Billingsley's death, which happened in 1828.[1] In 1820 Mr. Rose received the gold medal of the Society of Arts for his felspar porcelain and an improved glaze, which is found recorded on some pieces, by a tablet 2 inches in diameter, as follows: "Coalport Felspar Porcelain; J. Rose & Co. (The word is sometimes spelt 'Feltspar.') The gold medal awarded May 30th, 1820. Patronised by the Society of Arts." These services are frequently met with, the principal pieces being so inscribed. The Society of Arts had offered a premium "to the person who shall discover the cheapest, safest, most durable, and most easily fusible composition fit for the purposes of glazing earthenware, without any preparation of lead, arsenic, or other pernicious ingredients, and superior to any hitherto in use." The gold Isis medal was awarded to Mr. John Rose. The composition being—felspar from Welshpool, 27 parts; borax, 18 parts; sand from Lynn, Norfolk, 4 parts; Cornish china clay, 3 parts; nitre, 3 parts; soda, 3 parts: this mixture was fritted, and 3 parts of calcined borax then added. The "worm sprig" and the "Tournay sprig," which last had been originally introduced by Billingsley at Pinxton, still continued to be a favourite pattern at Coalport. In porcelain and pottery the old "willow pattern,"[2] the "blue dragon," and the "Broseley," still remained staple articles.

About 1821, Walker of Nantgarw introduced at Coalport a marone-coloured ground, which became a speciality; they not only copied the patterns of Dresden and Chelsea china, but counterfeited the crossed swords and the gold anchor, a practice which ought to have been avoided The proprietors have copied the Sèvres china both in form and decoration, and produced some exquisitely-painted pieces by first-rate artists; great attention has also been paid to the grounds, and the beautiful *rose Pompadour* has been imitated here more successfully than by any other manufactory.

Billingsley's original recipes for making his china ware were in the possession of the late Mr. Rose, and it can be made at Coalport of as fine a quality as ever, but it is too expensive a process to be followed to any

[1] See notice of Billingsley's career in the notice of Nantgarw porcelain.

[2] In the Portsmouth Museum there is the original "willow pattern" plate which was brought over in H.M.S. *Lion*, flagship of Earl Macartney's embassy, in 1792, from which the Staffordshire potters first copied this favourite pattern.

great extent; it is easily identified, whether made at Pinxton, Nantgarw, Swansea, or Coalport.[1] The marks used there are as follows:—

A porcelain basin, printed decoration, in the Sheldon Collection, has the mark in the margin, evidently the copy of a Chinese mark, and another piece has the Dresden crossed swords.



Colebrook Dale is synonymous with Coalport, but the different titles have caused confusion. The mark in the margin is a usual one.



On a scent-bottle, flowers painted on maroon ground, and gilded, in the Sheldon Collection.



On a china basket of flowers, finely modelled and painted.



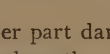
A mark, in blue, on a pair of china vases, with leaves and flowers in relief.



Porcelain scent-bottle flowers. Another mark of C.B.D. (Colebrook Dale), in monogram, used by the same firm on ornamental china, sometimes in gold. On a pair of very handsome vases painted *en grisaille*, with subjects from the siege of Troy, the lower part dark blue with gilt flutings, formerly in the collection of Lord Tweedmouth.



Coalport. On a pair of porcelain tulip-shaped cups.



Some of the above marks are not infrequently found on parts of services which have been made to supplement old Sèvres services.

[1] Mr. Rose died in 1841 and was succeeded by his nephew—the last proprietor being Mr. William Pugh. Owing to family disagreement the affairs of the manufactory were some years ago wound up.

In a recent trial for the recovery of the price of a Sèvres service, part of which was of Coalport make in imitation of the old Sèvres, and in which case the Editor was an expert witness, the late Mr. Cock, Q.C., counsel for the defence, related an anecdote which should show how close were some of the copies of Sèvres.

Mr. Pugh, desirous of improving his productions, purchased in London for some £600 what he took to be a fine specimen of old Sèvres, a vase of good form and colour, and on taking it to his works, pointed out to his head-foreman how he considered they might more nearly approach the excellence of Sèvres. The foreman having listened attentively, replied that he thought this could be managed without much difficulty, for the *vase was of their own manufacture* some years previously.

This story has never before appeared in print, and not the least amusing part of it was the smart piece of bar fencing of which it was the object.

Mr. Cock had related the story to the opposing counsel, Mr. Kempe, Q.C., the Editor, and one or two others, during an adjournment, but on Mr. Cock endeavouring to introduce the anecdote into his speech as proof of the closeness of some imitations, Mr. Kempe at once objected on the score that, as Mr. Pugh was not to be called as a witness, the anecdote was inadmissible.

Lord Tweedmouth had a very large set, the English supplements to which are thus marked, but in some cases the double L of Sèvres has been used. To the expert, however, the signs of English paste, glaze, and painting are at once apparent.



Coalport (?). This mark, in red, is on a porcelain tea set, painted with ribbons and roses, thought from the quality of the china to be the mark of Mr. Rose, the proprietor of the Coalport works.



This elaborate mark appears on a plate in the Sheldon Collection. Part of a dessert service with this mark is in the possession of Mr. Walter Cunliffe. The peculiar spelling of feltspar has already been noticed.

S

The letter S scratched in the body implies Salopian; on porcelain made at Coalport from the improved Nantgarw body of Billingsley.

A monogram used since 1861 for porcelain. This curious mark, usually in pink and gold, may be thus explained: the cursive letters represent a *C* and *S*, for Coalport and Salop; the Roman capitals within the bows, C, S, and N, intimate that the works of Caughley, Swansea, and Nantgarw have been incorporated with Coalport. The style of the firm has ever since its establishment been Messrs. John Rose & Co. Mr. John Rose died in 1841; he was succeeded by his nephew, Mr. W. F. Rose, of Rock House, Coalport. The most recent proprietor of the Coalport Works is Mr. William Pugh.



Benthal, near Broseley. Messrs. Maw & Co. are makers of the encaustic tile pavements in the mediæval style, for public or private buildings; their productions having a very extensive sale. Mr. George Maw recently presented to the Geological Museum a very important collection of raw materials of pottery and porcelain, as well as specimens of the clays and plastic strata of Great Britain, which has been rendered all the more valuable by the catalogue and description, written by himself, a practical potter, printed in an appendix of the second edition of the Museum Catalogue, revised and augmented by Trenham Reeks and F. W. Rudler, London, 1871. Messrs. Maw & Co. have also contributed numerous examples of modern enamelled majolica, manufactured at the Benthal works, consisting of vases, pateræ, medallions, friezes, tiles, &c.

MAW & CO.

Madeley (Salop).[1] Thomas Martin Randall, like Billingsley, was a most energetic potter, though equally restless. He and his brother, Edward Randall, practised their art first in the Caughley manufactory; thence Thomas Martin Randall went to Derby, and then to Pinxton. He afterwards went to London with Mr. Robins, and carried on a business at Islington, using Nantgarw white china, and decorating it especially after the manner of Sèvres.

It was to this firm that the Mortlock of those days sent white Nantgarw china to be decorated, and it is also to Randall's skill that we owe a good deal of so-called "Sèvres" porcelain which was decorated by him for some of the London dealers. Genuine old soft paste Sèvres, with a slight amount of decoration, was bought, and any enamel colour removed by the application of powerful acids, and Randall then added some of the beautiful ground colours for which the Sèvres factory was famous, and the cupids, birds, and flowers on the white reserves. That he declined from conscientious scruples to forge the Sèvres mark is quite probable; but when the Editor's father, Samuel Litchfield, was a young man, the expression applied to a certain class of redecorated Sèvres was that of "quaker," alluding to Randall's work. In 1813 there was a sale at Sèvres of a quantity of undecorated china, and doubtless some of this was afterwards embellished by Randall. He also decorated some of Minton's best productions in the Sèvres manner, and there are many doubtful specimens in our public and private collections which may be imputed to him.

Mr. Robins and Mr. Thomas Martin Randall dissolved partnership about the year 1826, and the latter set up in Madeley, Shropshire, a china manufactory complete in all its branches. Most of the buildings are now standing, but they have been converted into cottages. They stand at the lowest end of the town or village, and near the canal. Thomas Wheeler, William Roberts, and F. Brewer were potters there. Philip Ballard, Robert Grey, and John Randall (recently a painter at Coalport, and author of several works on local matters) were the principal painters.

A beautiful body was the characteristic of this manufactory; it was in appearance a body partaking of the character of Nantgarw and Sèvres, and has often been mistaken for the latter, especially as Sèvres decorations were very successfully imitated there.

They affixed no mark, but they turned out a variety of fine wares, dogs and other animals, after the manner of the earliest Derby, but very carefully modelled.

Statuettes of the human figure were also made in this factory, besides the ordinary wares for table use and ornament. The manufacture of this Madeley paste was, like that of Nantgarw, very costly, and heavy losses occurred in the firing processes, so much so that occasionally the whole

[1] We are indebted to the Rev. W. H. Wayne of Willey Rectory, Salop, for the following particulars relating to Madeley.

contents of a kiln melted together, and the débris was wheeled into the canal hard by. Mr. Randall subsequently went to Shelton.

In the *Gentleman's Magazine* for October 1859 we find the following: "At Shallowford, in the Quakers' burying ground, a quiet sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man,—Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport, thence to London, afterwards to Madeley, and thence to the Potteries, where he succeeded, after great perseverance and expense, in producing specimens of porcelain equal to those he made his model,—the highest productions of the Royal Sèvres Works in the palmy days of Louis XIV. [XV.]. 'Ay, sir,' said a well-known dealer in the Strand in our hearing, 'the old Quaker stands first, at the top of the tree, but he will not put the French mark on his ware (the double L), or I could sell any quantity at the tip-top price old Sèvres china sells for. He has a conscientious objection, and would not be a party to deception.' For a quarter of a century he was the advocate and supporter of the Temperance cause. When the movement first came up, he emptied his barrels, cut them in two for tubs, and had the mashing-stick made into a good stout walking-staff, which until his death he carried as a trophy of the victory he had achieved over popular prejudice and long-continued habit." His nephew, John Randall, is at present engaged at the Coalport works as an artist, and is the author of an interesting illustrated work entitled *The Severn Valley*, published in 1862.

WORCESTER.

Worcester. *Soft paste.* The extensive mansion, afterwards called "The Royal Worcester Porcelain Works," is a fine specimen of ancient domestic architecture; it is situated near the Bishop's Palace, and faces the river Severn. The view from the back commands the whole range of the Malvern Hills. The house was formerly the residence of the "Warmstreys," but its history can be traced back to the reign of Henry VII., when it was occupied by Sir William Windsor (second Lord Windsor), ancestor of the late Earl of Plymouth, whose arms are carved in oak on the mantelpiece, as well as the Royal Arms of England. In 1751 this mansion was taken for the establishment of a manufactory of porcelain by Dr. John Wall, a physician and good practical chemist, who, in conjunction with others, formed the Worcester Porcelain Company, The building now forms part of Dent's glove factory.

Dr. Wall was born at Powick, a village near Worcester, in 1708. His father was a tradesman in Worcester, and served the office of Mayor in 1703; he was descended from a good family in Herefordshire. Dr. Wall's father dying while he was young, he was educated at the King's School, and in 1726 went to Worcester College, Oxford. In 1735 he became a Fellow of Merton College, and in 1739 he took his degree and commenced practice at Worcester. He married Catherine Sandys, cousin of the first Lord Sandys. Independent of his being an excellent chemist, he was an artist of great ability. He painted several historical pictures, among which may be mentioned that of the Founder of Merton in his robes, which he presented to that College in 1765; the Head of Pompey

brought to Cæsar, now at Hagley; the Judgment of Brutus; the Return of Regulus to Carthage; Queen Eleanor sucking the Poison from the Arm of Edward I., and many others; he etched several plates, and made some designs for stained glass windows, still in existence. Dr. Wall died at Bath, June 27, 1776.

Dr. Simeon Shaw says that "this establishment was formed by the enterprise of some of the clergy of the Cathedral, and for many years the principal director, *sub rosa*, was Dr. Davies." This was no doubt the William Davis, apothecary, who afterwards became one of the proprietors. He was certainly manager in 1763, as may be seen in an indenture of apprenticeship of that year, and remained so until the works were sold to Messrs. Flight in 1783. The original proprietors between 1751 and 1772 were—

Dr. W. Bayliss	£675	0	0	Dr. John Wall	£225	0	0
Edward Cave	562	10	0	William Davis	225	0	0
Richard Holdship	562	10	0	Edward Jackson	225	0	0
Richard Brodribb	225	0	0	Samuel Bradley	225	0	0
John Brodribb } John Berwick }	225	0	0	John Doharty, junior	225	0	0
				Samuel Pritchett	225	0	0
Josiah Holdship	450	0	0	William Oliver	112	10	0
John Thorneloe	337	10	0				

The above is a list taken from the partnership deeds or "articles for carrying on the Worcester Tonquin Manufacture," which bear date the 4th June 1751, and is taken from a copy of the original, kindly supplied to the Editor by Mr. R. W. Binns. It is therefore more correct than the list given in previous editions of Chaffers, from which it varies considerably. In the copy of "the partnership deeds," the signatures of the partners are all in facsimile.

The entire property of the Worcester Porcelain Company was sold by auction in January 1772 for the sum of £5250; it was purchased nominally by the Rev. T. Vernon, who gave up possession in favour of Dr. Wall, but he was only taking charge of the works until the new company could be formed. In January 1773 the following gentlemen were selected:—

John Wall the elder, M.D.	Rev. Thomas Vernon.
William Davis the elder, apothecary.	Robt. Hancock, engraver.
William Davis the younger, gent.	Richard Cook, of London.

A cylindrical mug, painted with blue flowers, of the well-known Worcester type, formerly in the possession of Mr. J. L. Baldwin, has deeply scratched in the paste the date "July 13, 1773," which probably refers to the first issue of the ware made by the new firm, on which occasion a number of these common mugs may have been distributed to the people connected with the works as mementoes of the event. In 1774 Hancock sold his share in the manufactory for £900. On the 10th of April 1783 the entire property was sold to Messrs. Flight for £3000.

The first documentary evidence of the introduction of steatite into

Worcester was dated January 1, 1770, when "Messrs. Wall, Davis, and Blayney entered into an agreement with George Hunt, Esq., of Lanhy Drock, parish of Mullion, to open a certain vein or lode of porcelain earth called soapy rock, for a term of twenty-one years, at the rent of ten guineas per annum, and for every ton over ten tons an additional sum of 21s. per ton." The deeds of the Worcester Company state that the proprietors purchased from Messrs. Christian of Liverpool, in 1776, for the sum of £500, their interest in the lease of another mine of soap-rock at Mullion, in Cornwall, which had seventeen years unexpired. Klaproth, in 1787, speaking of steatite, says: "It is used for making porcelain. The working of these mines is carried on by the porcelain manufacturers at Worcester, who pay £20 sterling for the ton of 20 cwt., because the bringing of it out to the day is extremely uncertain and dangerous, the serpentine rock breaking in so frequently."

Borlase, in his *History of Cornwall*, published in 1758, writing of steatite or soap-rock, observes: "This is carefully selected from the other sorts, barrelled up, and almost wholly engaged by people employed under the managers of porcelain manufactories." We know that Chaffers of Liverpool discovered this material and actually drew this soap-rock from a mine he leased at Mullion in Cornwall in 1756, which after his death was sold by his executors to the Worcester Porcelain Company in 1776.

The terms of Chaffers's lease were to pay one pound per ton to the lords of the manor where the soap-stone was weighed off. It must have been a long lease, for when it was purchased by the Company there were seventeen years unexpired, and the mine had been then worked for more than twenty years. There is every probability that soap-rock was used both at Worcester and Derby long before the dates of these documents. In the extracts from the Duesbury papers (*Art Journal*, 1862, p. 4) we find that Richard Holdship, on leaving Worcester a few years after his bankruptcy, offered his services at Derby, and that he was enabled at that time (1764) "to offer soap-rock at fair prices to the Derby works."

It has been stated that William Cookworthy had some interest in the Worcester works, and made hard paste there, but we have no authentic account of his ever having had any connection with them; in fact, there was none made at that manufactory, except that we find, about 1790 to 1800, a porcelain paste, both hard and soft, whether on the glaze or body or both is difficult to say, but it has that appearance. The marks upon this ware are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. This is one of the few old English manufactories which is still carried on with success, and no pains or expense is spared in perfecting the quality and decoration of the porcelain. The total number of hands now employed is about 600.

About the year 1760 porcelain tokens were issued by the proprietors of the Worcester Porcelain Company, for two shillings, one shilling, and

a sixpence. On the obverse is written: "*I promise to pay to the bearer on demand One Shilling. W. Davis at the China Factory*"; on the reverse are the letters W. P. C. stamped in relief; they are about the same size as the coins of the value represented. There is a set of these porcelain tokens in the British Museum and in Sir A. W. Franks's Collection.

Richard Holdship, an engraver, was brother of Josiah Holdship, to whom the verses were addressed in the *Worcester Journal* and in the *Gentleman's Magazine* in January 1758, "On seeing an armed bust of the King of Prussia curiously imprinted on a porcelain cup of the Worcester manufacture," which ascribe to Josiah the merit of bringing to perfection an art the successful application of which had long been sought for by various artists, alluded to in the following extract:—

> "What praise is thine, ingenious Holdship! who
> On the fair porcelain the portrait drew—
> To thee, who first, in thy judicious mind,
> A perfect model of the art designed—
> An art which, long by curious artists sought,
> By thee alone to great perfection's brought."

These verses do not attribute the invention to him; in fact, that the art was not new is proved by a specimen of transfer-printing on enamelled copper in the possession of Mr. Joseph Mayer of Liverpool, being also a portrait of Frederick the Great, done from the original painting at Berlin in 1756; and another with the portrait of George II., and the arms of the Bucks' Society, signed "*F. Sadler, Liverpool, enam.*"; and the same art of transferring prints to enamel was in general use at Battersea in 1753. Mr. Binns, speaking of the transfer-printed Worcester china, says: "It may be well to note that all the black printing was done on the glazed surface of the ware, and passed through the enamel kiln fire only." There are a few specimens which show that Dr. Wall was desirous of introducing an *unglazed* colour in addition to blue for these engraved patterns; few colours could stand the great fire required for the glaze, but a delicate purple appears to have done so. As a preliminary step to the more important *blue printing*, we must consider it satisfactory, but for elegance of appearance it cannot be compared with the fine impressions on the glaze.

These interesting mugs are much sought after, and have consequently become scarce; a detailed description of the subjects upon them may be acceptable to some of our readers, showing the difference between the Worcester and Liverpool types, which are frequently confounded. They were sold in sets of three, holding a quart, pint, and half-pint, and of beautiful curvilinear form. Dr. Diamond had a full set of them, and his well-selected collection embraced all the varieties of transfer-printed wares.

The Worcester transfer-printed mugs and other pieces may be thus described: They are printed in black, and commencing from the handle to the left we find a three-quarter portrait of Frederick the Great; he is in armour, with a cloak lined with ermine thrown over his shoulder, pointing with his finger, and a full-bottomed wig on his head, without any hat;

the inscription is "King of Prussia," and at the bottom is R.H. in monogram and an anchor, the rebus of Richard Holdship, and the date 1757; above, to the left, is a small Cupid. The next subject is a large trophy of arms, among which are three flags, enumerating his nine great battles; and thirdly, a large figure of Fame; they are printed over the glaze. (*Ker. Gall.*, enlarged edition, fig. 417.)

The Liverpool printed mugs differ in many respects; they are frequently in lake or some other colour. First we have Frederick the Great, unarmed, dressed in court costume, with a broad sash, and star on his breast, which bears the Prussian eagle: he wears a cocked hat, and holds a baton in his hand inscribed "The Prussian Hero," and the face appears younger than in the former print; above his head, to the right, is a Cupid with helmet and flag. Next is a large trophy of arms, but without any flags, and a smaller figure of Fame flying above to the left. It has no date or artist's initials, and is also printed over the glaze.

Mr. Thomas Boynton, F.S.A., has a Worcester bell-shaped mug of black transfer of the King of Prussia, with inscription beneath the bust, and signed "R. H. Worcester  "; on the reverse a figure of Fame blowing two trumpets. In front a trophy of flags, armour, &c., and the arms of Willson or Wilson partly coloured. This specimen is marked with a cursive W in red.

Richard Holdship, the elder brother of Josiah, assisted him by engraving the plate which was so successfully transferred to the surface of the porcelain; he also engraved other early plates—the portrait of George II. mentioned below, and the well-known garden scenes and tea-party, are sometimes found with his monogram. He was connected with the Worcester works from their commencement, and in 1751 a lease was granted in his name, on behalf of the company; for twenty-one years he was part proprietor, and was the leading business man of the factory until 1761, when he became bankrupt and left the concern; he worked for some time at Derby. Mr. Llewellyn Jewitt had in his possession an agreement between "Richard Holdship of the city of Worcester, china-maker," and Mr. Duesbury of Derby, dated 1764, to print such china as may be required, and his monogram and rebus (the anchor) is found upon a piece made under this agreement, the word *Derby* being substituted for *Worcester*. This mug is in the Museum of the Royal Worcester Porcelain Works, and is very inferior in technique to the work of Robert Hancock. Mr. Binns thinks that he attempted to introduce the transfer work at Derby after he left Worcester, and judging from this (the only specimen which the Editor has seen so marked) the experiment was not a success.

Robert Hancock was, however, the most skilful engraver employed at Worcester in engraving plates for the purpose of transfer. Mr. Binns has an enamelled copper watch-back, representing a garden scene (bearing his initials), which was transferred there, and he attributes the excellence for which the Worcester printed porcelain has always been distinguished to

his supervision; he sometimes printed his name in full. (*Ker. Gall.*, enlarged edition, fig. 418.) It is not known at what time he first worked there, but it must have been previous to 1757 from the couplet which appeared in Berrow's *Worcester Journal* of December 1757, appended to the verses in honour of Josiah Holdship:—

> "Hancock, my friend, don't grieve, tho' Holdship has the praise,
> 'Tis yours to execute, 'tis his to wear the bays."

By these lines we may infer that Hancock executed the copper-plates and that the credit of the work was claimed by Josiah Holdship.[1] Hancock was celebrated as a line engraver, and in 1765 instructed pupils in his art; he eventually became a proprietor and director of the works in 1772, but his partnership was not of long duration, as he left in consequence of some disputes with the other partners in 1774.

Mr. R. L. Hobson suggests that the bankruptcy in 1756 of Sir Thomas Jansen, the proprietor of the Battersea enamel factory at York House, was probably the occasion of Hancock's removal to Worcester.

These transfer prints were sometimes painted, but the pieces on which colouring appears are now extremely rare. The Editor had a complete porcelain tea-service of printed transfer, beautifully painted in colours heightened with gold, of landscapes, ruins, and figures, evidently in imitation of Dresden; and to carry out the similarity every piece has underneath the imitation Dresden mark of the crossed swords as used at Worcester, with the figure 9 beneath. (See *Ker. Gall.*, enlarged edition, fig. 423.) On the same page is represented a service of painted china of Japanese pattern bearing the square mark, in the same collection (fig. 422). In the Museum at Worcester are specimens of this coloured transfer, the filling in with colour having been executed after the transfer of the design. Mr. C. W. Dyson Perrins has an important hexagonal vase of yellow ground (very rare), with the views and ruins (then the vogue) in coloured transfer, and also a pair of vases of similar shape and views, but with the ground of blue salmon-scale. There is a companion to Mr. Dyson Perrins's yellow vase in the Victoria and Albert Museum (Schreiber Collection). It is very seldom that we find this transfer decoration with coloured grounds.

The following printed subjects on Worcester china are in the Victoria and Albert Museum (Schreiber Collection):—

George II., with trophy and ship, on a jug, by Holdship; Queen Charlotte, her portrait on a flower-pot; George III., young head, Fame and Britannia, on a half-pint mug; Right Hon. William Pitt, Earl of Chatham; Marquis of Granby; Frederick the Great, King of Prussia; Ruins and Figures, and Chinese subjects; Haymakers, Angler,

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[1] This fact is established by a plate in Lady C. Schreiber's Collection (now in the Victoria and Albert Museum) bearing the bust of Frederick the Great in armour, bareheaded, underneath a trophy of arms, and in front a figure of Fame, &c. On a banderole is inscribed, "The King of Prussia," &c.; towards the end of the scroll is written, "R. Hancock, fecit, Worcester," immediately under the monogram of Richard Holdship, "RH. Worcester  ," the former being evidently the engraver and the latter the transferrer of the print on to the china.

and Fortune-teller; Dancing group, with a man carrying some Worcester china on his head; Freemasons' Arms and Masonic emblems; Swans, taken from the plate in *The Ladies' Amusement*, on a finger-basin; The Progress of the Chase, printed round a punch-bowl with the death of the Fox on the inside; Conversations and Dancers, on a pair of open-work baskets; the Ages of Life and the Four Seasons, in medallions, round two butter-boats; two groups of birds, one from an engraved plate by R. Hancock in *The Ladies' Amusement*, p. 73, the other transfer has on the left side, *Rhodes pinx*^{t}, painted in red, on a pair of leaf-shaped dishes, edged with green; Tea-parties and Pastoral Scenes; Shakespeare between Tragedy and Comedy.

An illustrated *brochure* by A. Randals Ballantyne, entitled *Robert Hancock and his Works* (Chiswick Press, 1885), gives some interesting information of this artist, with reproductions of some of the portraits of celebrities of his day painted by him, and the same work also quotes a satire by Thomas Carlyle on the Worcester transfer King of Prussia mug, which is termed the "Pottery apotheosis of Frederick the Great."

There were some other engravers whose copper-plates were used for transfer on Worcester porcelain. We have met with several pieces of a service with the print of a lady seated and a gentleman kissing her hand, in a garden landscape. Mr. Emerson Norman had a cup and saucer; the cup is unsigned, but the saucer has the name of "*T. Hughes, fecit.*"

With reference to this transfer-printed Worcester, the Editor in 1896 visited the Royal Porcelain Works at Worcester, and consulted Mr. R. W. Binns, the veteran director of the factory, at the same time examining with him the numerous examples of transfer-printing which he has collected in the museum of the works. Mr. Binns says: "Richard Holdship is called by Chaffers an engraver; in the partnership deed (only recently found, and already quoted in this notice) he is called a glover, and his brother a maltster. Holdship evidently appreciated the engraving of Hancock and took the credit to himself, which is plainly shown by the lines quoted from the *Worcester Journal*. The engraved watch-back of enamel and the Chinese tea set in our museum are important evidence for Worcester, going to prove my theory, that Robert Hancock came originally from Battersea, after the break-up of work there, then tried his skill at Bow (there is a specimen of his work in the museum on a Bow cup and saucer), also on a white Oriental porcelain tea set (of which there is a signed specimen in the museum), and then settled down at Worcester in 1756, where his work was appreciated, and where he became a partner. No other factory can show such a quantity of excellent work of the kind. It is said that when he left, there was a dispute about the copper-plates, which might easily have arisen if he claimed the copyright, the other partners, probably at Holdship's suggestion, endeavouring to take the credit of their excellence for themselves. This fact may also have given colour to the assertion of the late Mr. Llewellyn Jewitt, who found some few of Hancock's copper-plates at Coalport."

In the Worcester Works Museum there are, besides many specimens of transfer, some copper-plates with the paper attached, showing the pro-

cess of transfer, the paper taking the impression from the copper and then being transferred to the china.

Mr. C. W. Dyson Perrins, of Davenham, Malvern, has in his collection several excellent examples of transfer; the Schreiber Collection specimens have already been alluded to.

Bat-printing succeeded the printing from engraved or etched plates. This new style, instead of being first printed upon paper and then transferred, was accomplished thus: The plate was stippled with a fine point by London artists, after designs by Cipriani, Angelica Kauffmann, and Cosway, and the engravings of Bartolozzi, so fashionable about the beginning of the last century—landscapes, shells, fruit, flowers, &c. The copper-plate being carefully cleaned, a thin coating of linseed oil was laid upon it, and removed by the palm of the hand from the surface, leaving the oil in the engraved crevices; instead of paper, bats of glue were used, cut into squares the size of the engraving; one of these bats was pressed on to the plate, so as to receive the oil out of the engraved parts, and laid on the china so as to deliver the oil marks on to its surface; it was then dusted with the colour required, the superfluous colour being removed carefully with cotton wool, and then placed in the kiln. Some specimens of bat-printed Worcester are also in the museum of the Royal Porcelain Works.

There are some very elegant tea services with delicately embossed ground of flowers, leaves, and pearled medallions, with slight Chinese landscapes painted in blue and blue borders. These were made probably in the same manner as the Staffordshire ware by Enoch Wood and others; from engraved copper models pressed into white terra-cotta moulds and baked, from which these pieces were produced. We have seen a set of this embossed china with the initials of the cutter of the die and the date. The letters are small but distinct, in plain uncoloured reliefs—I. H. 1764.

Beside the decoration of Worcester porcelain by transfer-printing, the earlier specimens were also decorated in imitation of Chinese and Japanese specimens, and not only the patterns copied, but the marks also. Two printed plates in exact imitation of old powder blue are in Mr. Dyson Perrins's Collection, others are in Mr. Charles Borradaile's and Mrs. A. R. Macdonald's—the Japanese fan pattern, the "Monster" pattern. (*Ker. Gall.*, enlarged edition, fig. 416.) The conventionalised chrysanthemum (so common on Japanese porcelain) we find introduced into the designs of tea and coffee services, as on the quail pattern copied from old Chinese eggshell and other Oriental designs.

Blue and White.—There is great variety in the blue decorated Worcester, or "blue and white" as it is generally called, not only in design and merit of execution, but in kind and quality of paste. The most complete collection of the various kinds is that formed by Mr. Binns in the Museum of the Royal Worcester Porcelain Works, which contains between 300 and 400 specimens, from fine eggshell porcelain equal to Oriental and most carefully printed with blue transfer, to coarser pieces of more ordinary

domestic ware. The "*Workmen's Marks*" given on the double-page sheet of marks are generally found on these pieces of blue and white, and the *painted* are distinguished from the *printed* by having, as a rule, the open or outlined crescent on the former and the filled-in crescent on the latter.

One can only ascribe a date to those specimens by considering the kind of decoration and the shape of the piece on which it occurs. Generally speaking, the blue decoration is supposed to be that adopted in the earlier period of the works, but the Editor has seen some finely-painted blue and white specimens which, judging from the moulds of the articles decorated, would point to the blue decoration being used much later. Mr. Dyson Perrins has a mug painted in blue with St. George and the Dragon dated 1776, and he has also a pair of finely-moulded shell-shaped crocus vases, which are probably later still.

The Reclassification of certain Specimens.

Before we leave the consideration of this earlier period of Worcester, the recent decision of the British Museum authorities to transfer from Bow to Worcester, certain six specimens which had hitherto been attributed to the former factory, should be mentioned.

The specimens in question are three shaped dishes with elaborate moulded "relief" borders borrowed from the silversmiths' work of the period, and painted with blue underglaze, a teapot and two sauce-boats of the same work decorated with vignettes of Chinese subjects. These are marked with T. F. in a kind of monogram, which was until recently considered as that of Thomas Frye, the founder of the Bow factory.

Some little time ago Mr. Solon first called attention to the fact that a sauce tureen, undoubtedly made at Worcester, with the date 1751 in blue underglaze, although otherwise quite white, was of the same model, and that the original mould from which these were formed, was still at the Worcester works. Mr. Dyson Perrins had a tureen of the same pattern, but decorated in blue underglaze, and he rather heroically chipped off a tiny specimen, which was analysed by Mr. William Burton, the eminent chemist and author of some excellent works on English Ceramics. This analysis disclosed the existence of nearly 9 per cent. of magnesia, which proved the presence in the composition of steatite or soap-rock, which was used first at some small china works at Bristol, but afterwards was largely adopted by the Worcester proprietors. This use of soap-rock was, we believe, first used at Worcester about the date of the white sauce tureen (1751), but it was never a component part of the Bow paste. The decision, therefore, of the British Museum seems justified, and the reader's particular attention to these specimens is recommended. They bear a distinctive character of the early Worcester period.

About 1768 the second period of the Worcester factory may be said to have commenced with the employment of painters from Chelsea, and from this time until the purchase of the works by Mr. Flight in 1783, the

finest and most valuable specimens were produced. Vases and services with rich salmon-scale grounds of blue, and (very rarely) pink, apple green, canary yellow, crimson lake (rare), turquoise blue, and a pale orange generally in bands, also rich dark mazarine blue (without scale), having panels of exotic birds and flowers with enrichments of gold most carefully and elaborately executed—this class of Worcester, so well known and highly prized by collectors, was made at this time. The directors of the Worcester factory during this, the period of their greatest excellence, drew their inspiration from many sources. The Chinese figures with pagodas, bowers, and quaint birds are quite in the rococo style affected by Thomas Chippendale in his drawings for fanciful carved woodwork, and known as Chinese Chippendale, which was the decorative fashion of the time; sometimes the Oriental designs are more strictly copies of Chinese patterns. The designs of Sèvres were copied, and one can trace the influence of the Meissen School, also that of Venice, in many of the Worcester methods of decoration. The kind of decoration known to collectors as "Old Imari" was also largely adopted.

Figure decoration is very rare. Apart from the work of John Donaldson, which has been more fully noticed in a subsequent paragraph, and the work of O'Neale, which was generally represented by animal painting, there are, so far as the Editor's experience goes, only two kinds of figure painting on the typical blue salmon-scale Worcester. Chinese figures rendered somewhat in a European manner, appear on pairs of vases, and on some large-sized breakfast cups and saucers, and figures in conversational subjects after the manner of Watteau on only two services of tea and coffee sets with the blue-scale ground. There are some illustrations in Mr. Hobson's book, and when any specimens of these figure-painted services appear at Christie's, a very high price is given. Considerably over 100 guineas for a two-handled cup and saucer of this description was realised a short time since, and at Christie's in December 1911 a single plate with figure decoration brought £147. This figure painting was executed by artists engaged from the Chelsea Works, and the date of their first migration to Worcester is said to be about 1763, but it may have spread over a considerable period. In the reply to the advertisement by Giles, which is alluded to below, the Worcester proprietor especially mentions the engagement of painters from Chelsea.

Mr. Dyson Perrins has a magnificent set of three vases of rich dark-blue ground, the centre 14½, the smaller ones 13½ inches high, painted in lion, bear, and boar hunting scenes, and signed, "O'Neale pinxt"; also another pair with Æneas bearing Anchises, and the rape of Helen, signed by the same artist and dated 1769—and these are evidence that O'Neale did more important work for Worcester than he has hitherto had credit for. This set of vases is illustrated in Litchfield's *Pottery and Porcelain*. Another Worcester painter whose signature is mentioned by Professor Church is C. C. Foggo, and Mr. Nightingale has the following memorandum in his valuable book; he says: "The writer once had in his possession

a pair of finely painted plates in landscapes signed C. C. Fogo, with the date 1768." These plates had rich plain *gros-bleu* ground, with elaborate gilding. Nothing more seems to be known of this artist.

There are some Worcester vases with finely-painted classical subjects and figures by John Donaldson, who obtained medals from the Society of Arts for the best enamel paintings in the years 1765 and 1768, formerly in the possession of the Right Hon. W. E. Gladstone. As Donaldson does not appear to have been engaged at Worcester, it is probable that these vases were purchased there in the white and decorated in London—a very common occurrence. Mr. Binns is of this opinion ; he says: "The peculiar character of Worcester china was generally acknowledged about the year 1760, for both prior and subsequent to that date an artificer named John Giles of Kentish Town advertised to 'procure and paint for any person, Worcester porcelain to any or in any pattern.' This is the John Giles alluded to by Thomas Craft in his account of the Bow bowl in the British Museum, and here no doubt were fired the fine vases painted by Donaldson, and many other specimens which occasionally puzzle us as to their parentage."

In Mr. R. L. Hobson's sumptuous work on Worcester porcelain, published in 1910, he mentions that this advertisement of Giles produced an immediate challenge from the Worcester Factory in the announcement that the proprietors "had engaged the best painters from Chelsea, &c., and that any orders will be executed in the highest taste, and much cheaper than can be afforded by any *Painters in London*."

In 1770 the stock-in-trade of this Giles was advertised for sale "at the large warehouse in Cockspur Street, near Mr. Pinchbeck's, the whole consisting of elegant dessert services, fine tea sets, caudles curiously enamelled in figures, birds, flowers, &c., and ornamented with mazarine, and sky blue and gold. Every article in this sale is the sole property, and has been *enamelled in London* by, and under the proprietor of the said warehouse, who having at present a large quantity of white china, continues to execute all orders to any pattern, at the shortest notice, and may be spoke with daily at the above warehouse."



In the Sheldon Collection is a cup and saucer which bears two marks of considerable interest in connection with Giles' mark. The seal mark is in red, and the crescent is in blue ; on the one piece the two marks are distinct, while in the other the blue crescent shows distinctly through the red seal mark. The Editor is inclined to agree with Mr. Sheldon that Giles used occasionally a red seal mark, and placed it either over or in conjunction with the blue crescent already on the piece when it came to him for decoration.

Mr. Hobson has given some excellent illustrations of vases painted by Donaldson in his work on Worcester Porcelain previously quoted. A

vase with two panels by Donaldson in the collection of Mr. Frank Lloyd, and others in the Dyson Perrins and John Cockshutt, and Sir Samuel Scott Collections. These display the same class of figure work which may be said to be on rather a larger scale as regards drawing than is usually found on porcelain vases. Mr. Hobson, quoting from Redgrave's *Dictionary of Artists of the English School*, tells us that "he also painted some vases *sent to him in London* from the Worcester China Works, and his art in china is well known and prized by collectors." Donaldson was born in 1737, and died in destitute circumstances in 1801, brought about by his developing a religious mania, which ruined his work.

Mr. Hobson is inclined to think that too much reliance should not be placed on Redgrave's statement as to vases being sent to London, and is of opinion that there are evidences in the colours used by both him and O'Neale to show that both artists worked at the Worcester factory. This O'Neale mentioned in a previous paragraph is said to have been born in Ireland, and worked in London as a painter of landscapes, birds, flowers, and conversation pieces, and Mr. Hobson quotes an entry in an exhibition catalogue published by the Society of Artists in the year 1765:—

"Mr. O'Neale, at the China Shop, the corner of Adam and Eve Court, in Oxford Road. Three miniatures."

Mr. Dyson Perrins has eight vases signed by this artist, and three of them are illustrated in Mr. Hobson's book.

There is in the possession of Baron Rothschild a remarkable set of three vases of rich cobalt-blue ground, painted by Donaldson, the centre vase 18¼ inches high, with beautifully painted subject, "The Birth of Bacchus," and side-beakers with representations of the story of Europa and of Leda. These are probably the most valuable Worcester vases in existence, and they are illustrated in Mr. Binns's large-paper edition of *A Century of Potting in the City of Worcester*. These vases are signed J. D.

Figure-work at Worcester. In the previous edition of Chaffers, attention was drawn to the strong evidence of figures and groups having been made at the Worcester factory, and some figures bearing the crescent mark which had previously been ascribed to Bow on the assumption that the modelling of groups and figures was unknown at Worcester, were, after considerable discussion between Mr. Dyson Perrins and the Editor of Chaffers, reclassified as Worcester. The very interesting extract from Mrs. Powys' diary was substantial evidence as to figures having been made at Worcester, and this extract was printed in a previous edition of Chaffers. In addition to the crescent mark there is a pair of candlesticks with groups representing Autumn and Winter in the Dyson Perrins Collection marked, the one with a crescent, and its companion with the "Dresden" crossed swords, a mark which has often been seen on Worcester china, but never, within the Editor's experience, on Bow.

Mr. Hobson fully endorses the opinion first published in Chaffers,

that figures and groups were included in the Worcester productions. The same attribution also first expressed by the Editor in Chaffers, and now confirmed by Mr. Hobson and other writers, may be given as to some of those centre dishes composed of groups of shells and rock-work, which were formerly ascribed to Plymouth or Bow. A careful comparison of the flower painting *inside* the shells, with similar flower painting on well recognised Worcester plates, will confirm this opinion after due attention has been paid to the paste of the specimen. These shell pieces are seldom if ever marked.

PASSAGES FROM THE DIARY OF MRS. PHILIP LYBBE POWYS

A.D. 1771, p. 125 (Longmans & Co.).

"*Aug.* 28*th.*—Our next stage to Pershore, through the Vale of Evesham, so famed of old for fine grain of all kinds. Our last stage that night was by moonlight. Got to Worcester about nine, ourselves nor little companion not the least fatigued, though a long journey for a boy of 6 years old, but novelties took up his attention, and the day passed agreeably even without sleep.

"Worcester city in some parts well built, fine Assembly room, excellent town hall. Cathedral indifferent and a large infirmary now building. As to its China Manufacture 'tis more worth seeing than anything I hardly ever did see. They employ 160 persons, a vast number of them very little boys. There are eleven different rooms in which the employment is as follows: First room; a mill for grinding the composition to make the clay. 2nd: the flat cakes of clay drying in ovens. 3rd: the cakes worked up like a paste and formed by *the eye only* into cups, mugs, basins, teapots; their ingenuity and quickness at this appear like magic. 4th: making the things exactly by moulds all to one size, but they are seldom different, so nice is their eye in forming. 5th: paring and chipping coffee cups and saucers in moulds, a boy turning the wheel for each workman. 6th: making the little vases, handles, twists and flowers one sees on the China fruit baskets, all these stuck on with a kind of paste. 7th: scalloping saucers, &c., with a penknife while the composition is pliable, and in this room they make the *China ornamental figures;* these are done in moulds; separate moulds for the limbs and stuck on as above. 8th: the heat of this eighth room was hardly bearable, filled with immense ovens for baking the China, which is put in a sort of high sieve about 6 ft. long. 9th: glazing the china by dipping it into tubs of liquor and shaking it as dry as they can. 10th: some sorting the China for painting, others smoothing the bottom by grinding. 11th: painting the China different patterns. I rather wondered they did not in one room exhibit their most beautiful china finished. They did, it seems, till finding people examined it too long and so took up too much of the men's time, so now they send it to the shops in Worcester for sale. You pay for seeing the Manufacture by putting what you please in a box at the gate."

In 1783 Mr. Flight, a London merchant, purchased the entire property, and placed his two sons, Joseph and John, in the business, which continued increasing in prosperity, a new life being instilled into the works, and the ware as well as the decoration improved greatly.

The King (George III.) visited the works in 1788, and gave his patronage to Mr. Flight, after which they were called the Royal Worcester Porcelain Works, and the crown was added to the mark. In 1793 Mr. Martin Barr was taken into partnership. Some very expensive services were made for the royal family and the nobility, the Emperor of Russia,

&c.; among the rest was a service made for Lord Amherst in 1823, on his going out to India as Governor-General. The ground was a delicate green with a solid gadroon edge and delicate gilt border on the inner rim; in the centre were the Amherst arms, and two Indians as supporters, and motto, entirely filling the space. This was painted by John Bly, who was an apprentice at Lowestoft, and left with several others when that manufactory ceased, about 1803. Bly's original sketch for this service, purchased of his family at Lowestoft, was in the author's possession. A plate is engraved in Binns's *A Century of Potting in the City of Worcester.*

In the museum at the Worcester factory there are specimen plates of some of the special services made for royalty. George III., George IV. (as Regent), with royal arms richly emblazoned, and also a very beautiful service made in 1792 for H.R.H. the Duke of Clarence, with rich blue and gold border, and a figure of Hope in different positions, attired as a mermaid, painted in sepia by John Pennington, who had just left Derby. Mr. Dyson Perrins has in his collection two of the large oval dishes and also the plate of this service, which is engraved in Binns's *Century of Potting.* Mr. Leopold de Rothschild has the salad bowl.

Presentation services were also made about this time for Lord Nelson, of which there are specimens in the museum, besides those in several private collections.

There is in Mr. Binns's work just quoted an interesting record of Lord Nelson's visit to Worcester, August 2, 1802, when he was presented with the freedom of the city in a richly-ornamented vase made by Messrs. Chamberlain, and also of his tour round the works to see the various processes of manufacture. Writing in 1864, Mr. Binns says one of the old hands (James Plant by name), who had then recently died, recollected the hero's visit, and described him as *a very battered-looking gentleman:* he had lost an arm and an eye, and leaning on his left and only arm was the beautiful Lady Hamilton, evidently pleased at the interest excited by her companion, and then, amongst the general company following after, came a very infirm old gentleman—this was Sir William Hamilton.

One of the most noteworthy of these Nelson services is that inscribed "Nelson, 2nd April, Baltic," within oak and laurel wreaths, and having also a large anchor, and on the back of each piece "San Josef." This service was in Lord Bridport's possession until July 1895, when it was sold at Christie's, and the thirty cups and saucers with ten other pieces realised a total of £700.

Another of the "Nelson" services is that which was presented by the Corporation of the City of London after the battle of Copenhagen. The service is decorated with oak leaf and acorn border, laurel wreath and anchor in the centre of each plate, with dates commemorating the battles of the Nile, Baltic, and St. Vincent.

There were specimens of all three services in the collection of Heraldic and Historical Porcelain formed by Mr. C. Wentworth Wass. The same

collector also possessed specimen plates of several of the special services made for royal and distinguished personages to which allusion has already been made.

In 1807 to 1813 the firm was Martin Barr, Joseph Flight, and Martin Barr, junior. In 1813 to 1829 it was Joseph Flight, Martin Barr, and George Barr. From 1829 to 1840, Martin Barr and George Barr.

Mr. Solomon Cole, who was a pupil of Thomas Baxter, the accomplished artist of the Worcester porcelain manufactory, and who was himself for many years a painter there, and some few years ago resided in London, carrying on his profession as a portrait-painter, gave us many particulars of the works while under the management of Messrs. Flight and Barr. He being as it were the last link of the old works, his personal reminiscences will be read with interest. He says:—

"The painting-room was a hundred feet long. There were several peculiarities connected with the manufactory of Messrs. Flight, Barr & Barr, one of which was that of paying the painters by *time* and not by *the piece*. This plan was wholly confined to them, and they adopted it to secure the greatest possible degree of excellence in all that they produced. Their business too was strictly of a private character; their orders came from the nobility and most of the distinguished families of the United Kingdom; they kept no traveller, nor did they transact business with retail houses.

"The slightest patterns produced by them were always painted, not printed, as is often the case, consequently their ordinary services were expensive. The quality of their gold has never been surpassed. Mr. Barr always prepared the gold himself, and obtained the best possible quality, which was used as well for the slightest patterns as for the most elaborate.

"The colours, too, were always ground as fine as possible, and fully prepared for the painter's use. The *bleu du roi* was painted upon the biscuit, and consequently under the glaze: hence arose the extreme purity and brilliancy of the gold laid upon it.

"Before grounds were dusted upon the border of the plate or upon vases, they were laid of one uniform even tint with a large flat brush. This was very skilfully done by James Tomlins, who excelled all others in this peculiar branch. It was the custom of Messrs. Flight, Barr & Barr to select those best qualified to paint the different parts in any rich piece, and who excelled in some particular branch. One was chosen to paint the embossed parts to receive the gold, another would be engaged in laying on the gold in armorial bearings, a third would shade the gold, another would be selected to paint the supporters, varying according to the design. If the subject was the royal arms, one would paint the lion in flat gold, another would shade the gold and give expression to the lion after the piece had been burnt. Another would paint the unicorn. The best flower-painter would be selected to paint the rose, thistle, and shamrock, and another would write the motto. By these means the greatest perfection was obtained.

"Frequently, on Messrs. Martin and George Barr going round the painting-room, which was their custom twice a day, they would say to the painters engaged upon the richest services, 'We want you to consider this as jewellery—we wish you to take all possible pains.' This was particularly the case when the dessert service was being executed for his Majesty William IV., a plate of which service, that was retained by the manufacturers as an example of their productions, has since realised by auction no less a sum than £34. Another mark of distinction was that of never employing females to paint. None were ever employed except as burnishers; and this branch of the manufacture is particularly suitable to them. The burnishing-room was over the painting-room, and occupied one half the length, 50 feet; the other half was devoted to the finished productions and private use of the firm.

"The burnishers were presided over for many years by Mrs. Hunt, who devoted

most of her time in skilfully papering up the finished pieces ready for the packer. The only other female employed was Mrs. Lowe, who had a room to herself, and was engaged principally in printing the names of the firm in a circular form on the back of each rich and important piece, and in occasionally printing shells and figures, as already described, in one colour, sometimes in a grey tint, and at others in a warm self-colour. On each plate of the very rich services, the names of the firm, &c., were written with a pen in gold by Joseph Cotterell. He also wrote with a pen in colour the subjects of the figure pieces and the names of the views. John Bly, who came from Lowestoft, excelled in shading the gold in arms, and was unequalled in giving a natural expression to the lion in the royal arms or wherever it occurred, and took that part in the grand service made for his Majesty William IV. above alluded to. His son John continued with the firm until the breaking up of that establishment. He painted landscapes, and was occasionally otherwise engaged. Ishmael Sherwin was chiefly engaged in designing patterns and in decorating the rich pieces with gems, &c., and attended principally to the embossed gold. He was a fine ornamental gilder. Thomas Baxter, who was first employed in Worcester in 1815, may be said to stand unrivalled in this country as a classical figure-painter on porcelain. He had one advantage over others, that of being a student of the Royal Academy for some years, and was esteemed one of the best draughtsmen of his time.

"Mr. Baxter's father had workshops at No. 1 Goldsmith Street, Gough Square, London, for painting and gilding china, obtained principally from France and Staffordshire. Mr. Baxter, jun., his son, established a school of art during his stay at Worcester, from 1814 to 1816; among other of his pupils were Doe, Astles, Webster, Pitman, Lowe, and Cole. His fine productions on porcelain elevated the taste, and his tuition cultivated the talent of several others of that period; two of whom succeeded him as figure-painters after his death, which occurred in 1821—viz., Thomas Lowe and Solomon Cole.

"It may be said of this manufactory that it was a school of art; not only were those engaged in the higher branches emulated by Baxter's works, but those who ornamented his productions by gilding and adding gems round the subjects were stimulated to the greatest possible pains—taking care to render their part of the performance worthy of him who, by his excellent productions, was setting them so good an example; even the potters could not fail to receive benefit from those for whom they were producing such excellent forms, the like of which up to that period had never been produced in this country. Examples of them are rarely to be found except in the collections of the nobility.

"It is not always the most elegant forms that are best adapted for porcelain. Messrs. Flight, Barr & Barr, knowing that the Etruscan shapes presented a greater amount of plain surface than any other, had the good taste to adopt them, being desirous of introducing as much art as possible into their manufacture. These classical forms admitted of figures being painted upon them without the disadvantage of the limbs being distorted by the curvature of the lines, or the building in landscapes losing their perpendicular. The most elegant form in porcelain that can possibly be produced is of little value compared with what it becomes when colour and artistic decoration are added to it; and upon the quality of these is the value of the vase estimated.

"While these Etruscan shapes are classical and severe in form, they may be also said to be complex, always having handles, and great skill being required in their production; while ornaments without handles, however elegant in form, cannot please in the same degree, because they can be produced by far more simple means, viz. by the thrower on the wheel in clay or the turner in wood.

"At the same time that Thomas Baxter was engaged in painting classical figure subjects on vases, some of which were 22 inches in height, John Pennington was devoting his talent to rustic figures, while Samuel Astles and Henry Stinton were painting groups of flowers on similarly shaped vases. There were also flower-painters subordinate to them. Then there were also Messrs. Thomas Rogers, John Barker, and John Smith at the same time painting landscapes. Barker excelled in painting shells, and was engaged

in that part of the celebrated service made for Watson Taylor, Esq.; William Doe painted natural birds, feathers, insects, &c.; Charles Stinton painted fancy birds, &c.; Thomas C. Crowther painted flowers, and was particularly gifted in painting the cowslips with great delicacy. At the same period the celebrated bird-painter, George Davis, usually called Dr. Davis, added his brilliant colouring in the rich plumage of his birds to the decoration of these Etruscan forms, a beautiful example of which, painted on one side with exotic birds by Davis, and on the other a group of flowers by Stinton, with a garnet ground, is in the possession of Mr. R. C. Tennant of Kensington.

"In the collection of Sir Arthur Guinness (Lord Ardilaun) are three of these Etruscan-shaped vases of the larger size painted by Baxter, and by the same hand, upon smaller vases, are seven other figure subjects set round with pearls and gems.

"A fourth vase of an extremely elegant shape, also in the same collection, is painted with flowers by Astles. These choice specimens, with many others, were produced between the years 1815 and 1821, in which latter year Baxter died.

"Soon after Baxter arrived at Worcester, and was engaged by Messrs. Flight, Barr and Co., he painted a cabinet plate, the subject of which was Mrs. Siddons in the character of the 'Tragic Muse,' which the then Marquis of Stafford purchased for fifty guineas. A second plate was afterwards painted by Baxter, precisely the same in all respects, which was in the collection of Mr. H. Rokeby Price. Mr. H. T. Hope, the great virtuoso, invited Baxter to view his collection of pictures, china, &c., and during the inspection he handed a plate to Baxter, remarking how much it was to be regretted that we had no artist who could paint on china in so good a style, at the same time saying, 'I bought this in Paris,' and that 'the like had never been seen in this country'; when Baxter said, 'I have seen this plate before.' 'No,' said Mr. Hope, 'that is impossible.' Mr. Baxter replied, 'I have not only seen this plate before, but I painted it.' This was no doubt a French plate painted by Baxter for his father before he left home for Worcester. The painters never marked the pieces at Barrs', not even the superior and highly-decorative specimens. The name of the artist was always sent to London with the vase that was painted by him."

Some subjects painted by Baxter we have seen—

Gaston de Foix.
Scene from the "Tempest."
King John, Arthur, and Hubert.
Milton and his Daughters.
Telemachus.
"Midsummer-Night's Dream."
"Love's Labour's Lost."
Mrs. Siddons as the Tragic Muse.
The Bard, from Gray.
The Monk.
Sappho.
St. Cecilia.
Lavinia.
Robinson Crusoe.
Belisarius.
Ophelia.
Puck.
Julius Cæsar.
Lay of the Last Minstrel.
"I met a Lion."
"A hundred realms appear."
Arion on a Dolphin.
Subject from Gay.
&c. &c.

Painters employed at Messrs. Flight, Barr & Barr's in 1819, *and who continued until the breaking up of their establishment, except Billingsley, who established works at Nantgarw, and Cole and Lowe, who left to pursue a higher line of art:—*

John Pennington (painted the beautiful service of H.R.H. the Duke of Clarence).
Solomon Cole (pupil of Baxter).
Charles Stinton (flowers).
William Richards (flowers).
William Taylor (blue paintings).
John Barker (shells).
William Woods (figures).

George Davis (exotic birds after the Chelsea style until 1816; he afterwards worked for Chamberlain).
William Doe (figures and landscapes).
Samuel Astles (flowers).
Thomas Richards (flowers).
Billingsley (celebrated flower-painter, also of Derby and Nantgarw).
Brewer (from Derby, painted landscapes in a style peculiar to himself).

Joseph Cottrell.	James Tomkins.	John Smith.
Thomas Rogers.	Thomas Holloway.	Ishmael Sherwin.
Thomas Lowe.	William Holloway.	Thomas Peugh.
James Lowe.	John Lead.	James Bradley.
Darby Rogers.	Thomas Dobbs.	Thomas Baxter.
John Jones.	Thomas Dutton.	Charles Richards.
J. C. Crowther.	Thomas Dutton, Jun.	John Bly.
William Manason.	Thomas Smith.	John Bly, Jun.
Henry Manason.	Samuel Smith.	Jos. Taylor.
Nicholas Penings.	Henry Stinton.	Jos. Niblett.
Thomas Caradine.	Joseph Jones.	Jos. Dovey.

Mr. Flight, though in London, never took an active part in the business; Mr. George Barr resided in London for some years, managing the sale of the finished productions, while Martin Barr and a younger brother superintended the manufactory at Worcester. After Mr. Flight's death George Barr went to Worcester, and took his part in the management, leaving a confidential person to preside over the London house, which was situated at No. 1 Coventry Street.

A series of views of noblemen and gentlemen's seats in Derbyshire and Herefordshire on a set of plates, signed *C. Hayton*, 1821–22, show high finish. This artist was engaged by Messrs. Flight & Barr: he, or his son afterwards, assumed by royal letters patent the name of Gwinnet. He also painted flowers, as on a circular dish in green enamel, signed C. Hayton, 1823. Some of these plates are in the collection of Mr. James Ward Usher of Lincoln.

The two principal manufactories of Messrs. Flight & Barr and Messrs. Chamberlain continued working separately until 1840, when the two firms were amalgamated, the plant and stock removed to the premises of the latter, and it was styled Chamberlain & Co. The tile business of Mr. Chamberlain was removed to the old manufactory and worked by the firm; subsequently it was given up to Messrs. Maw, who about 1853 removed the manufacture to the Benthal Works, near Iron Bridge, in Shropshire.

It was about that time that Messrs. Kerr & Binns, the then proprietors, brought into notice the beautiful decoration on porcelain called the "Worcester Limoges," or enamel painting on dark-blue ground. These were principally executed by Mr. Thomas Bott, a student of the School of Art, whose works are now eagerly sought after, but whose merit was not perhaps sufficiently estimated as it deserved until his death. These are usually enamelled in light-blue *camaieu*, heightened with white, on dark-blue ground. Mr. George Wallis, in his account of Worcester Porcelain at the International Exhibition of 1862, says: "The examples exhibited

amply prove what can be done by an intelligent and earnest continuity of action; and whilst the specimens themselves are of a very varied character, some of them are the most perfect things of the kind ever produced. The dark-blue ground contrasts admirably with the gold enrichments, dead and burnished, whilst the white enamel in its various delicate gradations, from the extremely relieved high light downward, gives a delicacy and purity to the general effect of each piece which renders them covetable objects to all persons of taste." A fine collection of Bott's enamels formed by Captain Caldwell is now in his nephew's (Mr. C. H. B. Caldwell) possession at New Grange Lodge, Ireland.

The manufacturers of Worcester seem to have copied the marks of most of the celebrated *fabriques* in their turn. We find the Oriental and the Dresden, both the caduceus and crossed swords, and sometimes the Chelsea.

WORCESTER This is one of the earliest marks: a crescent outlined in blue, frequently used, together with other marks, down to 1793, but not after; it is most likely taken from the Warmstrey arms, that being the house where the manufactory was first established. This same mark (a crescent) occurs in gold on an oblong dish painted in fruits, in Mr. Borradaile's Collection, and on a dessert dish of a set made originally for Bishop Sumner, of the Japanese decoration, now in Mr. C. W. Dyson Perrins's Collection. The noted service made for the Duke of Gloucester also bore the gold crescent.



This crescent, *incised*, is very rare, and occurs on a specimen in the Drane Collection. See also note at foot of double sheet of marks.



This mark is given by Mr. R. W. Binns (*A Century of Potting in the City of Worcester*, p. 346), as occurring on jugs belonging to the Corporation of Worcester. These are emblazoned with the city arms and dated 1757. The bowls belonging also to the Corporation are of much later date (1792).



Worcester Porcelain Company. These initials occur, as on the bottom of a round inkstand painted in blue with flowers (Dyson Perrins's Collection). The same letters are placed on the Worcester tokens mentioned by Mr. Binns.



Marked in gold.



The Dresden mark of the caduceus or wand of Æsculapius is sometimes found, as well as the crossed swords. This, in blue, is on an early basin, embossed and painted with blue flowers.

Marks used on Worcester Porcelain during the "Doctor Wall" Period, from 1751 to 1783 (Dr. Wall died in 1776).



This augmented list of Worcester marks during the "Dr. Wall" period of the factory includes several not given in any previous edition of Chaffers. The majority of them are taken, with Mr. Binns's courteous consent, from his Catalogue of the Collection of Worcester Porcelain in the Royal Porcelain Works Museum, and more recent additions are from Mr. R. L. Hobson's *Worcester Porcelain*, published 1910. Many of these are doubtless workmen's marks rather than trade or fabrique marks.

With reference to the above Worcester marks the following remarks may be added:—

Marks Nos. 1 to 73 are workmen's marks found on specimens of *printed* and *painted* blue decoration, in the Museum of the Worcester Porcelain Works, and in well-known private collections. Mr. Dyson Perrins has several specimens (blue and white) with marks not quite the same as these, but similar. Mr. E. Broderip has several of these marks.

Marks Nos. 74 and 75—the open crescent—are, Mr. Binns says, the most usual marks on *painted* wares.

The filled-in crescent, No. 76, is only found on blue *printed* wares.

Marks are sometimes inconsistent with the decoration; thus the cross swords will be found on a black transfer cup and saucer, and the square Chinese seal on a piece decorated in pattern anything but Oriental. This is on account of the blue fabrique mark having been put on before the piece was glazed or decorated.

Marks Nos. 81 and 82—the printed W—are very rare. Mr. Dyson Perrins has a fine coffee-pot in his collection, with this mark.

Marks Nos. 87, 90, 91, 92, are all very scarce renderings of the square seal mark. The other marks are more usual, and excellent Worcester is frequently unmarked.

It is not an unusual occurrence to find a pair or set of vases, or parts of the same service, with different marks—the W, the crescent, and the square seal; and there is a teapot in the Worcester Museum which bears both the square seal and the crescent. This piece was the subject of some correspondence with Mr. Gladstone, whose postcard was preserved by Mr. Binns.

The late Mr. D. W. Macdonald had a fan pattern powder-blue plate with both marks in blue. In the same collection is a round dish of Japanese decoration with the Chelsea anchor in blue.

Mr. Alfred Trapnell had a dish of Oriental decoration with the square seal mark in blue and the crescent in *red*. In the same collection were other specimens of blue and white Oriental character with both marks (seal and crescent) in blue, and on some of these the "seal" mark varies considerably. Mr. Dyson Perrins has also double marked specimens. There is also a reproduction of this combination of marks given on page 784, with a note as to its signification.

Mark No. 25 was also used at the Bow factory.

Marks Nos. 100, 101, 105, 106. These crossed swords mark vary as regards the numerals between the points of the swords, and sometimes there is a dot between the hilts.

To face page 792.]

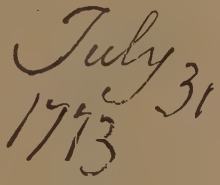
WORCESTER. Imitation of the Sèvres mark and rebus of Vincent (*Vingt cents*), a painter, on a small Worcester teacup.



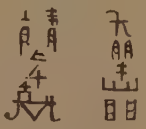
WORCESTER. Imitation of the Chantilly mark. Two small plates with scalloped edges decorated in flowers, painted in blue, gold, and Indian red (Dyson Perrins's Collection).



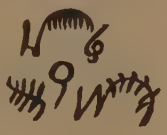
This mark is given in the catalogue of the Schreiber Collection, Victoria and Albert Museum.



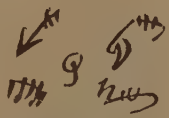
A mark, painted in blue, on a fine old Worcester dish, in imitation of Japanese porcelain. Sometimes only portions of this mark occur on the china.



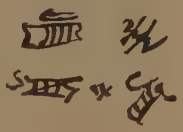
A mark, founded upon the Japanese, painted in blue.



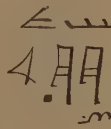
WORCESTER. Blue powdered ground, with fern-shaped oval and round compartments in white.



WORCESTER. On specimens, with powdered blue ground.

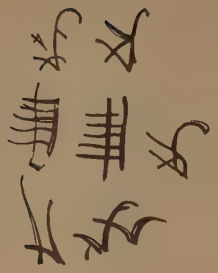


From a punch-bowl and part of a tea service, of rich Japan fan pattern. Quoted by Mr. Binns. Many of these marks are evidently suggested by the Chinese characters of the *Ming* dynasty.



The mark in the margin and also another very similar occurs on a sauce tureen of an old silver shape, and on a plate decorated in blue and white, in the manner of the old Chinese. The marks are evidently careless copies of those found upon the Chinese specimens from which they were taken. (Mrs. A. R. Macdonald's Coll.)





The same remarks apply to these marks which are upon some plates decorated in similar style. Blue and white oriental. (Formerly in Mr. D. W. Macdonald's Collection.)



Mr. C. W. Dyson Perrins has some pieces of blue and white Worcester with this Chinese mark and others very similar. They are considered to be copies or marks on Chinese porcelain which in Chinese represent "jade," the native stone which porcelain approached in some of its qualities. These copies of the Chinese "ju" occur in varying formations, and specimens difficult to attribute have been assigned to Bow, because this mark was supposed to be a monogram of Thomas Frye, who was the founder of that factory.



This mark, which may be intended for a copy of a Tournay sign, is found on a specimen of Worcester, with the old Japan partridge decoration. (Drane Collection.)



This mark is given in Hobson's book, and is, as he suggests, probably intended as a copy of a Fürstenburg mark. Mr. Hobson also mentions, on the authority of Mr. Gladstone, a specimen of Worcester with a copy of the Carl Theodor mark.



On a quatrefoil shaped basket pattern tureen of undoubtedly Worcester porcelain. This mark impressed in the paste occurs in the rim of the base, and affords proof that Tebo, the modeller, whose mark we know so well in Bristol and Bow specimens, must have also worked at Worcester. Such specimens of Worcester bearing this mark are very rare. Mr. Hobson illustrates an important vase of Worcester, which he attributes to Tebo. The tureen above described is in the collection of Sir John Smiley, Bart.



This mark occurs on a jug, with portrait of the King of Prussia, dated 1757, in the Victoria and Albert Museum; and on mugs both bell-shaped and cylindrical in Mr. Borradaile's, Mr. D. W. Macdonald's, and Mr. C. W. Dyson Perrins's Collections.

The mark of Richard Holdship, on a jug of white ware, with vignettes in black of a child with the cap of liberty and martial trophies, and a portrait of George II. and two men-of-war; executed previous to 1760, as the King died in that year.

RH Worcester

The mark of R. Hancock, found on printed subjects only; his subjects are generally garden scenes and figures, and when signed are usually at full length.

R Hancock fecit.

Several pieces of transfer thus signed are in the Worcester Museum, and also in the Collections of Mr. C. W. Dyson Perrins, Mrs. A. R. Macdonald, Mr. E. Sheldon, and others.

WORCESTER. The initials of John Donaldson, the painter, on Worcester porcelain, is occasionally found, as on a set of three vases, *gros bleu* ground with medallions of mythological subjects. Formerly in the possession of Sir Samuel Scott, Bart.

D

These works were purchased by Messrs. Joseph and John Flight in 1783, when this mark and the next were used until 1788.

C
Flight

The mark of Messrs. Flight, as before.

Flight

This mark was used after the King's visit in 1788 until 1792. Occasionally we find the older marks occurring in conjunction with the mark of Flight; this is owing to some of the older stock of white china being decorated after the concern was purchased by Flight.

Flight

This letter is found indented on pieces of this ware between 1793 and 1803, Mr. Barr, senior, having the entire management of the works for a short period, during which this letter was scratched on the clay. The letter B was the initial of Mr. Martin Barr, who joined the firm in 1792, and that and the letters B. F. B. (Barr, Flight & Barr) are sometimes carelessly scratched in cursive letters as shown in the margin.

B

B

B F B

Messrs. Joseph Flight and Martin Barr were proprietors from 1793 to 1807, and used this mark.

Flight & Barr

Barr Flight & Barr.

From 1807 to 1813 the firm was Martin Barr, Joseph Flight, and M. Barr, jun.



Messrs. Barr, Flight & Barr, 1807 to 1813. The letters B. F. B., with a crown above, impressed on the ware without colour.



After the death of old Mr. Barr, on November 10, 1813, the style of the firm was, Martin Barr, Flight, and George Barr. Their initials, F. B. B., surmounted by the crown, are also impressed on the ware without colour, used from 1813 to 1829. The late Lord Tweedmouth had a large dessert service bearing the Marjoribanks crest, thus marked.

Flight Barr & Barr,

Joseph Flight died in 1829, after which Martin and George Barr, proprietors, used the mark of "Flight, Barr & Barr" until 1840.

It may be added here that one of the most decorative and valued patterns of old Worcester, that of dark Oriental "powder" blue, with fan-shaped panels of birds and flowers, is seldom or never marked. The apple-green ground Worcester is also unmarked.

CHAMBERLAINS. In 1786 Robert Chamberlain, who was the first apprentice at the Old Worcester Porcelain Company, commenced business with his brother Humphrey, in new premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley, who not only supplied the ware from his works to Messrs. Chamberlain's orders, but sent large quantities to be decorated and returned for his own trade. They afterwards took larger premises and built some works at Diglis, and their business increased greatly, being honoured with orders from various members of the royal family. A complete service for the East India Company at Madras was supplied at £4190; another for the Prince Regent cost £4000. The well-known breakfast service made at Messrs. Chamberlain's, Worcester, which is generally supposed to have been presented by the ladies of England to Lord Nelson, was ordered by Nelson himself in 1802, with a dinner service, a pair of vases, with miniatures of Nelson and Lady Hamilton, &c.; but the breakfast set alone was completed, his death occurring in the meantime. This service, in some way, passed from the family, and pieces may be found in the cabinets of most collectors of Worcester china. To give some idea of the prevailing taste for showy china from 1804 to 1811, Mr. Chamberlain paid on an average for wages £4500 per annum, and the amount for gold alone to decorate the porcelain was £900 per annum.

The principal painters were in the first place Mr. Humphrey Chamberlain, son of the senior proprietor, whose paintings were of exceedingly high finish; he died in 1824 at the age of 33. The others were Wood

and Doe, for landscapes and figures; Davies and Rogers, birds, &c.; Steel, fruit; Plant, heraldry. A Worcester china plaque, painted with a storm, by E. Doe, was in Mr. Bohn's Collection. A pen tray, with a view of Worcester on a ground colour of pale pink, in the possession of Dr. W. G. Brett, is marked "Doe and Rogers."

WORCESTER. Contemporary with the manufactory of Flight & Barr. The early mark, from 1788 to 1808, is simply the name, written in a running hand with a brush. From 1828 to 1840 the firm was Walter Chamberlain and John Lily. This mark used in 1850 and 1851.

Chamberlains



This mark stamped or painted. Messrs. Barr and Messrs. Chamberlain & Lily entered into a joint-stock company in 1840, and remained so until 1852, when Kerr & Binns became proprietors.

CHAMBERLAINS
WORCESTER.

The mark thus written is sometimes found in gold.

Chamberlain
Worcester.

On the lining of an ice-pail, dark-blue ground, richly gilt and painted in birds (one of a pair), at Windsor Castle, there is also written under, "Chamberlain's Worcester"—*Manufacturers to Their Royal Highnesses The Prince of Wales and The Duke of Cumberland.*

The mark in margin occurs upon two sauce-boats painted with green and red foliage, and an entwined  capped with a ducal coronet.

Dunrobin
Chamberlain & Co.
Worcester.

This mark has been used (both stamped and printed) by Messrs. Kerr & Binns for porcelain since 1852, when Mr. R. W. Binns entered into partnership. It has the letter W for Worcester, and in the centre the crescent and 51, representing 1751, the first year that porcelain was manufactured at Worcester.



A mark used by Messrs. Kerr & Binns, the proprietors, of this time, for fancy goods, from 1857 to 1862.



In 1862 another joint-stock company was formed, called the Worcester Porcelain Company, Mr. R. W. Binns having the direction of the artistic department, for which he was so well qualified, and Mr. E. Phillips was general superintendent until 1875. Mr. W. H. Kerr withdrew from the concern on the formation of the new company in 1862.

Under Mr. R. W. Binns' direction great improvements were effected, good modellers' and painters' services were secured, and some fine work was produced. Among others the celebrated Shakesperian services,

with illustrations from "Midsummer Night's Dream," modelled by W. B. Kirk and painted by Thomas Bott; the presentation service to the Prince and Princess of Wales on their marriage; and also the service for Lord and Lady Dudley in 1863. The latter was ornamented by jewelling, after the later Sèvres, and excellent paintings of landscapes.

Later on, under the influence of the Japan school, we have Eastern figures and decoration, the ivory ware, and a novel style of ornamental work in Europe, the perforated honeycomb designs copied from Chinese methods, introduced at Worcester by a modeller named Allen. Mr. Binns retired in 1897, and has since died, and Mr. E. P. Evans, formerly secretary to the Company, is now director.



Present mark since 1862, but recently the words "ROYAL WORCESTER ENGLAND" have been added round the circle.

On specimens sent to the Chicago Exhibition, the letter C was placed under the usual mark. In years to come this will probably puzzle many collectors, and various will be the guesses as to the meaning of the mysterious initial.

The proprietors of the Worcester Porcelain Works, subsequent to their purchase by Mr. Joseph Flight in 1783, are thus given by Mr. Binns:—

FLIGHT and BARR period, 1783–1840.
1783–1792. JOSEPH FLIGHT, JOHN FLIGHT.
1793–1807. JOSEPH FLIGHT, MARTIN BARR.
1807–1813. MARTIN BARR, JOSEPH FLIGHT, MARTIN BARR, jun.
1813–1829. JOSEPH FLIGHT, MARTIN BARR, GEORGE BARR.
1829–1840. MARTIN BARR, GEORGE BARR.
1840–1847. (Joint-Stock Company.)—WALTER CHAMBERLAIN, JOHN LILY, MARTIN BARR, GEORGE BARR, F. ST. JOHN, were Managing Directors.
1847. The partnership of 1840 dissolved, and the original factory ceased.
1848–1850. WALTER CHAMBERLAIN, JOHN LILY.
1850–1851. WALTER CHAMBERLAIN, FREDERICK LILY.
1852–1862. W. H. KERR, R. W. BINNS.
1862. (Joint-Stock Company.)—EDWARD PHILLIPS, R. W. BINNS, Managing Directors. (PHILLIPS left in 1875.) Mr. E. P. EVANS joined in 1866, became Manager and Director, and made great improvements in the buildings and management.

Grainger, Lee & Co.
WORCESTER.

GRAINGER, WOOD & CO.,
WORCESTER, WARRANTED.



In 1800 a third china manufactory was established in St. Martin's Street by Mr. Thomas Grainger, nephew of Mr. Humphrey Chamberlain. The firm was successively Grainger & Wood, and Grainger, Lee & Co., Mr. Lee having joined about 1812.

Mr. George Grainger succeeded his father in 1839. This mark is on a jug, with a well-finished painting of the city of Worcester, inscribed, "*Worcester Regatta*, 1846." In the Victoria and Albert Museum.

George Grainger.
Royal China Works,
Worcester.

Amongst a collection of several specimens of *biscuit* china of different factories, including Sèvres, Dresden, and Derby, which is at Knole House, Sevenoaks, there is a set of three ewers and vases with grapes in high relief, marked in cursive letters "*Grainger, Worcester.*"

These works having been acquired by the Royal Porcelain Works Company in 1889, are continued by them on the original site. Besides the private collections referred to, and the museum attached to the Royal Worcester Porcelain Works, there are two large cases of representative specimens in the Schreiber Collection.

Another firm of potters which has been amalgamated with the Royal Worcester Works is that of James Hadley & Sons, which, having started in 1896, was incorporated with the Worcester Porcelain Company in 1905, and since that date the mark on their ware has been that of the Company.

Previously to incorporation the mark was as in the margin, and also a stencil with the words, HADLEY'S, WORCESTER, ENGLAND. James Hadley was for many years the principal modeller connected with the works.



BISHOPS WALTHAM. This pottery was established in September 1862, when the "Bishops Waltham Clay Company, Limited," was formed, having been promoted by Mr. Helps (author of *Friends in Council*), who at that time owned the Vernon Hill estate, on which the clay works are situated. The manufacture at first consisted of ordinary red ware, red and black bricks, tiles, &c.; and the black bricks used in the construction of Blackfriars Bridge were the production of these works.

In February 1866 the manufacture of *red ware* or *fine art pottery* was commenced. A few hands only were employed upon this branch as an experiment, which, though fairly successful, had only a short existence.

No porcelain was ever made, and no terra-cotta worthy of notice; the jugs, water-coolers, tea-cups and saucers, &c., are of elegant and classical design. A handsome dessert service, intended as a present to the Queen, was contemplated, and it was proposed to have a different design on each plate; only one pattern, however, was struck off, and of this several plates were originally sold at 10s. 6d. each.

The *Art Pottery* manufacture was discontinued in December 1867, the company having gone into liquidation in April of that year, the business being then continued by the liquidators, but it is now transferred to Messrs. M. H. Blanchard & Co., of Blackfriars Road, London.

POTTERS PURY (Northamptonshire). A pottery existed here, as its

name indicates, at an early period, but there have been no potters for many years. An old earthen jug was found in the vicinity a short time since, and is now in the possession of Mr. Wake, of Cockermouth ; it is of a dark-brown coarse ware, glazed, 8 inches high ; the name "Robin Woodward, Yardley Gobion, 1761," is inscribed on the upper part. Yardley Gobion is near Potters Pury.

Little Broughton (Cumberland). About five miles from Cockermouth there was a pottery, established in the beginning of the eighteenth century. The early ware was coarse, with yellow glaze and chocolate ornamentation in dishes, puzzle jugs, &c. The Wedgwoods were concerned in the works, and they also dealt in Burslem wares. *The Cockermouth Guide*, page 127, thus refers to it: "We now proceed direct through the village of Little Broughton towards Dearham. From the first cross-road, distant nearly two miles from the village, we see, four fields beyond, a low, dark-looking building. This is called 'Whistling Syke,' a house built by the grandfather of Josiah Wedgwood, the great potter, in the year 1708. The Wedgwoods were a race of potters, and carried on a small manufactory of earthenware. The father also resided here at the birth of his son Josiah in 1730."

Place Ware. York. There was a manufactory established at the Manor House, York, about 1665, of which little is known except the mention of its existence by Ralph Thoresby and Horace Walpole. In Walpole's *Catalogue of Engravers* we learn that "Mr. Place was a gentleman of Yorkshire, and had a turn for most of the beautiful arts. He painted designs and etched. . . . He was a younger son of Mr. Rowland Place, of Dimsdale, in the county of Durham, and was placed as clerk to an attorney in London until 1665."

Ralph Thoresby, in his *Ducatus Leodiensis*, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his museum. He tells us too that Mr. Place discovered an earth for and a method of making porcelain, which he put in practice at the Manor House of York, of which manufacture he gave Thoresby a fine mug. "His pottery cost him much money ; he attempted it solely from a turn for experiment, but one Clifton of Pontefract took the hint from him and made a fortune by it." Mr. Place died in 1728, and his widow (by whom he had a daughter, married to Wadham Wyndham, Esq.), quitting York, disposed of his paintings.

Thoresby says: "Wortley Parish.—Here is a good vein of fine clay, that will retain its whiteness after it is burnt (when others turn red), and therefore used for the making of tobacco-pipes, a manufacture but lately begun at Leeds. . . . As to this manner of making of pipes, I can add nothing to what Mr. Houghton has writ in his very useful collections for the *Improvement of Husbandry and Trade* (vol. 4, No. 154), where he tells us also that the pint mugs, and even china ware, were made of this sort of earth, of which, saith he, we may make as good in England as any in the world. And this I am fully convinced of, having a specimen in

this museum, made of English materials, in the Manor House at York, by the very ingenious Mr. Francis Place, who presented it to me, with one of the outer covers (seggars) purposely made to preserve it from the violence of the fire in baking." In the catalogue of his museum (p. 477) is described "one of Mr. Place's delicate fine mugs, made in the Manor House at York; it equals the true china ware;" he adds, "Mr. Houghton, in his Collections, tells us that there were very good made at Fulham," &c.

Lord Orford says, "I have a coffee-pot of his ware; it is of grey earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the Victoria and Albert Museum, presented by Sir A. W. Franks; it is of very fine stoneware, of light fabric, but perfectly opaque, ornamented with black streaks, and similar in composition to the small specimens of Dwight's early Fulham ware, lately in Mr. Reynolds's Collection, alluded to further on. A small mug of this interesting and extremely rare pottery is in Mr. Thomas Boynton's Collection.

Leeds. Pottery was first made at Leeds in 1760, by two brothers named Green, at Hunslett; the first production was a black ware, but the cream-coloured must have soon superseded it. The pottery was conducted at an early date by Messrs. Humble, Green & Co. Mr. Thomas Wilson, of Leeds, has the draft of an agreement, dated 11th November 1775, by which the firm of Joshua Green, of Middleton, gent., and John Green, potter, of Hunslett, agree with Messrs. Hutchison and Evers to erect and maintain at their mill a water-wheel, with the necessary machinery for grinding flints. The firm was subsequently Hartley, Greens & Co., who published in 1783 a book of patterns of ware made by them, entitled: *Designs of sundry articles of Queen's ware, or Cream-coloured Earthenware, manufactured by Hartley, Greens & Co., at the Leeds Pottery: with a great variety of other articles; the same enamelled, printed or ornamented with gold to any pattern; also with Coats of Arms, Cyphers, Landscapes, &c.* This ware has much perforated or basket work. The name of the firm is also occasionally seen impressed on the ware; they had an extensive trade with Russia.



The partners in 1783–84 comprising the firm were William Hartley, Joshua Green, John Green, Henry Ackroyd, John Barwick, Samuel Wainwright, Thomas Wainwright, George Hanson, and Saville Green. In 1800 two fresh partners joined the concern, Ebenezer Green and E. Parsons; a great extent of business was carried on, but in consequence of disagreements among the numerous

persons interested, the concern was thrown into Chancery, and in 1825 it was purchased by Mr. Samuel Wainwright, and for a short time was styled S. Wainwright & Co. At his death in 1832 the trustees carried on the business under the style of the "Leeds Pottery Company," managed by Stephen Chappell, and shortly after the whole concern was transferred to Stephen and James Chappell, and continued by them until 1841, when they became bankrupt.

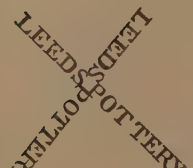
The assignees carried it on for a few years, managed by Mr. Richard Britton, and in 1850 Mr. Samuel Warburton bought the works in partnership with Britton, under the style of Warburton, Britton & Co. (*Ker. Gall.*, enlarged edition, figs. 398–9.)

GREEN. LEEDS.

On some wicker pattern plates and baskets, with perforated borders, with a sort of diamond ornament in the centre, impressed, the *twigs* are formed in strips by the hand, not made in a mould, and require considerable skill in manipulation, being sometimes platted or twisted in open work round the sides. This being a favourite pattern, it was made by most of the makers of Queen's ware. They are found so much alike as to pattern and quality as to render it almost impossible to distinguish one maker from another.



There is some doubt as to the proper attribution of this mark. Mr. E. Sheldon thinks that it should be transferred to Robert Wilson of Hanley (*q.v.*), and that the G stands for "Granitebody."



This mark is on a pair of green and white shell-shaped dishes of Leeds pottery. The mark of C. G. has been attributed to Leeds; that in the margin is on a cup and saucer of white English pottery, with paintings of landscapes and the raised wicker border common to this manufactory; the letters impressed.

HAWLEY

Hawley. Kilnhurst Old Pottery, Kilnhurst, Yorkshire. A potter named Hawley worked here from 1750–90, and made good cream ware moulded and painted. He is mentioned by Jewitt, vol. i. page 527, and a cream ware teapot, impressed mark, is in the Sheldon Collection. Owing to many pieces being unmarked, they are attributed to Palmer, Neale, and others.

RAINFORTH & Co

Rainforth & Co. This name is impressed on a cream ware painted mug in the Sheldon Collection. The pottery was close to the old Leeds works, and is mentioned in Kidson's *Old Leeds Pottery*. It was working about 1780.

The Sheldon Collection contains specimens of Leeds pottery marked

with the names of Hartley, Green & Co. in various ways, and also a cream ware plate painted with a coat of arms stamped LP (Leeds Pottery), which is rare. Other specimens have some curious workmen's marks.

In the Schreiber Collection, Victoria and Albert Museum, there is a case containing several specimens of Leeds pottery.

On a two-handled bell-shaped tyg, painted with a carpenter at work, his wife bringing him something to drink, and over their heads is written, "*John and Ann Aked*"; on the other side is a bouquet and detached flowers, all in colours. In Mr. T. Fisher's possession.

The Hon. Roger G. Molyneux has a white earthenware tobacco pot, with a landscape and figures in blue transfer printing upon it, with the following names on the bottom scratched under the glaze: "Richard Craven, Hunslett, October 18th, 1815. W. Houlden." Hunslett is a suburb of Leeds, and this may have been a gift from one of the workmen of the Leeds Pottery to a friend.

The well-known "frog" mugs, in which the model of a frog is attached to the interior of a pint mug, were made at Leeds as well as at Newcastle.

Don Pottery, near Doncaster. There was a pottery on the river Don, established by Mr. John Green, of Newhill, who came from the Leeds Pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clarks & Co."

Mr. John J. Bagshawe, of Sheffield, had a pattern book containing designs of nearly 300 specimens; the title is as follows: "Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Greens, Clarks & Co., at Don Pottery, near Doncaster, with a great variety of other articles. The same enamel'd, printed or ornamented with gold or silver to any patttern; also with coats of arms, cyphers, landscapes, &c." The Don Pottery was very similar to that of Leeds, frequently of pierced work, baskets, vases, dinner, dessert, and tea services, &c. In 1834 the works passed by purchase to Mr. Samuel Barker, of the Mexborough Old Pottery, in whose family it still remains. The products of the early period were cream-coloured and fine earthenware, and the usual mark was "Don Pottery." The recent marks used by Barker are the crest of the fore part of a lion rampant holding a flag, inscribed Don, and underneath Pottery, sometimes with his name above, and an eagle displayed rising out of a ducal coronet; this last was only used for a short period, the demi-lion within a garter being resumed. A specimen is in the Victoria and Albert Museum.

It has been stated that some experiments were made in the manufacture of china, but it must have been to a very small extent. Two examples were catalogued in Mr. Llewellyn Jewitt's sale, July 1871, but they were extremely doubtful, having no mark by which they could be identified; one was a jug painted with flowers, on which it was remarked: "The china body for this jug was mixed by Godfrey Speight and Ward

Booth, and it was painted by Taylor Booth." The curious part of the story connected with this jug is, that in the body of which it is composed are two of the fingers of a noted malefactor, Spence Broughton, who was gibbeted on Attercliffe Common at the close of the last century. Mr. Jewitt relates that a party of drunken potters passing by the spot, threw stones at the skeleton and knocked off two fingers, which were taken home as trophies, and afterwards calcined and mixed with the paste of which the jug was made. Credat Judæus, &c. However, some believer was found at the sale who gave £4 for it, and a small dish of this supposed china brought 30s.

DON POTTERY.

GREEN.

DON POTTERY.

This mark is stamped on an earthenware plate, with a coloured print of a landscape, of cheap character, formerly in Mr. Bohn's Collection. The next is stamped on a canister of octagonal form, of yellow clay, ornamented with a chocolate-brown appliqué, musical trophies, and medallions of female figures in relief, fine work, in emulation of Wedgwood. (*Ker. Gall.*, enlarged edition, fig. 397.)



An earthenware plate in the Sheldon Collection bears the mark in the margin (impressed).

AT

R

On an earthenware goblet on foot, pale pinkish glaze, white band, with branched stem in red and green, round top, green bands, white inside. Dr. Brameld's Collection.

Hull (Belle Vue Pottery). An extensive manufactory was carried on here by Mr. William Bell; it was situated on the Humber Bank. He had a depôt at Hamburg under the management of Mr. Edward J. Bell. Mr. John J. Bagshawe, of Sheffield, had the receipts for the various bodies and glazes of the ware made here from 1820 to 1840; the principal varieties were cream-colour, common painted, blue or brown printed, with landscapes, &c.; the trade mark is shown in the margin. Mr. Bell had as many as thirty apprentices. In his prospectus he undertakes to supply earthenware 30 per cent. cheaper than Staffordshire, and as there are always Danish and German ships, which usually return empty, the freight is very low. He exported largely to Germany, and dealt also in potter's materials and colours, and had flint mills at the Humber Bank. Mr. W. Bell also did business in supplying potter's materials and colours, with the following well-known potters in Staffordshire:—



Forrester, Lane End; James Keeling, Hanley; J. & W. Ridgway, Cauldon Place; T. Shorthose (or assignees); Mayer & Newbold; T. Dimmock; Handley, Burslem

Bourne, Baker & Bourne ; Locketts ; Keeling, Toft & Co. ; Wood & Brettel ; Henshell and Williamson ; Bailey & Batkin ; Ratcliffe & Blood ; John Mare ; Enoch Wood ; Bagster ; T. Weston ; Hollins, Warburton & Daniel ; Lownds & Beech ; F. & R. Pratt ; Job Meigh & Sons ; Elijah Mayer & Son ; Hackwood ; Dymoke & Co. ; Pratt, Hessel, and Gerrard.

NOTE.—To give an idea of the working of such an establishment, we here quote the expenses for the year 1837, extracted from the books of the Belle Vue Pottery in the possession of Mr. John J. Bagshawe :—

Slip kiln	£96	19	0
Flat men	144	4	9
Pressers	47	1	10
Throwers and turners	376	5	6
Seggar-making	33	15	11
Cock spurs	26	18	10
Modelling	21	0	0
Printing	164	0	11
Biscuit firemen	59	16	11
Biscuit painting	89	18	8
Gloss firemen	113	9	4
Packing, &c.	104	19	8
Engineer	79	10	5
Enamel painting	76	17	9
	£1434	19	6

This amount does not include rent, steam mills, sheds, kiln, wear and tear, or materials, &c. The "cock spurs" are the small triangular or pyramidal pieces of clay, three of which are placed under each piece in the seggars to prevent adhesion in the kiln.

The mark (in brown) occurs on teapot, with brown transfer decoration. Mr. Thomas Boynton's Collection.

CASTLEFORD, twelve miles from Leeds, established about 1790 by David Dunderdale, for the manufacture of the finer kinds of pottery, especially Queen's ware and black Egyptian. Mr. Dunderdale took into partnership a Mr. Plowes, and in 1803 the firm was D. Dunderdale & Co. The works were closed in 1820, and a part of them was taken by some of the workmen, whose names were George Asquith, William and Daniel Byford, Richard Gill, James Sharp, and David Hingham. They were succeeded by Messrs. Taylor, Harrison & Co. ; and in 1854 by Thomas Nicholson & Co. ; their mark is T. N. & Co. in a garter surmounted by a crown.

The name, impressed, occurs on a black Egyptian earthenware service, with raised flowers, like Wedgwood ; the coffee-pot has on the cover a female figure seated ; in Mr. Roach Smith's Collection. The late Rev. R. Pulleine had a mug with raised figures, white, with brown rim similar to Wedgwood, and part of a dessert service, painted with landscapes and views in bistre, on white ground ; these all have the initials of the name impressed as in the margin. Stoneware teapots, with subjects in relief and blue line borders, have a hinge of earthenware attached to the lid, through which a metal pin is

D. D. & Co.

CASTLEFORD POTTERY.

passed and fastened to the rim; sometimes the lid slides in a groove towards the handle. (*Ker. Gall.*, enlarged edition, figs. 400–1.)

MIDDLESBRO POTTERY CO.

Middlesborough. Impressed on a white cup and saucer, embossed with flowers on the borders, formerly in the possession of the Rev. T. Staniforth.



This mark is stamped plain on a square earthenware dish, with raised embossed edge like a picture frame; border marbled with arsenical lustre, pinky; white centre, on which is printed in black, with a wreath of flowers round it—"Job 14, 10. For man dieth and wasteth away, yea, man giveth up the ghost, and where is he." Bought at the pottery about 1848; in Mr. Fisher's possession.



A dish of common white ware printed in blue with an English landscape, impressed mark, an anchor, and "Middlesbro' Pottery," is in the Victoria and Albert Museum. A cup and saucer in the Sheldon Collection has also this same mark.

Ferrybridge, by Knottingley, near Pontefract; established in 1792 by Mr. Wm. Tomlinson, with whom were associated Mr. Seaton, a banker, Mr. Foster, a shipowner, Mr. Timothy Smith, a coal proprietor, and a retired gentleman named Thompson, under the firm of Tomlinson & Co. In 1796 they took into partnership Ralph Wedgwood, son of Thomas Wedgwood, partner of Josiah, the firm being Tomlinson, Foster, Wedgwood & Co. During this time they imitated Josiah's ornamental jasper and other wares, to which they were very inferior, and placed upon these articles the name of Wedgwood & Co. alone, omitting the names of the other partners. Until 1804 the works were known as the Knottingley Pottery, but they were then altered to Ferrybridge Pottery. In 1826 the style of the firm was for a short time Wigglesworth & Ingham, and afterwards Messrs. Reid, Taylor and Kelsall until 1851, when the works were purchased by Mr. Lewis Woolf. There is a large figure group, 16½ inches high, in coloured glazed earthenware, representing two cupids struggling for a heart; it has the impressed mark of "Wedgwood & Co." This was made at Ferrybridge.

WEDGWOOD & CO.

The name of the place is occasionally found impressed; a specimen is in the Victoria and Albert Museum, and one in the Sheldon Collection.

FERRYBRIDGE

Yearsley. Wedgwood; *circa* 1700. There was a manufactory of pottery here in the beginning of the eighteenth century on the estate of Sir George Wombwell, adjoining New Burgh Park. Where his tilery now stands "Old Wedgwood made *pancheons*"; a pancheon was a sort

of deep pan. Several earthenware pitchers and fragments have been dug up on this spot of a coarse brown ware with lead glaze. There is a traditionary distich in the district as follows:—

"At Yearsley there was pancheons made,
By Willie Wedgwood, that young blade."

A brown earthenware oven, green glaze, semi-circular, opens at the top, with a hollowed edge round the inner side about half-way, and a flat bottom, having two handles at the sides, and between them a crinkled ornament, was dug up at Yearsley, near Easingwold, Yorkshire, together with a plain earthen crock or *pancheon* of red earth, green glaze, having a handle on each side.  These are in the possession of Mrs. Eason Wilkinson, of Green Heys, Manchester; this mark, incused before the glaze, is on the upper part inside the oven. They were bought at the sale of Mr. Scott, steward to Sir George Wombwell, on whose estate the pottery of Wedgwood was. At Yearsley there still exist members of the Wedgwood family,[1] who have recently been claiming, as heirs of Josiah, some property in Staffordshire. The distich has been handed down orally for many generations in the neighbourhood.

MEXBOROUGH, near Swinton. A manufactory of pottery, established towards the end of the last century, for a common description of pottery, by a person named Beevers, trading as Beevers & Ford; being built close to a rock, it was called the "Rock Pottery." Subsequently it was Ford, Simpson & Beevers, who made cane-coloured jugs, dishes, &c., for household use. In the Sheldon Collection there is a blue painted earthenware plate impressed SOWTERS & Co., MEXBRO. The works passed into the hands of Messrs. Reed & Taylor, who also owned some works at Ferrybridge; they introduced a finer ware. In 1839 it belonged entirely to Mr. John Reed, and is still successfully carried on by his son.

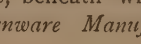
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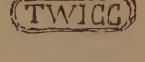
At the sale of the Rockingham Works, about the year 1842, Mr. Reed purchased many of the moulds, among which were Conisburgh Castle, and some large vases in close imitation of the Oriental, called the "lotus vases," which have frequently been purchased as Chinese. Mr. Reed kindly presented the author with a pair made from these moulds, but without the coloured decorations they were wont to be adorned with at the Rockingham Works.

ROCKINGHAM, Swinton. A manufactory of pottery on the estate of Charles, Marquis of Rockingham, usually styled "Rockingham ware." This manufactory appears, from the specimen we now describe, to have been originally established by a Mr. Twigg. An earthenware dish marked "TWIGGS" has a large view, 10 in. by 8 in., of the Swinton

[1] According to the Register, John Wedgwood of Yearsley was "buried in woollen" in 1682, and in 1692 a William Wedgwood, who was probably the father of Willie Wedgwood. We also find in 1690 the death of Isabel Wedgwood recorded, probably his mother,

Works, beneath which on a scroll is written, "*North-west view of the Earthenware Manufactory at Swinton, near Rotherham in Yorkshire; established in the year* 1745." In the Sheldon Collection are two specimens impressed TWIGG AND TWIGG, NEWHILL, made by this Joseph Twigg of the Newhill Pottery. In the year 1757 the pottery was conducted by Mr. Edward Butler. In 1765 it was carried on by Mr. William Malpass, who had another manufactory at Kilnhurst in the neighbourhood. In 1778 the works were taken by Messrs. Thomas Bingley & Co., who enlarged them, and made earthenware of a superior quality, and stoneware, blue and white dinner and tea services; they also made the brown tea and coffee services, pitchers, &c., which obtained the name of "Rockingham ware."





From about 1790 to 1800 the firm was Greens, Bingley & Co., one of the Greens of Leeds having joined it. The works afterwards passed entirely into the hands of Messrs. John and William Brameld, and subsequently Messrs. Thomas, George, Frederick, and John Wager Brameld became the tenants. Mr. L. Jewitt mentions a posset pot with two handles and incised floral decorations dated 1759, and a drinking-cup of fine white earthenware ornamented with blue transfer inscribed William Brameld, 1788, from which it would appear that Brameld was connected with the works rather earlier than has generally been supposed.

The Rockingham teapots were in great repute for extracting the full flavour of the tea; they were taller than usual, and in form more like a coffee-pot, which was considered a great improvement. Mortlock, the china seller at Oxford Street, is said to have ordered of this article alone £900 worth for one season's demand. These tea or coffee pots were of a chocolate-coloured glaze, lined with white; occasionally we find the name of MORTLOCK stamped upon them, sometimes they are stamped "Brameld."

Sometimes the teapots were of a peculiar shape, in form of a fruit with leaves and flowers in relief, in imitation of Japanese; they were filled from beneath the vessel; they were called "CADOGANS" and were frequently stamped with the word. "MORTLOCK'S CADOGAN" is stamped on one in the Victoria and Albert Museum; occasionally the coffee-pots had "NORFOLK" stamped underneath, in reference to the pattern. (*Ker. Gall.*, enlarged edition, fig. 402.)

About the year 1823 Mr. Thomas Brameld directed his attention to the manufacture of porcelain of the finest description, employing the best artists, and sparing no expense to bring it to perfection. John Wager Brameld was himself a painter on porcelain; there are some authenticated pieces presented by him to Mr. Robert Allen, of Lowestoft, formerly a painter in that manufactory, viz., a snuff-box and a set of vases. In 1826

they became embarrassed, but the works were continued by the assistance of Earl Fitzwilliam till 1842.

There is a very lofty Rockingham vase in the Victoria and Albert Museum; it is nearly 4 feet high, and fired in one piece. It is most elaborately painted with flowers and small medallions of landscapes; the three handles are formed of gilt oak branches, and it rests on three lions' paws on marone ground; the cover is surmounted by a rhinoceros. The companion vase is at Wentworth House. Dr. Nunnely, of Leeds, has a dessert service, delicately painted with birds, and some biscuit figures of peasants, produced at this factory. Mr. Walter Joy, of Leeds, had a compotier of blue and gold trellis ground, bordered with flowers in relief, with views of Lowther Castle, &c. This is part of a service made for King William IV. in 1832, and which, from its expensive character, is said to have caused the ruin of the firm: it was painted with views of the seats of the nobility and gentry; a specimen plate of this service was recently sold by auction for so high a price as £30. (*Ker. Gall.*, enlarged edition, figs. 424, 425.)

Before the order for the King's service was actually given, some trial plates were made, elaborately painted with the royal arms and richly gilt. Two of these, and also a portion of one of the plates actually chosen, are now in the Museum of the Royal Worcester Porcelain Works. The broken plate was sent there from Buckingham Palace for the Worcester factory to match, but the cost was so great that the order was not given.

In Mr. Emerson Norman's Collection were some fine sets of Rockingham china tazzas, designed for dessert services, the stems having plants and fruit in relief coloured after nature, especially the mulberry, painted with views of gentlemen's seats; also a lofty centrepiece, light blue ground, and acorns in relief, painted with "The Tight Shoe" and "The Young Soldier."

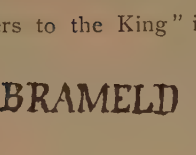
The annexed mark of a griffin, the Rockingham crest, is usually placed on china; it was adopted about 1823, the commencement of the manufacture of porcelain under the patronage of Earl Fitzwilliam, whose second title is Marquis of Rockingham: this mark is in red, on some porcelain vases, decorated in imitation of Oriental. The name is also found on tea services of yellow clay, glazed inside, with figures outside in blue of children playing, in the style of Wedgwood. In some specimens of Rockingham china in the Schreiber Collection, the mark varies somewhat in details, "Royal Rock Works, Brameld," and "Manufacturers to the King" being below the crest of the griffin. The word "Brameld" is also enclosed in an ornamental oval design.

ROCKINGHAM.



Mrs. Mary Begg also mentions a pair of ewers in her collection which in addition to the griffin, "Rockingham Works, Brameld," and "Manufac-

turers to the King" in pale pink letters, have the initials M. B. in gold, probably the initials of a decorator. A great many figures being unmarked have been ascribed to other factories which are probably Rockingham. The late Mr. Dudley W. Macdonald had a figure of a woman drawing water at a well, 7 inches high, with an incised mark (which is very rare), "No. 22" Rockingham Works, Brameld, and the griffin. The same collector had also several other figures, one of which in biscuit, of a girl with a basket of flowers, has an incised number 31—others are unmarked, and amongst them a rare figure of Dr. Penglass, formerly in Dr. Diamond's Collection. In Mr. C. Wentworth Wass's Collection there were two specimen plates of the service mentioned above, made for King William IV. A portion of the works was subsequently occupied by Mr. Isaac Baguley, formerly in the employ of Messrs. Brameld, who purchased earthenware and china in the biscuit state and decorated it. Baguley was a painter of birds; Speight painted interiors and figures, copies of Wilkie, &c.; Cordon painted landscapes and views of gentlemen's seats, in which he was succeeded by Lucas.







BRAMELD.

The Sheldon Collection contains specimens marked BRAMELD, with the word in a cartouche and also plainly stamped.

OSMOTHERLY POTTERY has been discontinued many years. A brown jug was in Mr. John J. Bagshawe's Collection.

HOLMES POTTERY, near Rotherham. A manufactory of earthenware is still carried on at this place.

WAKEFIELD. Thoresby, in his Diary, writes: "March 16, 1702.—From Wakefield, then by Allerthorp and Silkhouse to the *Pot-ovens* (Little London, in the dialect of the poor people), where I stayed a little to observe, not only the manner of forming their earthenware, which brought to mind the words of the prophet, 'As clay in the hands of the potter, so are we in the Lord's,' but to observe the manner of building the furnaces, their size and materials, which are small, and upon the surface of the ground, confirming me in my former apprehensions that those remains at Hawcaster-rigg (*Philosoph. Trans.* No. 222) are really the ruins of a Roman pottery."

SUNDERLAND. The *Sunderland Pottery* was established by Dixon, Austin & Co. in the early part of this century, doing a considerable trade in 1824 and in 1837; some common figures of the Seasons are in the Victoria and Albert Museum. The ware made here was also frequently decorated with the pink metallic lustre so usual on the Sunderland jugs, &c.; one favourite pattern was a ship of war, accompanied by verses suitable for sailors. A butter dish, showing the character of the ware,

may here be given; it has "The Northumberland, 74 guns," printed in colours:—

"The troubled main, the wind and rain,
My ardent passion prove;
Lash'd to the helm, should seas o'erwhelm,
I'll think on thee, my love."

Underneath is the manufacturer's name as in the margin.

Dixon & Co.
Sunderland Pottery.

SUNDERLAND. The *Newbottle Pottery* was established about 1755 by Mr. Buyers, and carried on in the last century by Anthony Scott; it was removed in 1788 to the *Southwick Pottery*, the works being then newly built, and was continued by his descendants under the name of Scott Brothers & Co., and in 1837 Anthony Scott & Sons.

Scott Brothers & Co.

Specimens in the Sheldon Collection are impressed

Phillips & Co. Sunderland. 1813.

Dixon Co

Dixon, Phillips & Co

SCOTT

Scott

SUNDERLAND. The *Garrison Pottery* was established in the early part of this century by a Mr. Phillips, who produced Queen's ware, &c.; the marks in transfer were as in the margin, with a west view of the iron bridge over the Wear, under the patronage of R. Burdon, Esq., M.P., as on a quart jug in Mr. Llewellyn Jewitt's catalogue of sale, and also in the Sheldon Collection.

Phillips & Co.
Sunderland, 1813.

PHILLIPS & Co.
Sunderland Pottery.

Carr's Hill Pottery, near Gateshead, on the Durham side of the Tyne. A manufacture of white earthenware was established as early as 1730 or 1740 by Mr. Warburton, which, after having been successfully conducted for seventy years, gradually declined, and was closed in 1817.

In the Sheldon Collection there is a rare and interesting yellow ware jug decorated with a rude transfer date about 1760, signed J. Warburton, N. on Tyne, with an inscription—

"Have communion with few,
Be familiar with none,
Deal justly with all,
Speak evil of none."

SUNDERLAND. The Ford Pottery, at Hylton, near Sunderland, where brown ware and white and coloured goods were made; now discontinued.

In 1762 Messrs. Christopher Thompson and John Maling erected potteries at North Hylton, near Sunderland; there was also the *Hylton Pottery*, established about 1780, and carried on for some time by Mr. J. Phillips and Mr. Maling. There is in the Sheldon Collection a ware plate painted with a Dutch scene impressed with his name, MALING. In 1817 Mr. Robert Maling removed the business from Hylton to the Tyne. A fish-pot, in Mr. Llewellyn Jewitt's sale, with two handles, ornamented in pink lustre, has on one side a ship in full sail, on the other a view, above bridge, of the *Hylton Pot Works*, with long inscription.

J. PHILLIPS,
Hylton Pottery.

MALING

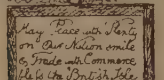


SUNDERLAND. This mark is on a pair of earthenware slabs painted in black, with ships and verses in metallic lustre frames. In Captain Ashley Terry's Collection.

SUNDERLAND. A manufactory of pottery and earthenware services was flourishing here in the beginning of this century, and it is spoken of in the papers of the Belle Vue Company. A specimen of the ware, a cup and saucer formerly in Dr. Diamond's Collection, has a coloured transfer of figures bordered with the pink metallic lustre; the name stamped in the clay. In 1857 the firm was Thomas Dawson & Co.

DAWSON.





In the Sheldon Collection there is a large cream ware mug with coloured transfer, bearing the mark in the margin, said to be the work of John Dawson & Co. about 1800; made at the Low Ford Pottery, Sunderland. Also, in the same collection, a pink lustred cup and saucer impressed DAWSON & CO. In the list of potters given on pages 643–4, the name of Samuel Dawson appears under date 1802.

NEWCASTLE-UPON-TYNE. The name impressed on a quart mug handsomely mounted in silver; on the cover is inserted a gold coin of Charles XII., King of Sweden; the mug is of fayence, with raised and coloured flowers round the top, and a belt of bronze lustre, on which is written, "Warranted Winchester measure."

FELL

NEWCASTLE-UPON-TYNE. Thomas Fell & Co., proprietors: it was called "St. Peter's Pottery"; they exhibited common earthenware at the International Exhibition in 1862. (*Ker. Gall.*, enlarged edition, figs. 403, 404.)

T. FELL & Co.

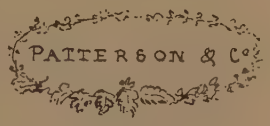
FELL & Co., with anchor and cable, stamped on a willow pattern plate; sometimes the arms of the town of Newcastle in blue, and Fell on the label below the shield; on others, F. & Co.

NEWCASTLE-UPON-TYNE. About 1820. J. Wallace & Co. had a pottery at Forth Bank, and in the Sheldon Collection there is a blue printed plate impressed WALLACE & Co.

NEWCASTLE-UPON-TYNE. This pottery was carried on by Mr. Edward Lewins in partnership with Mr. George Patterson.

Sheriff Hill Pottery.

A Mr. Jackson also appears to have been in partnership with Patterson in 1800, and in the Sheldon Collection are two ware cups and saucers, the one printed in blue, PATTERSON & Co., and the other impressed with J. & P. for Jackson & Patterson.



J&P

NEWCASTLE-UPON-TYNE. Established about 1780 at St. Anthony's, about 2½ miles from Newcastle; makers, Sewell & Donkin: Queen's ware and pink metallic lustre, also printed subjects; sometimes SEWELL alone, the name stamped. A jug of his make has Cupids in relief, coloured with pink metallic lustred clouds and bronzed borders. (*Ker. Gall.*, enlarged edition, fig. 405.) He also produced ware like that of Leeds, pierced wicker baskets, &c.

SEWELL

3

A SEWELL & DONKIN.

SEWELL
ST. ANTHONY'S.

NEWCASTLE. This mark occurs on an earthenware fruit dish on a stand embossed with wicker-pattern sides and pierced border, a group of fruit in the centre (date about 1800). The ware is like Leeds pottery, but of a whiter and better colour; there are numbers underneath the mark, all stamped.



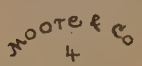
SOUTHWICK, near Sunderland. The *Wear Pottery*, established in 1789 by Messrs. Brunton & Co., succeeded by Moore & Co. in 1803. Their names occur on jugs, with prints of a view of the bridge over the Wear at Sunderland, commemorating the erection and opening of the potteries at Southwick, which are alluded to in the *Penny Cyclopædia* among other manufactories. These transfers of Nelson's victories and other popular subjects were surrounded by a pink metallic lustre. On a mug, with a toad inside the

MOORE & CO.
SOUTHWICK.

cup, which is discovered when the drinker has half emptied it, is inscribed :—

"Though malt and venom seem united,
Don't break my pot or be affrighted."

Two of these jugs are in the possession of Mr. Hawkins of Grantham ; they are of a creamy-white colour, similar to the Leeds pottery. The manufactory is mentioned in the Belle Vue papers as doing an extensive business. The name of the makers is stamped as in the margin on a blue printed cup and saucer in the Sheldon Collection.



Stockton-on-Tees. This pottery was established in the early part of this century by William Smith of Stockton, in conjunction with John Whalley, a Staffordshire potter. They entered into partnership with William and George Skinner. In 1833 the firm was "Messrs. J. Smith & Co., Stockton Pottery." In 1840 we find "Mr. Smith & Co., North Shore Pottery, Stockton," which was perhaps another firm. About the year 1848, Messrs. Wedgwood of Etruria applied for an injunction against Messrs. W. Smith and others, of Stockton, for using their name stamped or printed on pottery made to imitate their productions ; the stamp used by them was Wedgewood instead of Wedgwood.

STOCKTON POTTERY.

WEDGEWOOD.

The mark in the margin is impressed on a plate, with embossed Mayflower border painted in purple *camaieu*, with Virginia and her goats ; formerly in the Rev. T. Staniforth's Collection. They also made great quantities of cobble boats, which were purchased by sailors and others to give as presents on long voyages ; one of these, painted with green stripes, was in Mr. E. Hailstone's Collection, and is now in the possession of Mrs. Wade of Brantingham Thorpe, East Yorkshire.

W. S. & Co.
QUEENS WARE.
STOCKTON.

Nottingham. In Deering's *Historical Account of Nottingham*, 1751, he speaks of potter's ware being made here. Under the year 1757, in Bailey's *Annals of Nottinghamshire*, we read that "Mr. Morley was a manufacturer of brown earthenware, carrying on his works in the lower part of Beck Street, and by this business he amassed a very considerable fortune. This ware was at one time of great celebrity throughout the whole of the Midland counties, especially its famous brown mugs for the use of public houses," and the brown ware is still called "Nottingham ware," although the manufacture has been discontinued for nearly a century. Mr. Morley's pottery was situated in Mug-house Yard, Mug-house Lane, Beck Street. No manufactory exists at the present day. There is a specimen in the Victoria and Albert Museum—a large brown earthenware bowl, with "*November* 20, 1726," impressed on the outer rim.

NOTTINGHAM. This inscription, incused, is round an earthenware jug of light brown glaze and as light metallic lustre.

These names refer to the persons for whom the vessels were made, not those of the maker, and are usually scratched into the ware before glazing.

John Smith Junr of Basford near Nottingham. 1712.

A brown stoneware mug with subjects in relief; in front, a bust of Queen Anne between two *Beef-eaters;* dogs and hare round the bottom; on the rim is this portion of an old song:

"On Banse downs a hare wee found,
Thatt led uss all a smoaking round."
"William Marsh 1729." Height 9 in.

Another of the same character, with hare hunt, &c., is inscribed:

"Southwell for ever. J. H. and W. C. M." 1739. Height 10 in.

A brown stoneware mug in the Victoria and Albert Museum has a number of stamps in relief of figures, houses, hounds, stag, &c., and the name scratched on the outside—

"Edw. Slark, 1727." Height 9 in.

A brown ware mug, with subjects in relief, has in the centre Hogarth's "Midnight Conversation," a stag hunt, and a medallion, with *two* busts of men; underneath is written

"We three Loggerheads be. G. Jeffrey, 1761." Height 8½ in.

These mugs are in the Schreiber Collection, Victoria and Albert Museum.

The ware made here in the first half of the eighteenth century is very hard and durable, and has usually a light-brown lustrous glaze, and a peculiar smoothness of surface. It is frequently ornamented with dotted designs, or incised outlines of stalks and flowers, especially the carnation. The earliest dated specimen we have met with is a posset-pot, described by Jewitt, inscribed and dated 1700,

Samuel Watkinson, mayor,
Sarah his wife, mayoress, } of Nottingham.

Mr. John Hawkins of Grantham has a tobacco jar in form of a bear, of brown lustrous glaze, his head being the cover, a collar round his neck, and a chain to which is attached a large hollow ball, containing stones and holes, used as a rattle; on the ball is impressed the name "Elizabeth Clark, Decr ye 25th 1769"; also a neatly-made puzzle jug, of the same lustrous glaze, ornamented with a vase of pinks and scrolls round the lower part, the flowers being a dark red colour; on the front is the date 1755, underneath the bottom the initials G. B. (*Ker. Gall.*, enlarged edition, figs. 406, 407.) A jug of this ware, dated 1804, was sold in 1905 at Puttick & Simpson's for £12, 12s.

LANGLEY MILL, near Nottingham. A firm of potters named Lovatt and

Lovatt carry on the manufacture of useful and decorative pottery at this address.

At the Brussels Exhibition, 1910, they exhibited "Langley" stoneware glazed without the use of lead, vases of antique shapes in different glazes, plant holders, bulb holders, tea and coffee pots, &c. Their marks are as follows :—















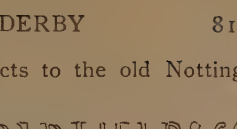
Chesterfield. In this neighbourhood many pot-works were established in the eighteenth century, the principal productions being a brown ware of particularly hard and durable quality, as well as stoneware. The clay was obtained from the East Moor, Derbyshire, and from Brampton, a few miles away; the former standing a higher degree of heat, they were usually mixed and covered with a salt glaze. A number of quaint vessels and "bears," like those of Nottingham, were made here.

Whittington, near Chesterfield. The manufacture of pottery was carried on in the early part of the last century by Mr. William Johnson and Mr. Aaron Madin.

Brampton, near Chesterfield. Potteries were established here in the early part of the eighteenth century, the principal ware produced being the ordinary brown, of hard and close texture and reddish glaze. About 1800 these works were carried on by Mr. William Bromley, who, in addition to the brown ware, made a cream-coloured fayence with transfer prints; they were subsequently worked by Robert Bambrigge & Co.

There were six earthenware manufactories at this place, conducted by Mrs. Blake, Mr. William Bridden, Mr. Luke Knowles, Mr. Thomas Oldfield, Mr. John Wright, and Messrs. Wright & Co., producing brown-ware filters, jugs, tobacco jars, puzzle jugs, &c. In Mr. John J. Bagshawe's Collection there was a brown-ware posset-pot made at Brampton, decorated with raised ornaments, dated 1774; and Mr. Hodgkin mentions a two-handled posset-pot incised, "Robert Bruston, March the 2nd, 1749, Derby." The firm of Oldfield & Co. is mentioned by Brongniart as located in 1843 at Chesterfield.

The ware made here is similar in many respects to the old Nottingham stoneware, but is less hard, thicker, and not so well potted; the glaze is very slightly iridescent, and the decoration not so well executed; the bands of lineal design and dotted work is clumsier and less attractive. A stoneware flask in the Sheldon Collection is marked as in margin.



A mug, formerly in Mr. Lucas's Collection, of ware like that of Chesterfield, ornamented with hunting scenes, and now in the Sheldon Collection.



Tickenhall Pottery, supposed to have been established as early as the sixteenth century, produced articles of a coarse, hard body, of a dull brown colour, sometimes decorated with yellow slip.

DERBY.

Cock Pit Hill. The earliest manufactory at Derby was called the "Derby Pot Works," situate on Cock Pit Hill; it was on a very extensive scale. The first notice we have of it, although it must have been established long before, is in 1750, when it was held by Messrs. John & Christopher Heath, who were persons of considerable importance as bankers, money-lenders, and scriveners, residing in Full Street, Derby, and also owners of considerable house property in the vicinity. John Heath twice served the office of Mayor of the borough, namely, in 1763 and 1772, and his brother Christopher received a similar distinction in 1774. It is in connection with William Duesbury that we first hear of what the *Derby Mercury* of 1780 describes as "the great and extensive factory, commonly known by the name of the Derby Pot Works." The name of its founder and the date of its establishment have not yet been discovered. Messrs. Alfred Wallis and Mr. W. Bemrose, jun., in their *History of the Pottery and Porcelain of Derby*, to whom we are indebted for these notes, continue: "It may have been that Duesbury, who was at the outset of his career simply a 'toy figure' maker, was also a salesman of ware made at the Pot Works, Keys stating that when the Heaths failed, Duesbury had a stock of goods by him, and was entrusted with more ware from the Pot Works for sale in Ireland; the voyage was successful, and the debt was discharged 'with satisfaction to the bankruptcy.' This occurrence (the

bankruptcy) took place about 1780, as we learn from the advertisements in the *Derby Mercury:* 'To be sold without reserve at the Derby Pot Works a large quantity of earthenware, being the whole stock in trade of that great and extensive factory, consisting of an assortment of enamelled and blue and white useful china, a large quantity of enamelled cream ware and plain cream tea-table ware; a great quantity of white, stone, and brown ware, &c., the property of Messrs. John and Christopher Heath, of Derby, bankrupts.'" Christopher Heath died at the vicarage, Duffield, in 1815, at the patriarchal age of 97 years. (*Ker. Gall.*, enlarged edition, fig. 426.)

The slip decorated ware made in Derbyshire, at the Cock Pit Hill Pottery, at Bolsover, and also at Tickenhall, has already been noticed in the earlier part of this work under "Slip Decorated Ware" (*q.v.*).



A cream ware candlestick and a large plate in the Sheldon Collection are stamped "Heath," and attributed to John Heath, 1750–80.

THE DERBY PORCELAIN WORKS.

FOUNDED IN 1756 BY WILLIAM DUESBURY.

Among the collection of papers relating to pottery and porcelain which belonged to the late Jacob Burn, and have recently come into our possession, there are two letters containing reminiscences of the old Derby manufactory in the Nottingham Road; one by Mr. Locker, who was apprenticed there in 1809, and subsequently carried on a smaller business in King Street, Derby, about 1849; the other notice is by Samuel Keys, apprenticed to the first William Duesbury in 1785. From these documents, written about 1855, we quote the following interesting extracts:—

Mr. Locker, who was clerk to the factory in 1809, tells us that "the earliest manufactory of earthenware at Derby was carried on by a Mr. Heath at Cock Pit Hill. This gentleman was also a banker in Full Street; it was on a very extensive scale, but we have no record of the date of its establishment. Mr. Duesbury was a clever man, and took a fancy to the pot and china business, and he became acquainted with Mr. Heath with a view to carrying out his own idea of china-making, which he did successfully, by first making animals in a small way, and by degrees building a very extensive manufactory himself.

"About 1745 a man, said to be a foreigner in very poor circumstances, living in Lodge Lane, made small articles in china, such as birds, cats, dogs, sheep, and other small ornamental toys, which he fired at a kiln in the neighbourhood belonging to a pipe-maker named Woodward. Mr. Duesbury frequently visited this image-maker and took great interest in his small manufactory, and becoming desirous of improving the art, he

engaged his services on his own account, and, with the assistance of Mr. Heath, at that time considered a man of large property, he soon added considerably to his stock of useful and ornamental articles.[1] The Cock Pit Hill manufactory, however, began to decline, and from a variety of causes Mr. Heath, to the surprise of everybody, became bankrupt. At the sale which ensued, Mr. Duesbury was a large purchaser, and he took the earthenware over to Ireland, which proved for him a very fortunate speculation. Mr. Duesbury commenced building a manufactory over St. Mary's Bridge, which was finished in 1751, and he made porcelain there in the same year."[2]

Mr. Locker says, "It was a remarkable thing that the old hands could never furnish any precise data about the Derby factory prior to 1751; not even Keys, who was an apprentice to the first Mr. Duesbury as far back as 1785. I have had many conversations with Miss Duesbury, who is the daughter of the second Mr. Duesbury, and used to sell china at the warehouse over St. Mary's Bridge about the time Isaac Farnsworth was the leading man for her father in the figure trade, but I could glean nothing, for she and other branches of the family, when they were at fault for data, always applied to me, as I was the person employed to look over all the old documents when the Derby factory unfortunately got into Chancery, and everything relating to the figure trade was required by the Chancellor in order to ascertain the value of the models, for that was the bone of contention between the second Mr. Duesbury and Mr. Kean, so that the historical part was destroyed; but I have no doubt in my own mind that china was made at Derby some five or six years before Worcester. I, however, did not take any particular notice of dates, for I did not like the job of looking over books and papers above one hundred years old—they were very dirty, and injured my clothes very much. With regard to printing, I know comparatively little as to its rise; I, however, *do* know that there were things *printed* amongst the stock removed from Cock Pit Hill to the factory, and wooden sort of things they were. I have seen cups and saucers and plates *all printed*—they were chiefly water-fowl, such as ducks, &c.; they remained in the back office, and must have been done at least a century ago."

Samuel Keys tells us that "about the same time there was an excellent china manufactory at Chelsea, where a variety of splendid figures, vases, and other beautiful ornaments were produced, and also a great assortment of useful china. They employed first-rate artists in the painting, gilding, and general decoration, then superior to anything of the kind in England; but from some mysterious cause, at the time unknown, the Chelsea manu-

[1] Mr. Jewitt thinks the foreigner was a French refugee named Andrew Planché, having in his possession the draft of a deed (which was never executed) of partnership for ten years between Heath, Duesbury, and Planché. Probably Mr. Heath's bankruptcy about 1780 altered all these arrangements, for Planché's name never appears again in connection with the works.

[2] According to Mr. William Bemrose's more recent information, Duesbury was at this time (1751–3) employed in London as an "enameller to the trade," and therefore this date is incorrect.—Ed.

factory suddenly ceased working, although producing excellent ware, and being greatly encouraged and highly patronised. The cause suddenly transpired: English vessels which went to China for teas and other merchandise were in the regular habit of procuring clay from the natives as ballast on their return; but at length becoming so prying for clay, the Chinese were suspicious, and positively prohibited clay being taken as ballast in future; the consequence was, the Chelsea manufactory, being deprived of their principal material, could not carry it on. Mr. Duesbury became the purchaser of the whole stock of models, moulds, and unfinished ware, &c., belonging to the concern." Mr. Locker adds, "Mr. Duesbury bought all the stock in trade, finished and unfinished, had it sent to Derby, and engaged the hands employed at Chelsea, and the first painter of that day was brought down to Derby to finish all their first-rate things: his name was Bowman."

Keys continues, "A small manufactory at Bow closed about the same time, and Mr. Duesbury had several beautiful figures and ornaments from there. The Derby manufactory very soon after began to make a conspicuous figure in the town of Derby and in the china trade of England. Mr. Duesbury lived to an advanced age, when, by paralysis, he was deprived of speech and the use of one side, and in a few months died, sincerely regretted (Mr. William Duesbury, senior, died November 30th, 1786). He left two sons, William and James, and two daughters: William, the elder, succeeded his father, and in a short time married Miss Edwards, an amiable and beautiful young lady; they had several sons and daughters. Mr. W. Duesbury, junior, was a persevering man of very superior talent. Patronised by the King, the royal family, and the principal nobility and gentry, he advanced the porcelain manufactory of Derby in every branch to very great perfection. The Duchess of Devonshire honoured him with very extensive orders.[1] Chaste and classical figures in great variety were modelled by first-rate artists, and produced a white biscuit, as well as being richly painted; and in the figure trade Derby was at that time without a rival; dinner, dessert, breakfast, and tea services, with ornaments of the most splendid description, graced the showroom, which at that time was superior to any in the kingdom.

"I was the last apprentice bound to the first Mr. Duesbury in 1785 or 6, and it was soon perceptible that the constitution of his successor being naturally very delicate, the anxieties of business, and too close application and study, were becoming too powerful; he was therefore advised to take a partner, and selected Mr. Michael Kean,[2] a gentleman in every respect, and a first-class artist; he was an excellent designer, and introduced a great variety of new and splendid specimens of ornamental and useful articles. Mr. Duesbury got gradually worse, and died in the prime of life, leaving very few his equals.

"The management of the concern for the widow, her family, and him-

[1] There is still at Chatsworth part of a service decorated with her monogram and coronet.

[2] Mr. Kean married Miss Duesbury, October 29, 1798.

self devolved upon Mr. Kean, and in a short time Mr. Duesbury's son William assisted in the business.[1] It was so conducted for several years, until some family disagreements took place, which caused Mr. Kean to withdraw rather hastily from the connection, and it was disposed of to Mr. Robert Bloor (about the year 1815),[2] who had been clerk and salesman to the firm several years. He greatly increased the business, employing fifty painters and gilders, besides a great number of apprentices, and several females, burnishers, potters, &c., to correspond. In 1820 he manufactured to a great extent, and selling largely by auction, dispersed his wares over all parts of England.

"That system proved destructive to the reputation of the manufactory, which began to decline, and his health failing, he was compelled to relinquish taking an active part in the business, and there being no one capable of conducting it with any spirit, it of course fell off, and Mr. Bloor after a distressing and protracted illness died.[3]

"The business was continued for a short time for the widow and two children, until they also died, leaving a granddaughter of Mr. Bloor's, who married Thomas Clarke, a maltster and corn-factor at Derby; but not understanding the business, and having no inclination to persevere, he sold the entire plant, models, moulds, ware, tables, stools, in short, every movable article, *even to the old clock*, to Mr. Samuel Boyle, a china manufacturer of Fenton, Staffordshire potteries; and the Derby china manufactory is no more." So far Samuel Keys; and, to continue his narration, Boyle subsequently failed, and the models, &c., were laid by as useless; they have since become the property of the Copelands, by whom various articles have been very creditably revived.

In 1769 Mr. Duesbury, of Derby, purchased the Chelsea China Works, and carried on both manufactories simultaneously until 1784; the date of the agreement to purchase was August 17, 1769, and on the 5th of February 1770 the Chelsea Porcelain Manufactory and its appurtenances were assigned to Mr. William Duesbury. This purchase entailed upon him some heavy law proceedings against M. Sprimont, for the recovery of a quantity of goods made by him, which Mr. Duesbury considered as part of the purchase. M. Sprimont died in 1771, and we find in the *Westminster Magazine* that in April 1773 John Chetwood, Esq., counsellor-at-law, married Mrs. Sprimont, widow of Nicholas Sprimont, Esq., proprietor of the Chelsea porcelain manufactory. In 1784 the works were discontinued, the kilns and every part of them pulled down, and what could be made available sent to Derby.

[1] Married at St. Pancras, by special license, September 26, 1808, William Duesbury, Esq., of Derby, to Annabella, daughter of William E. Sheffield, of Polygon, Somers Town—grandson of the founder.

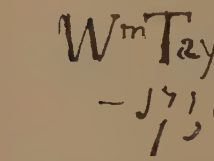
[2] The chronology quoted from Mr. Bemrose's book corrects this date to 1811.—Ed.

[3] From 1828 till the time of his death in 1849, Mr. Bloor was mentally incapable of taking any part in the business, and during that time Mr. Thomason had the entire management of the concern, until a few years before Mr. Bloor's death, when a statute of lunacy was taken out.

The following is a list of the principal artists engaged in the Chelsea-Derby Works:—

PAINTERS.—Zachariah Bowman, landscapes, flowers, and birds, from Chelsea; Hill, landscapes; Brewer, landscapes and figures; Thomas Steel, fruit; Bancroft, flowers, insects, &c.; George and John Hancock, flowers; Moses Webster, flowers; Edward Withers, flowers; Robinson, landscapes; Cuthbert Lowton, hunting subjects; E. Prince, landscapes; William Corden, flowers; Stanesby, flowers; George Mellor, insects and flowers; William Pegg, still life; Thomas Pegg, gilder; Samuel Keys, ornamentalist; John Keys, flowers; Holland, flowers; William Billingsley, flowers; Thomas Soar, gilder; Joseph Stables, gilder; William Taylor, Oriental subjects and patterns; John Haslem, flowers, afterwards figure painter; Cotton & Askew, figure painters. Others of less note were William Cooper, William Yates, John Yates, Joseph Dutton, John Blood, William Smith, William Longden, &c.

MODELLERS OF FIGURES, &c.—Spangler, Stephen, W. J. Coffee, Hartenberg, Complin, Duvivier, Webber, Dear, and others, including Bacon the sculptor, who is supposed to have sent models occasionally, and John Duesbury, overlooker.



This signature and date, probably 1759, occurs in pink colouring, on a quart mug painted in flowers, and is probably the work of the William Taylor mentioned in the above list of painters. In Mr. E. Broderip's Collection.

William Billingsley, son of Mary Billingsley of Derby, was apprenticed to Mr. Duesbury of Derby, china or porcelain maker, September 26, 1774, for five years, "to be taught the art of painting upon china or porcelain ware," and to receive 5s. per week during the whole of the five years. Billingsley was sixteen years of age when apprenticed, having been born in the parish of St. Alkmund, Derby, in 1758. He left Derby in 1796 to join Mr. Coke in starting the Pinxton factory, a connection which only lasted four years, and about 1800 he appears to have established a small pottery in Belvedere Street, Mansfield, an old-fashioned town some seven miles from Pinxton, where, with some of the workmen whom he had induced to accompany him, he decorated china in the Pinxton manner. Mr. John Ward, F.S.A., the curator of the Cardiff Museum, to whom the Editor is indebted for many interesting details of Billingsley's chequered career, mentions two excellent specimens in the Cardiff Museum signed "Billingsley, Mansfield," the one a covered cup richly diapered with gold, and the other a large jug with monochrome views of Nottingham Castle and Sherwood Forest. The venture was not a success, and after three years Billingsley left it, and is next heard of at Torksey, a village near Gainsborough, and Lady Anderson of Gainsborough and Dr. O'Neill of Lincoln possess specimens of Torksey-painted porcelain, one piece with flowers attributed to Billingsley. Samuel Walker (who, by the way, has hitherto been erroneously called George by Marryat, Professor Church, Jewitt, and others) worked at Torksey with Billingsley, and married his daughter some years later, and is the same man, says Mr. Ward, of whom we afterwards hear so much in connection with the

Nantgarw and Swansea china. The Torksey scheme was a failure, and Billingsley and his family became involved in great financial difficulties, and travelled about under an assumed name, enduring great hardships until Billingsley and Walker obtained situations at Worcester. Here they worked for some time, and Mr. Binns mentions them in his *Century of Potting*. They introduced a system of firing called the "reverberating kilns," which had been in use at London and Derby, but were new to Worcester. They built them both for the Messrs. Flight and also for the Chamberlains. Billingsley appears to have been a man whose undoubted great abilities were spoiled by a hot temper and a restless ambition, and in 1813 we find him disregarding his engagement, and leaving Worcester to start manufacturing porcelain in Wales. He and his son-in-law, Walker, selected Nantgarw, on the banks of the Glamorgan Canal, in the Taff Valley, for their operations; but their small capital was soon exhausted, and they sought the aid of Mr. William Weston Young, a native of Gloucestershire, who had long resided in Glamorgan. He advanced some money, but the concern was a losing one, and an agreement was then made with the proprietors of the Swansea Pottery, where the works were transferred. It was while experiments were being made at Swansea that Mr. Dillwyn, the proprietor, received a letter from the Messrs. Flight stating that "the parties calling themselves Beeley and Walker had clandestinely left their engagement at Worcester," and forbidding him to employ them; and as it was not worth while to prosecute them, Mr. Dillwyn adds in a letter to Dr. Lardner, that the runaways went back to Nantgarw.[1] The revival of the Nantgarw works is told under the notice of that factory, but it was short-lived, and Mr. Rose of Coalport purchased the stock and plant of the works either in 1820 or 1822, and Billingsley entered his service until he died in 1828, and thus, to quote Mr. Jewitt, "one of the most remarkable men in the whole line of English potters passed away in complete obscurity, and in much greater poverty than his talents deserved."

Coffee was formerly a painter in oil, not on china; he also was a modeller, especially of animals. Mr. W. Bemrose, jun., of Derby, has several examples of dogs and a bull in terra-cotta, on which is written in the clay, "W. T. Coffee, fecit, 1811, published." He left the works about 1790, and subsequently worked on his own account. We have seen a wolf, wild boar, and other animals bearing his name, W. T. Coffee, Derby.

A writer in the *Derby Mercury* of the 10th of May 1865 (Mr. F. J. Jessop) says that Duesbury was proprietor of some china works at Longton as well as Derby. He alludes to a china jug made in commemoration of Admiral Rodney's victory over the French fleet under De Grasse, which was presented to a club of Derby china workmen, called the "Sick Club"; the spout is a head of Rodney, under which is the date April 12, 1782, and it is ornamented with groups of flowers painted by Withers. He

[1] For further particulars of Billingsley's career, see also Swansea and Nantgarw.

also speaks of a "prentice plate," painted by Billingsley, which was kept as a pattern in the old Derby manufactory until its close in 1848, now the property of Mr. Haslem of Derby. (*Ker. Gall.*, enlarged edition, figs. 431, 434.)

There was another painter, named Pegg, a Quaker, who was clever in painting single flowers and plants, but from a singular notion that it was sinful "to make the likeness of anything," retired from the profession, and kept a shop, which, however, barely kept him; his conscientious scruples did not prevent him from occasionally indulging in the *sin*, for he painted a water-colour group of red-herrings, which was placed in his window to intimate that he dealt in that savoury edible. Mr. Haslem of Derby has a thistle plate or square china tray painted by Pegg, with one gathered from "Nun's Green." (*Ker. Gall.*, enlarged edition, fig. 433.)

Shortly after the purchase of the Chelsea Works, new premises were taken in London for the sale of porcelain from the manufactories of Chelsea and Derby. This was in June 1773, on which occasion a large engraved card was issued by Mr. Duesbury; one of these has a deep border, grounded in green, with designs of amphoræ, flower vases, tripod candelabrum, obelisk, ewer and basin, cabaret, tureen, dishes, &c.; at the top are two amorini holding festoons, to which are attached medallion busts; on an oval in the centre is written:—

"Duesbury & Co., Manufacturers of Derby and Chelsea Porcelain, most respectfully beg leave to inform the Nobility, Gentry, and the Public in General, that they have fitted up the large and elegant *Suit* of rooms at No. 1 Bedford Street, Covent Garden; which are now opened with a great variety of capital as well as useful and Ornamental Articles. A fine assortment of Biscuit *groops* and single figures; Also a curious Collection of Derbyshire Fluors Mabasters (*sic*), Marbles, &c. *N.B.*—The rooms are well air'd."[1]

At the same time a catalogue in small 4to of 20 pages, comprising nearly 200 objects, was published; the title states:—

"Messrs. Duesbury & Co., proprietors of the Derby and Chelsea Manufactories, most respectfully beg leave to acquaint the Nobility, Gentry, and the public in General, that they have now opened a commodious warehouse in Bedford Street, Covent Garden, with large assortments of the following articles specified in this Catalogue: The ornamental part consists of Jars, Vases, Urns, Tripods, Altars, &c. Designed in the Antique and Modern taste, &c. The useful part furnishing an extensive variety of rich and select Table and Desert Services, &c. Great choice of Biscuit Groups and figures in a Grotesque style, from accurate designs, elaborately finished even to the minutest imitation of lace. Also a Collection of Derbyshire Fluors worked into slabs, obelisks, vases, &c. &c."

Our limits will not allow of a lengthened extract from this list, the more especially as the objects are so minutely described, but we will copy a few important specimens:—

"1. Their present majesties the King and Queen and royal family, in 3 grouped pieces in biscuit—the centre piece represents the King in a Vandyke dress, on a blue and gold basement, supported by 4 lions, leaning on an altar richly ornamented in blue and gold, with hanging trophies of the polite arts and sciences. The crown, munde, and

[1] The manufacturing of vessels and ornaments from solid fluor spar (called Blue John) was begun in Derbyshire in 1765.—Watson's *Chemical Essays*, ii. 227.

scepter reposing on a cushion of crimson, embroidered, fringed, and tasselled in gold. Height 14 inches.

"13. A set of three crimson-coloured crown topped *urns*, with white and gold buttoned square anses, and circular cartouches, representing on the centre urn Venus and Adonis, painted after a drawing of Boucher, and a bouquet; the two side urns of the same form represent Dido receiving Æneas, Vertumnus and Pomona, and two landscapes, white and gold festoons pass through the anses; height 13¾ and 9¾. *N.B.*—Two other vases, No. 28, being added form a set of five.

"96. A pair of mazarine blue and gold Chelsea jars, with white and gold foliage anses and bottoms; the two cartouches represent a shepherd filling the lap of a sleeping shepherdess with flowers, and a nymph uncovered in her sleep by a curious satyr;—both are matched with flower pieces on the opposite cartouches.

"101. A pair of crimson-coloured cabinet cups and saucers, spangled with gold; the cups with two white gold-tipped foliage handles; cups and saucers embellished with white compartments to detach two antique heads framed in gold, and suspended on a green and red laurel festoon tied with blue knots."

There are no groups or figures enumerated in this list, but in a catalogue of a sale by auction by Mr. Christie in Pall Mall, on the 9th and 10th February 1773, being of the last year's produce of the Derby and Chelsea porcelain manufactories, we find, among various ornamental and useful objects, the following biscuit and coloured groups, which the catalogue states "are modelled with the greatest nicety, and particularly suited for the embellishment of desserts."

1. A pair of sitting figures, finely enamelled, and richly finished with gold.
2. Apollo and four Muses: Calliope, Terpsichore, Urania, Melpomene, finely modelled in biscuit.
3. A pair of sitting figures, with a dog and cattle, enamelled, and richly finished with lace.
4. A group of two figures (Spring), finely modelled in biscuit.
5. Four groups of the elements (Earth and Air, Fire and Water), finely modelled in biscuit.
6. Five Muses: Euterpe, Polyhymnia, Thalia, Erato, and Clio, finely modelled in biscuit.
7. A pair of sitting figures: gentleman singing, and lady playing on the guitar, finished with lace in biscuit.
8. Two groups, Poetry and Grammar, finely modelled in biscuit.
9. A pair of elegant sitting figures, finely enamelled, gentleman reading and lady knotting, richly finished with gold.
10. An altar dedicated to Bacchus, enamelled in figures, a fine crimson ground, superbly decorated with gold.
11. A pair of French horn and guitar figures, finely modelled in biscuit.
12. A pair of sitting figures, with a dog and cat, finely modelled, and finished with lace, in biscuit.
13. A fine figure of Garrick in the character of Richard III., in biscuit.
14. Two groups, Music and Painting and Sculpture, finely modelled in biscuit.
15. A set of antique Seasons on pedestals, finely modelled in biscuit.
16. A pair of small sitting figures, finely modelled and finished with lace, in biscuit.
17. A pair of elegant dancing groups, enamelled and finished with gold.
18. A pair of figures, Prudence and Discretion, finely modelled in biscuit.
19. A pastoral group, finely modelled, with an antique vase, enamelled.
20. Four groups of the Arts and Sciences, viz., Painting and Sculpture, Poetry and Music, and Astronomy, in biscuit.
21. A bust of Voltaire, finely modelled in biscuit.

22. A pair of sitting figures, gentleman playing on the flute and a lady singing, enamelled and decorated with gold.
23. A large group, Jason and Medea vowing before the altar of Diana, enamelled and richly finished with gold.

The Derby figures are seldom marked with the crown, cross, and D, as the services were, but underneath the base we find three large round blotches on which the figure rested in the kiln, and the number of the pattern scratched in the clay, and sometimes the size, thus: No. 60 3d size.

Collectors of old Derby figures should consult Mr. John Haslem's book, *The Old Crown Derby Factory*, for the interesting information he gives us with reference to these incised marks.

From the old books of the factory he has extracted the original description, numbers, and prices of the various models, and the following quotation will show how one may refer from a specimen purchased at the present-day prices, and see exactly what it was published at some hundred and thirty years ago. Thus:

No.	Names of Groups and Figures.	Size.	Height, Inches.	Enamelled and Gilt. £ s. d.	Biscuit. £ s. d.
1	Group of the Virtues	1st	11⅓	2 2 0	...
	Do. do.	2nd	...	...	...
3	The Elements (Stephan)	1st	...	3 3 0	3 13 6
	Do. do.	2nd	...	2 12 6	3 3 0
	Do. do.	3rd	7⅛	1 16 0	2 2 0
4	Pastoral Group	...	...	2 12 6	3 3 0
5	Four Antique Seasons in a set	1st	8	1 4 0	1 8 0
	Do. do.	2nd	6¾	0 16 0	...
	Do. do.	3rd	4⅝	0 12 0	...
6	Four Seasons in a set	...	4	0 10 6	...
7	Gardening	1st	6¾	0 15 0	0 16 0
	Do.	2nd	5	0 8 0	0 9 0
8	Fruit and Flowers	...	5⅜	0 10 6	0 12 0
9	Music	1st	6¼	0 14 0	0 16 0
	Do.	2nd	6	0 10 6	0 12 0
	Do.	3rd	4⅝	0 6 0	0 7 0

It will be observed from these prices that the cost of the figures and groups in *biscuit* were higher than those "enamelled and gilt," or, as we should say, the coloured specimens. This was, it has been said, on account of the great difficulty in producing perfect specimens of *biscuit*, and the many trifling flaws from firing, which could not be remedied in the white, could be filled in and concealed by the colouring.

These groups and figures of Derby biscuit are among the most beautiful objects of a collector's possessions. The paste is a soft and dead chalk white, the modelling careful and finished in the minutest details; they are preferred by many to the coloured porcelain. In addition to an incised number denoting the pattern, we find another number indicating the size, as figures were made in several sizes, and sometimes also the fabric mark of the crown and crossed sticks. Mr. Thomas Boynton mentions a figure of Shakespeare in his collection, with No. 305, No. 6, and in black the mark in the margin.



These incised numbers, the particulars of which are given by Haslem,

run as high as No. 390, besides a lengthy list of articles not numbered, and he also quotes from some old Derby factory books (which were shown to the Editor by the late Mr. R. W. Binns) the numbers of different patterns of tea, coffee, dinner, and dessert services. One of these books contains the numbers of tea services up to 770, and another with dinner and dessert services up to 400. The works were, therefore, very productive, although, of course, only the minority of such services were of such a decoration as would render them valuable in a collector's eyes, a large number being of a purely domestic character.

Among the splendid services executed at Derby, the following may be particularly noticed :—

An elegant dessert service of 120 pieces, for his late Majesty when Prince of Wales, in 1788.

A service for the Earl of Shrewsbury, upon a rich ground of chrome green, embellished with fruit subjects.

Another for the Duke of Devonshire, enriched with original views of Chatsworth, Hardwick, &c.

Elegant services for Lord Muncaster and for Lord Ongley, richly and tastefully embellished with historical designs.

A service consisting of numerous bowls and dishes for the Persian Ambassador was, in 1819, executed in a style of superior splendour ; the ground was gold, chased, and inscribed with Persian characters.

Mineral colours solely are used in painting porcelain, and it is finished with a rich enamel. The gold with which it is splendidly ornamented is reduced to a liquid, previously to being laid upon the different articles to which it is applied ; they are then committed to the heat of the kiln, where the gold reassumes a solid form, and is afterwards brilliantly polished. (Glover's *Derby*, 1831, i. 205.)

Among other statuettes we may allude to two quaint figures of dwarfs, represented in the Derby porcelain, the history of the production of these oddities being that two similar figures stood formerly outside the Mansion House, and to which public advertisements were frequently attached. Illustrated in Litchfield's *Pottery and Porcelain*.

Towards the end of the eighteenth century it was very much the fashion for ladies to paint china, not only cabinet specimens, but sometimes whole services, elaborately covered with flowers and fruit ; these were painted in mineral colours, and afterwards burnt in or set in a muffle kiln. The white Derby china was a favourite medium of handing down to posterity these proofs, if not of the taste, at least of the industry and perseverance of their grandmothers and maiden aunts, who employed their leisure hours in this way. Many of these anomalous and frequently gorgeous relics present themselves to the perplexed collector.

The following advertisement occurs in the *Derby Mercury*, April 5th, 1810 :—

"ENAMELLED CHINA.—Thomas Soar, with the greatest respect, begs leave to inform the Nobility, Gentry, and Public at large, that he enamels Dessert, Breakfast, and Tea Services, with arms, crests, cyphers, &c., in the most elegant manner and on the most reasonable terms. His long experience at the Derby Porcelain Manufactory encourages him to look with confidence for support. *N.B.*—Ladies instructed to paint china at their own apartments on reasonable terms. Navigation Row, near St. Mary's Bridge, Derby."

We have before us an advertisement of a sale by auction, by Mr. H. Phillips, on the 4th July 1798, at his great room, New Bond Street :—

"Part of the stock of a White Derby China Manufactory, comprising tea and coffee services, many hundred cabinet cups and saucers and ornamental articles, the property of the manufacturers. The above affords to the gentry a favourable opportunity of providing themselves with white porcelain, either for immediate use or to paint upon as specimens of ornament."

Mr. W. Bemrose, jun., has kindly inquired of an old man who was engaged at the Old Works about this "White Derby China Manufactory," of which he gives the following explanation :—

"At the Old Works in the Nottingham Road there was a workman employed in the ornamental room named Wm. Duesbury ; he was a relation of the Wm. Duesbury in partnership at that time with Mr. Kean, carrying on the works. When Coffee, the modeller, left the Derby China Factory, Wm. Duesbury, who was a potter, left also, and Coffee and Duesbury became partners and manufacturers in a small way in the neighbourhood of Friar Gate ; their partnership was of short duration, for Messrs. Duesbury and Kean, thinking these men were likely to become their rivals in the china trade, induced their relative to return to their employment and cease to be a partner with Coffee. This broke up the Friar Gate Factory, where, I believe, Coffee afterwards manufactured terra-cotta ornaments and figures. The above facts I have frequently heard related by the old potters at the china works in the Nottingham Road. I have no doubt this is the 'white Derby china' named in the advertisement ; the articles named are exactly what I should expect a small establishment to produce, and the date corresponds, so far as I can ascertain, with the time Coffee ceased to be employed at the Old Derby China Works."

The old Derby manufactory in the Nottingham Road was advertised for sale or to be let in December 1846, as there stated, "in consequence of the death of the late owner and occupier, Robert Bloor, Esq. ; formerly the property of Messrs. Duesbury and Kean. To treat for the purchase or to rent, apply to Mr. James Thomason, executor of the late Robert Bloor, Esq., or to Mr. Thomas Clarke, corn factory, Derby." It was subsequently pulled down, and a convent was erected on its site, which cost £10,000. This building was also demolished in 1863. (Specimens of Derby china, see the *Ker. Gall.*, enlarged edition, figs. 427–30 and 435–43.)

In a more recent contribution to our information about Derby porcelain, Mr. William Bemrose, in *Bow Chelsea and Derby Porcelain*, London, 1898, quotes from Duesbury's work-books and from other documents which had recently come into his possession, to prove that the date of 1751, which has been generally accepted as that of the foundation of the Derby factory by William Duesbury, is not correct. From the years 1751–53 Duesbury was at work in London as an enameller to the trade, and the quotations from his work-books include several such items as the following :—

"6 doz. flowrs," 6s. ; "a pair of imbost jars," 3s. ; a pair of leaf jars, 4s. And there is also a receipt for a sum of £6, 19s. for "collors" paid by Duesbury to "Frederick Vorgewits."

Mr. Bemrose thinks that Duesbury worked for the different factories which are mentioned by him in his work-book, namely, "Bow or Bogh,"

"Chellsea," "Darbey," "Darbishire and Staffordshire," and then with the money he had saved and some assistance from Mr. Heath he purchased some seven houses at Derby, and transformed them into workshops, and started a manufactory in the year 1756. Whether about the same time Duesbury had any connection with the Longton Hall works the reader must decide for himself after reading all that Mr. Bemrose has to say upon the subject. If he did, he was concerned in four of our English factories, and the following chronology, as given by Mr. Bemrose, may be of interest:—

1725. William Duesbury born.
1751–53. William Duesbury working in London as an enameller to the trade.
1754–55. Starting the Longton Hall works.
1756. Starting the Derby works.
1770. Purchases the Chelsea works.
1776. Purchases the Bow works.
1784. Closes the Chelsea works.
1786. Dies, and is succeeded by his son, William Duesbury II.
1795. William Duesbury II. enters into partnership with Michael Kean.
1796. William Duesbury II. dies, succeeded by William Duesbury III.
1811. Partnership dissolved between Duesbury and Kean.
1811. Robert Bloor purchases the Derby works.
1846. Robert Bloor dies.
1846. Thomas Clarke carries on the works.
1849. Boyle buys models, moulds, &c. Derby factory closed.

MARKS ON DERBY AND CHELSEA-DERBY PORCELAIN.

The early mark used before 1769 was either a simple *D* or the word *Derby;* the latter occurs on a very old Derby white china cream-jug, painted with fruit and leaves, in possession of Mr. Egerton Leigh.



This early mark of a *D* is generally somewhat roughly scratched in the paste, and is found on some of Duesbury's earliest work. Mr. Bemrose describes a white cream jug with strawberries in relief, something like the Chelsea Bee and Goat jugs. This is now in the collection of Mr. Thomas Boynton, F.S.A.

Derby. Marked in pink on a semicircular porcelain jardinière, painted with detached flowers in natural colours and small gold sprigs between, gilt borders, and a gilt ram's head at each end; in the possession of Mr. Jeans; it is of English manufacture, and apparently *Old Derby*.



The Editor possesses a pair of semicircular jardinières painted with detached flowers, poppies, roses, &c., with rams' heads, at sides, partly gilt, with this mark in pink.

This cursive *N*, incised in the paste, is on a pair of cups and saucers painted in colours with festoons of flowers suspended from the beaded gilt edge. The same mark is also upon a very beautiful set of two ewers and a vase in Mr. Borradaile's Collection. This *N* must not be confounded with the *No.* signifying the number so frequently found on Derby figures. Mr. Borradaile's vases have also the Crown-Derby mark in gold.



Derby-Chelsea. This mark is on part of the same service, marked with the double anchor, on Chinese porcelain, painted with flowers, and the gold unusually thick; formerly in Dr. Diamond's Collection.



In the Schreiber Collection, Victoria and Albert Museum, is a beautifully painted bowl with this initial letter and date 1779, having a scene in which coopers are at work on the bank of a river, and inside the Coopers' Company's arms, with crests and supporters and motto, and shows the influence on Chelsea of Derby artists. (It is engraved in Church's *English Porcelain*, fig. 10.)



A garniture of three vases and two ewers, decorated with pale blue and gold stripes, with medallions of figure subjects and landscapes, have the anchor in gold on the stands of the vases, and in the paste the No. 98 incised, also the kiln mark of three blisters in the paste. These are of the transition period, and may be classed as Chelsea-Derby. They were purchased by the Editor in the Kirkman Hodgson sale, and are now in Captain Thistlethwayte's Collection. Illustrated in Litchfield's *Pottery and Porcelain.*



This mark, which the Editor thinks has been erroneously attributed to Worcester, is in red on a can and saucer decorated with sprigs of flowers. (Collection of Sir John Smiley, Bart.)

Derby-Chelsea. The Chelsea Works were united to those of Derby in 1769, and the moulds and models from both Chelsea and Bow (abandoned about the same time) were subsequently transferred to Derby, which then became an important manufactory; this union is denoted by the anchor of Chelsea crossing an italic capital *D*.





These two marks are on a fine quality cup and saucer in the British Museum, decorated with blue and gold spiral flutings, and it is evidently part of a service which was produced at the time when Duesbury had just purchased the Chelsea works and amalgamated them with those at Derby.

DERBY-CHELSEA. This mark, in gold, is on every piece of a dessert service of forty-four pieces purchased of W. Duesbury & Co., Derby, for £33, 8s. in June 1773; in the centre is painted a large bunch of grapes, and round the border medallions of cameo busts of Roman Emperors, in white on chocolate ground, connected by festoons; in the possession of Sir Philip de Malpas Grey Egerton. The invoice is still preserved, and as it alludes to other pieces, some of which are well known, it is here given entire:—



PHILIP EGERTON, Esq. *Bot of* WILLIAM DUESBURY & Co., Derby.

		£	s.	d.
1771.				
Nov. 7.	Pair of knotting figures, finely enamel'd & gilt	2	2	0
1773.				
Jan. 28.	Large Tea Pot, enamel'd blue and gold, chased and burnished .	1	11	6
April 7.	A Tythe pig groupe	0	16	0
	A pair—the Welch taylor and family	1	1	0
April 2.	A pair of small Prudence and Discretion	0	12	0
June 22.	24 Disert plates in medallions and grapes @ 13/	15	12	0
	2 Large Oval Comports at 25/	2	10	0
	2 Large heart-shaped Comports at 25/	2	10	0
	16 Smaller, different shapes, @ 16/	12	16	0
Dec. 1.	4 Baskets and stands @ 31/6	6	6	0
	3 Large punch bowls, painted; y^e^ allusion of stag hunting, hare hunting, and fishing, @ 42/	6	6	0
	2 Quart Jugs with the word *Fiat* and rose and thistle[1] . . .	2	2	0
	2 Half pint mugs do. do. do. . . .	0	10	6
	A nest of mugs, 5 pieces, finely painted with heads and trophies .	3	3	0
	3 Jugs, various sizes, painted in flowers and gold	3	0	0
	Boxes . .	0	4	6
	A trident for Neptune gratis.[2]			
		£61	2	6

Received SARAH DUESBURY, 9 July 1774.[3]

The mark of Chelsea-Derby, when represented by the anchor and dagger, is almost invariably a combination of the two, as in the above marks, but a fine sucrier and cover with turquoise colourings and the "hop trellis" pattern with gold ornaments was recently purchased by Mr. Albert Amor of St. James Street, bearing the anchor and letter D in gold separated. This is the only specimen known to the Editor thus marked.



[1] These mugs were made for a Jacobite Club of the Border counties and North Wales, called the *Cycle* (still in existence as a convivial club), of which many relics are preserved at Oulton Park, especially a portrait of Prince Charles Edward, enclosed in a walnut-wood cabinet, which, according to tradition, was placed upon the table and unlocked when the health of Prince Charlie was given; and some drinking-glasses with the same motto.

[2] The old Chelsea centre-piece of Neptune, here alluded to, is still at Oulton, and was exhibited at the Art Treasures Exhibition at Manchester in 1857.

[3] Miss Sarah Duesbury was the daughter of the second William Duesbury, who managed the sale business over St. Mary's Bridge, Derby, for many years.

The following mark in gold[1] occurs on a set of four oviform vases, made in August 1777, for Philip Egerton, Esq., of Oulton Park, with portraits of himself, his wife, and two children; the invoice of William Duesbury of Derby is also still preserved, and they are thus described: *four cups and covers enamel'd with portraits in compartments and striped with gold*, £6, 6s. 0d.; in the possession of his grandson, Sir Philip de Malpas Grey Egerton. The following items occur in the same bill:—



2 Trouts' heads for Drinking cups	£0	11	0
Pair of Duck Sauce Boats	0	5	0
Dejeuner enamel'd Chantilly pattern	1	11	6
Punch Cask, enamel'd with oak leaves and acorns, mounted with a silver cock, gilt	4	14	6
2 Druid Cups in compartments, green ground	1	11	6

The receipt is signed by W. Duesbury, jun.

The same mark occurs on a Derby-Chelsea plate, painted with vases of flowers in the centre and festoons with gilt ornaments, in the Sheldon Collection. The Countess of Essex has a dessert service painted in vases and marks, bearing this mark, which is rare.



Derby-Chelsea. This mark was used on porcelain, painted in the Chinese style in fine enamel colours, scarcely distinguishable from the Oriental, except in the softness of the paste. These marks and that on page 829 are copied from the Chinese, representing, apparently, a modelling table. There are five plates in the Victoria and Albert Museum so marked, finely enamelled in colours, with Chinese flowers, amorini in the centre.



Derby-Chelsea. On a porcelain plate, painted with trees and birds in blue *en camaieu;* on the rim eight compartments of flowers, and underneath the rim are also flowers; in the possession of the Rev. Henry Legge.



Crown-Derby. This mark is on a handsome gilt Derby tea service, in the possession of the Earl of Chesterfield.

[1] The pieces bearing the anchor and crown (without the *D*) were probably made at Chelsea by Duesbury, after his purchase of the works in 1769, as they were continued by him at Chelsea for more than ten years, and not finally abandoned until 1784.



This mark, painted in pink, is on a coffee cup and saucer, painted and gilded. (Sheldon Collection.)



This mark occurs upon a cup and saucer painted with sprigs of cornflower, and also upon a plate with floral pattern border; on the cup and saucer it is in mauve colour and on the plate in red; the colours are those of the Derby factory, and the paste has the appearance of old Derby. In the collection of Mr. Faith of Andover.



The crown and letter painted red, the square impressed, on a porcelain plate, of Oriental pattern, in the Victoria and Albert Museum; sometimes the square is used without the crown.

A similar seal mark in blue, also accompanied by the usual Derby mark in red, is on a plate of Oriental design in the collection of Captain Sharp of Bellshill, Northumberland.



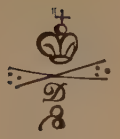
This Crown-Derby mark, in purple, with DK, is on a large china mug painted with a landscape and rainbow, gilt edges. The mark of Messrs. Duesbury & Kean, used occasionally after 1795; formerly in the collection of the Rev. T. Staniforth.



A later mark than the preceding, usually in red, but occasionally in blue and violet, the latter colour being the oldest and most prized by collectors: a crown above a cross, and three dots in each side angle, below which is a capital *D*, used from about 1780 by the Duesburys, and continued by Mr. Robert Bloor as late as 1830; sometimes the cross is omitted, and only the crown and letter pencilled upon the ware. Lord Tweedmouth had a very beautiful dessert service with the violet mark, with richly-jewelled border and medallions of landscape views.



Showing the mark used in 1803. Part of a set made for the second W. Duesbury; on a green leaf dessert dish, veined and coloured after nature. This mark also occurs on some pieces of a beautiful service, evidently made at Derby to match the Tournay service at Windsor Castle; the names of the birds represented are also written at the back of each piece. These specimens are erroneously described in the Royal inventory books as Tournay.



Usual mark in red and violet; the violet coloured is the earliest. This occurs on a florid tea and coffee set of the toilet pattern, made for Mr. Roger Cox, of Sponden Hall, by W. Duesbury, about 1810; the number refers to the pattern.



This mark in blue is on a tea service, blue and gold border.

On a coloured china group of Neptune standing on a dolphin, and pedestal of rock-work and shells; besides this mark it has "1 size No. 299." In the Rev. T. Staniforth's Collection, who had also a specimen of Crown-Derby china with a triangle *cut*, not stamped, in the clay, as on Bow and Chelsea porcelain. A biscuit vase, with flowers, taken from a sulphur mould, in the collection of Mr. W. Bemrose, jun., is marked in the clay with a *triangle*, and underneath No. 115, as well as the usual Crown-Derby mark, which, that gentleman says, signifies John Hills "his marke," and nothing more. There is frequently found on Crown-Derby china in the centre, at the bottom of the piece, a star of six points stamped in the ware; usually without the painted mark in red, but occasionally with it. This was the mark of Isaac Farnsworth, one of the workmen.







The words "Duesbury, Derby," in addition to the usual Derby mark, occur on a can and saucer of pale salmon colour and gold decoration, formerly in the collection of the late Mr. Dudley W. Macdonald. In previous editions Mr. Chaffers considered that this mark was only a design of Mr. Duesbury's which had not been used, but the specimen here mentioned goes to prove the contrary.

Mr. L. Jewitt, in his *Chelsea China*, gives this mark, which he thinks may have been used at Caughley to pass as Derby-Chelsea; it occurs on a copper-plate for a mug, with landscape and figures, but it is doubtless the mark of Richard Holdship,[1] who worked both for Derby and Worcester, placing the name of each town under or by the side of his rebus, the anchor (Holdship), according to his engagement. It will be observed that this anchor (in both instances) differs from that of Chelsea, by the omission of the ring at the top, and in the angle of inclination. Mr. Jewitt has in his possession an agreement between Mr. Duesbury of Derby and "Richard Holdship of the city of Worcester, china maker," to print such china as



[1] Mr. Binns says that Holdship was a partner in the Worcester works, and was neither a potter nor an artist, but a glover.

may be required, and this was one of his copper-plates; the date of this deed is 1764, after he retired from the Worcester works.

The following interesting inscription is on a small porcelain cup $2\frac{3}{4}$ inches high, diameter at base $1\frac{7}{8}$, and at the mouth $2\frac{1}{2}$ inches, straight sides, without a handle; in the possession of Mons. Virtue. It bears, printed in lilac under the glaze, the bust of the King of Prussia, somewhat similar to the type used at Worcester, but evidently not from the same plate. Under the bust is a ribbon inscribed, "The King of Prussia," and underneath at the right-hand corner is written "Derby, 1757"; on the other side of the cup is the figure of Fame with two trumpets, differing materially from the Worcester copper-plate. Hence it is evident that transfer-printing was adopted at Derby in 1757, and not, as Messrs. Binns and Ll. Jewitt suppose, subsequent to Richard Holdship's bankruptcy, which occurred in 1761, when he left Worcester. It also proves that lilac printing under the glaze was adopted simultaneously with printing in black upon the glaze, as is the case in the earliest Worcester piece, dated 1757. The Derby cup above referred to was doubtless an experiment of Holdship's to produce a colour under the glaze, which, however, was not perfectly successful, the figure of Fame having changed in the kiln from lilac to brown. Derby may therefore claim equally with Worcester the early adaptation of ornamenting porcelain with transfer prints, as well as the under-glaze colouring, hitherto attributed solely to the latter.



This counterfeit mark of the Meissen *fabrique* is sometimes found upon Derby as well as Worcester; it occurs on several pieces of a service, the greater portion being marked with the Crown-Derby mark in red; also on some copies of Chelsea plates, crimson and gold borders, painted with exotic birds. The Sèvres mark has also been found in some specimens of Derby.



About 1830 we met with the "thumb-printed" marks of the late Bloor period, to secure a uniform trade-mark; these were affixed to the paste by taking off the impression with the thumb from a copper-plate charged with vermilion.

Derby. Robert Bloor succeeded Duesbury & Kean about 1815, but continued using the marks adopted by them of the crown, crossed daggers, and dots, with the letter *D*, until 1830, when he discontinued it, and substituted his own name.

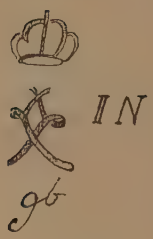


Bloor's mark, used about 1830 on first-class pieces; the old marks were always painted, but those adopted by Bloor were printed.





On a statuette in the possession of Mr. Kidd of Nottingham. It may be as well to note that all the Derby marks previous to 1830 were *painted* by a brush, the later ones were painted in colour.



This mark, painted in green except the "IN," which is in red, is on a dish, painted and gilded, in the Sheldon Collection. The *IN* and *gb* are supposed to represent the date and letters of Sèvres artists.



This mark, which is also a colourable imitation of a Sèvres mark, also the word BLOOR, occurs on a late Derby figure of a girl in the attitude of listening. Sir John Smiley's Collection.



A mark used by Bloor about 1835; sometimes this scroll is found under the crown.



This was used by Bloor about 1839. The works in the Nottingham Road were closed in 1848; Mr. Bloor died in 1845.



Messrs. Locker & Co. succeeded Bloor when his works were discontinued, and opened a manufactory in King Street, Derby, in 1849.



Courtney was Bloor's London agent, and after the works closed, carried on the business in his own name at 34 Old Bond Street, London.



The mark of Messrs. Stevenson, Sharp & Co., successors to Locker in King Street, who died in 1859; the late proprietors were Messrs. Stevenson & Hancock. For many years past the old mark of a crown and *D*, with the cross and dots, had been used on ornamental porcelain; but it having been suggested to Messrs. S. & H. that such a practice was calculated to mislead collectors, they adopted this, which identifies them



with the old-established works, while the addition of the swords and initials of their names, sufficiently marks the difference of the epoch. Mr. Stevenson died in 1866; the works were until 1877 carried on by Mr. Sampson Hancock, who used the same mark, being the initials of his own name.

In 1877 a new factory was started in premises erected upon the site of the old Workhouse, by a Limited Liability Company, entitled the "Crown Derby Porcelain Company," with Mr. E. Phillips, formerly of the Worcester Porcelain Works, as managing director, Mr. W. R. Ingram as modeller; the capital being £67,850—subscribed by local gentlemen interested in reviving upon a large scale the important industry which had formerly flourished at Derby.

The new company prospered, and in 1890 adopted, by permission of her Majesty, the prefix "Royal," with an alteration of the trade mark as shown in the margin.



Mark of the Royal Crown Derby Porcelain Co. from 1887–90.



Present mark of the Company since 1890.

In previous editions of "Chaffers'" this Limited Company was erroneously stated to have purchased the business of Sampson Hancock who has been referred to above, but the Editor has received a communication from Mr. Hancock pointing out that he has no connection whatever with the Royal Crown Derby Porcelain Company, but that his business in King Street, Derby, is quite distinct; and further, that his great-great-grandfather was the first apprentice of the original William Duesbury of the first Derby china factory. His productions are on the old lines, and his work, although not on a large scale, is of considerable merit and similar to the old Crown-Derby of the time preceding the "Bloor" period.

Pinxton. Established about 1796 for the manufacture of porcelain by Mr. John Coke and Mr. William Billingsley. The latter was a practical potter, having been engaged at the Derby China Works as a flower-painter; he brought with him a staff of workmen and their families to assist in the manufactory. It went on successfully, and as many as fifty to sixty men, women, and children were employed, and twelve or fourteen painters. In the British Museum are three tokens of Pinxton porcelain, circular, about $1\frac{1}{8}$ in. diameter respectively, for 5s., 7s., and 10s., marked in figures in the centre, with this inscription, "Let the bearer have in goods 7," and on the other side, "Which place to the account of John Coke, Pinxton, Dec. 4, 1801." In the beginning of this century Billingsley left the concern, and it was carried on by Mr. Coke alone for seven or eight years. Mr. Cutts, a painter, who had been his foreman, then took the works; they were altogether discontinued about the year 1818, and Cutts went into Staffordshire.

The china made here was similar to that made at Derby, but lacking the fine glaze and high finish of the best old Crown-Derby work. A favourite pattern was called the "French sprig," or "Chantilly," technically called in the Derby Works "129 sprig," being an imitation of the Angoulême china, painted with a forget-me-not or small blue corn-flower, and a gold sprig laid on the white, edged with gold; groups of flowers, and occasionally landscapes, but never with raised flowers, like the Derby, and the ware when not edged with gold was usually blue, but sometimes a marone colour. After Billingsley's retirement, another description of china was made, of a more opaque character, as he kept the recipe for mixing his ingredients entirely in his own possession, and never divulged the secret; at his death it came into the hands of his employer, Mr. Rose of Coalport. There are numerous specimens of the china in the parish and neighbourhood of Pinxton. An aged widow, upwards of eighty, named Vallance, who worked there many years as gold burnisher (of whom there were about a dozen), possesses several pieces, presented to her when she left. She said she well remembered Billingsley, Slater, Marriott, and Musgrove as painters, and several hands from Derby; George Mellor was one of them. She also remembers Sir Joseph and Lady Banks visiting the works in 1810, when they purchased three hampers of china; they were received during their stay at the house of Mr. and Mrs. Simpson, who lived close by, and Mr. Cutts, the proprietor, presented the latter with a quart jug with the letters JMS entwined, in gold (Joseph and Mary Simpson), which is still in the possession of Mr. E. M. Kidd of Nottingham, their grandson, who has several other specimens of Pinxton china, especially a piece marked with an italic *P* purchased at the works by his grandfather. Mrs. Vallance thought they never made china at Mansfield, though they might paint and enamel it there.

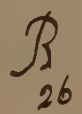
The site of the manufactory is well known, being close to the canal, and the tenements built upon it go by the name of Factory Square and China House Square; they are inhabited by the colliers of the neighbouring coal-mines. Mr. Hawkins, of Grantham, to whom we are indebted for the above information, possesses some specimens purchased on the spot, and Mr. E. Norman, of Norwich, had a large coffee-pot, of fine glaze, painted with the "French sprig" pattern, and a tea service, well painted with landscapes and gold borders, marked *P.* and under *N.* 300, and sometimes the word "Pinxton." Mr. Dudley Macdonald had also a bowl, two plates and a cup and saucer belonging to this service similarly marked. Mr. W. Bemrose, of Derby, whose collection was sold at Christie's in 1909, had a set of three flower vases of the sprig pattern with ring handles. (*Ker. Gall.*, enlarged edition, figs. 447–50.) There is a covered bowl and a cup and saucer in the British Museum.

Pinxton. The Rev. Septimus Firman of Liverpool has a cup and saucer with finely-painted scenes, marked with a P 108, in red.

This mark, in puce, is on a boat-shaped tray, with a landscape well painted in an oval medallion, quite in the character of old Derby, and in Mr. Bemrose's catalogue of the Kidd Collection he finds this mark on some specimens of a service, other pieces of which bear the ordinary Pinxton mark. Mr. H. E. B. Harrison's Collection.



A cream jug, yellow ground painted in landscape on one side and view of Pinxton Church on the other in dark violet colour bears the mark in the margin, the letter P being formed to look like a B. Underneath is written *inxton Church, D hire*, the missing letters having slipped in firing. This specimen was described in Bemrose's book, and is now in the collection of Sir John Smiley, Bart., of Saxham Hall, Bury St. Edmunds.



Burton-on-Trent. This factory was established for the manufacture of a yellow earthenware in garden vases, flower-pots, and similar objects. Mr. W. Bemrose, jun., informs us that a manufactory of porcelain was situated on the Hay, Burton-on-Trent, established about the year 1839 by a Mr. William Edwards, a lawyer of Derby, assisted by the capital of Mr. Tunnicliffe, and carried on about seven years. Mr. Bemrose continues, "The packer informed us that Mr. Edwards would have the wares dipped in skimmed milk, which he thought improved the appearance of the goods, but the packer said 'it only turned 'em mouldy.'" Washing in hot skimmed milk was, however, adopted by Wedgwood to improve the appearance of his black Egyptian ware.

Mr. Edwards obtained his potters from Staffordshire: the principal modeller was Wornall Hayes; a person named Malkin mixed the body; the painters were George and John Hancock and Joseph Bentley, from the Derby Works, and William Watson from the Coalport; Isaac Bentley was the manager. (*Ker. Gall.*, enlarged edition, fig. 445.)

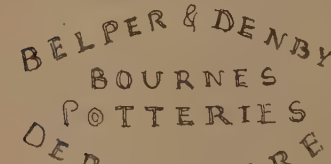
Wirksworth. About the year 1770 there was a manufactory of china here, said to have been established by a person of the name of Gill; pottery was first made, and a punch-bowl of copper-coloured lustre, in the possession of Mr. Lucas, of Bentley Hall, Ashbourne, is believed to be a specimen of the manufacture; they afterwards made porcelain (soft paste), the usual decoration being flowers, roughly painted, and shells, tea services, white and gold borders. No mark is known. About seventy years ago it was a cotton store, occupied by the Arkwrights of Cromford; the place where the Old Works stood is still called "China Yard." (*Ker. Gall.*, enlarged edition, fig. 446.)

Church Gresley, Derbyshire. Porcelain. There was a manufactory of china established at Gresley Hall, the seat of the Gresley family, in 1795.[1] It was in existence for about twenty years, and the property was

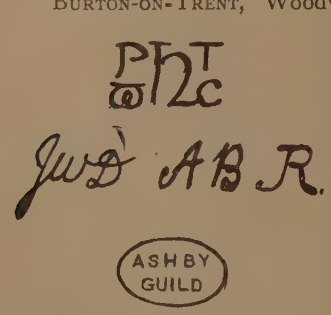
[1] Sir Nigel Gresley, Bart., was lord of the manor of Burslem; his seats were at Knipersley, Drakelow, and Gresley Hall. Wedgwood, writing to his brother in 1765, says: "Sally and I are taking a ride to look at poor Sir Nigel's goods, &c., which are to be sold in a fortnight. He had left Knipersley with his family, and it is much feared his affairs will never suffer his return."

sold in 1825 on account of the business not being remunerative. My informant, Mr. W. Brown, says, "Part of the buildings were standing as stables in the farmyard, and were repaired in 1848. My mother told me about the Miss Gresleys painting china for themselves when she went over the works. Gresley Hall was bought by my father from the Gresleys, and was occupied by my grandfather, and we retained it until 1851; we had many dozens of *wastrels*, plates of very fine transparent china, white with a deep blue tree with birds; they were all said to be imperfect, or they would have received a second colour in gold."

Denby (Denby Pottery, near Derby). A manufactory of stone bottles, &c. A better description of ware was attempted here, in imitation of Wedgwood's black Egyptian, by Mr. Bourne. At the Derby Exhibition were some black ware with cameo groups, in the Etruscan style, bearing the stamp E. Bourne, supposed to have been made here, but they were more probably from the large manufactory of the Bournes of Fenton, Staffordshire. In the 1851 Exhibition Mr. J. Bourne, of the Denby Pottery, near Derby, exhibited fine stoneware, garden labels, &c. A stoneware flask moulded as Lord Brougham, marked as in the margin, is in the Sheldon Collection. It is illustrated in Downman's *Pottery* and in Jewitt's *Ceramic Art.*



Burton-on-Trent, Woodville. The Ashby Potters' Guild. This is a new industry founded in 1909 by Mr. Pascoe H. Tunnicliffe, who acquired some premises in the village of Woodville, near Swadlincote, in the heart of the Derbyshire potteries. His "Vascoe" ware is produced in a series of crystalline, opalescent, and *flambé* glazes. They are all hand-made, *i.e.* thrown on the wheel. Specimens are impressed in the clay with the words Ashby Guild, and important pieces bear also the initials of the artists, as in the margin.



LOWESTOFT.

Lowestoft, Suffolk. Established in 1756 for the manufacture of pottery and porcelain, *soft paste;* about 1775 *hard paste* was introduced. According to Gillingwater (*History of Lowestoft*, 1790, but probably written some years earlier):—

"The only manufactory carried on at Lowestoft is that of making *porcelain* or *china ware*, where the proprietors have brought this ingenious art to a great degree of perfec-

tion, and from the prospect it affords, promises to be attended with much success. The origin of this manufactory is as follows: In the year 1756, Hewlin Luson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay or earth on his estate in that parish, sent a small quantity of it to one of the china manufactories near London, with the view of discovering what kind of ware it was capable of producing, which, upon trial, proved to be finer than that called the Delft ware. Mr. Luson was so far encouraged by this success as to resolve upon making another experiment of the goodness of its quality upon his own premises; accordingly, he immediately procured some workmen from London, and erected upon his estate at Gunton a temporary kiln and furnace, and all the other apparatus necessary for the undertaking; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Luson succeeded he might rival them in their manufacture, it induced them to exercise every art in their power to render his scheme abortive; and they so far tampered with the workmen he had procured that they spoiled the ware, and thereby frustrated Mr. Luson's design. But, notwithstanding this unhandsome treatment, the resolution of establishing a *China Manufactory at Lowestoft* was not relinquished, but was revived again in the succeeding year (1757) by Messrs. Walker, Brown, Aldred, and Richman, who, having purchased some houses on the south side of Bell Lane, converted the same to the uses of the manufactory, by erecting a kiln and other conveniences necessary for the purpose; but in carrying their design into execution they also were liable to the same inconveniences as the proprietor of the original undertaking at Gunton was; for being under the necessity of applying to the manufactories in London for workmen to conduct the business, this second attempt experienced the same misfortune as the former one, and very nearly totally ruined their designs; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as to render every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses and erecting additional buildings have made every necessary alteration requisite for the various purposes of the manufactory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the City and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

It is probable that a manufactory of ordinary pottery existed many years before, or at least the Delft ware was painted at Lowestoft, as shown in the dated pieces hereafter mentioned, and the requisite clay was ready at hand.[1]

Professor Woodhouse Webb has kindly forwarded us the result of

[1] The following curious extract may probably relate to Lowestoft, and the fine white earth discovered by Mr. Hewlin Luson subsequently: "In the heat of the second Dutch war, a ship of that country was wrecked in a storm on the coast of Norfolk; one poor sailor was all who escaped of the crew, and he made shift to reach land on a piece of the wreck." He gets into a field belonging to a gentleman who "had formerly been a merchant and spent much of his time with the Hollanders. . . . He took pity on the stranger, brought him to his house and refreshed him with sleep and a warm suit of clothes, and found means for his return to his country.

"The merit of his charity was overtaken in the act by a reward as unexpected as the accident. The gentleman had at this time employed a great number of workmen in draining a large tract of meadow, and finding in his discourse that his Dutch guest had some skill in business of that nature, he took him out with him one morning and desired his advice in removing some difficulties that his drainers had met with. When the Dutchman came into the field, he stopped short with surprise at a bank of white earth which had been cast up by the diggers. The gentleman demanded the cause of his examining that clay with such earnestness, and was answered that it was sold in his country

his investigations on the sand taken from the beach at Lowestoft. He says, years ago, before he knew anything of the china made here, he examined it microscopically for professional purposes, and was struck with its purity in comparison with the sand from other parts of England, being composed almost exclusively of silicious fragments free from colouring oxides and remains of organic matter, which made him, as a stranger, suggest the profitable manufacture of glass on the spot. The founders of the porcelain works must have had some local inducement to settle in this out-of-the-way place, and finding pure silica here in unbounded profusion without cost, was doubtless the reason why Lowestoft was selected as the most eligible spot. Mr. Browne, the leading man, being a good practical chemist, and constantly employed in experimentalising, this fact could not have escaped him. Mr. Webb also mentions that not far from Lowestoft is a stratum of alkaline clay that might be used in the process, perhaps the same discovered by Mr. Hewlin Luson, recorded by Gillingwater.

The value of this sand was discovered by the proprietors of the Worcester works, and about the time when the Lowestoft works were closed (1802), or a little earlier, they availed themselves of it in making their best porcelain. Mr. R. W. Binns gives a recipe for a soap-rock body then in use:—

Lynn sand . .	300	Calcined in biscuit oven.	Of the frit . .	300
Flint glass . .	15		Soap-rock . .	240

A portion of the old china manufactory is still standing, being converted into a malt-kiln: the two gables at the east end, of red brick, remain intact; the cowl on the top remains in its original state, but the old porcelain kiln beneath, which was probably circular, and made to resist the intense heat requisite for firing the china, has been removed, leaving a square area, which is now used for drying malt. The spot in the ravine where they washed and prepared the clay may be seen, and a fine spring of water now runs waste which was formerly enclosed on three sides by the cliffs, the fourth being earthed up to form a reservoir; it is called the Warren House on Gunton Dene. The clay for the manufactory was prepared here and first washed in the reservoir; the water which flowed over the top was conveyed by a large pipe into the roof of the Warren House, turning a large wheel (said to be the largest of the kind at that time in England) which ground the materials.

at extravagant rates to the makers of Delft ware and fine earthen vessels, being brought down the Rhine out of some place in Germany and very much coveted in all parts of Holland.

"The gentleman, to make the best of this hint, upon conclusion of the peace, which happened soon after, sent over a sample, and finding the sailor's accounts to be true, he opened the vein, and dug up such a quantity as brought him in a profit in eighteen months' time of ten thousand pounds. But the stock was exhausted, and he never could find any more in his lands, though he diligently and frequently made it his endeavour."—*Essays for December* 1716, *by a Society of Gentlemen for the benefit of the People of England. London, printed for J. Roberts, near the Oxford Arms, Warwick Lane,* 1716.

That a very considerable trade was carried on here in the manufacture in porcelain is beyond dispute, not only in the adjacent counties but of London, where, according to Gillingwater, a warehouse was kept to execute the orders received from the city and the adjoining towns; and being on the extreme easterly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold, and it is thought that a considerable amount was exported for the Turkish market. Its greatest prosperity was from 1770 to 1780, towards the end of which time between sixty and seventy persons were engaged in the works, and two travellers constantly employed in obtaining orders; independent of which, the commoner sort of blue and white china was taken home by the women to be painted. The following advertisement from a London newspaper, as early as March 17, 1770, proves that at that time china was in great demand:—

"CLARK DURNFORD, LOWESTOFT CHINA WAREHOUSE, No. 4 Great St. Thomas the Apostle, Queen Street, Cheapside, London. Where Merchants and Shopkeepers may be supplied with any quantity of the said ware at the usual prices. N.B. Allowance of Twenty per cent. for ready money."

The Lowestoft porcelain must have arrived at some degree of perfection in 1775, for in that year we find a man named David Rhodes was employed by Josiah Wedgwood to collect specimens of English china from the various manufactories. The following account is in the possession of Mr. Joseph Mayer:—

1775.		s.	d.
May 10.	A flawed Chelsea leaf, a Plymouth Tea pot, and 2 Liverpool Coffee Cups	0	6
May 12.	A set of Bristol China	6	0
„	A ½-pint Worcester basin and broken ware . . .	0	6
„	2 Slop-basins, Derby and *Leastoff*	1	6
„	1 Quart Bristol Mug and Tea-pot stand	2	6
„	A broken Quart Mug,[1] Bristol	0	6

Transfer-printing was used as a decoration, for many of the borders of the china, usually of blue, sometimes *en camaieu;* and sometimes it is found with a whole subject upon it. There is a large china jug and cover formerly in the possession of Mr. Robert Browne of Lowestoft, now in Mr. F. A. Crisp's Collection, representing in blue transfer a sportsman with dog and gun, and inscribed S. A., supposed to be the initials of Samuel Aldred, father of Obed Aldred, one of the founders; this plate was presented to the firm by Gamble of Bungay.

[1] The prices at which Wedgwood was enabled to procure specimens of English porcelain will immediately strike the collector of the present day with astonishment in comparing them with the sums he has now to pay for the same article. Imagine a Chelsea leaf, a Plymouth teapot, and two Liverpool coffee-cups for sixpence! a quart Bristol mug and teapot stand for half-a-crown! and a set of Bristol china for six shillings! Even while we are recording this fact (March 1870), a small Bristol tea service, of ordinary decoration, has just been sold by auction by Messrs. Christie, each piece catalogued separately; the cups and saucers averaged about eight guineas, and other parts in the like proportion—the set realising nearly a hundred pounds!!! A fine Plymouth or Bristol tea-pot now brings about £50. We may add that a Lowestoft china teapot of the well-known "owl" service was recently sold for more than £50.

Mr. Ll. Jewitt says :—

"The works were closed about 1803 or 1804, and the causes which led to their discontinuance were many. One great loss was caused by the failure of their London agents ; another and more serious one by the destruction of a very large quantity of Lowestoft china in Holland, with which country an extensive trade was carried on, as thus stated : 'When Napoleon crossed the river during a hard frost and captured Holland, amongst the British property destroyed was a quantity of Lowestoft china at Rotterdam, in value several thousand pounds.' The trade with Rotterdam was very large, and the ware was sent weekly in hogsheads by way of Yarmouth. These two losses, coming closely together, crippled the company ; and the cost of manufacture, through having no coal or any other requisite material in the neighbourhood, preventing them from producing ware so cheaply as could be done in Staffordshire and at Derby and Worcester, the works were closed, after the proprietors had realised considerable sums ; and the town thus lost a branch of manufacture which was an honour to it, and which has given it a name in the annals of the Ceramic Art of this country."

In a letter from Mr. Robert Browne, of Lowestoft, he states :—

"I have heard my father say that they discontinued the works principally because they could not produce the ware so cheaply as the Staffordshire potters, and that they were getting old and wished to retire from the business, not from want of capital, as they were all wealthy men for the period. I remember seeing some lists of prices of the different ware manufactured at Lowestoft, headed, 'Robert Browne & Co.,' and I have a book of maps of the Eastern Counties which he carried with him on his journies. I believe every piece of ware they sold was commenced and finished at Lowestoft, notwithstanding Mr. Ll. Jewitt's assertion to the contrary."

A portion of a porcelain service, painted by Thomas Curtis in 1775, intended as a wedding present to his son James, is still preserved in the family at Lowestoft.

There were, a few years ago, three persons living at Lowestoft who could testify to the fact that nothing passed out of the factory but what was made in it. Mr. Bly, in his eighty-fourth year (1865), whose father was a workman there, and who spent a great portion of his time at the works when young, perfectly remembers the various departments ; he says no Oriental porcelain ever came into it to be decorated. His statement is as follows, dated 2nd November 1865 :—

I, the undersigned *Abel Bly*, of Lowestoft, formerly twine-spinner, am now in the eighty-fourth year of my age, was born in, and (with the exception of two years) have always lived at Lowestoft ; my father's name was *Abel Bly*, who was employed in various departments in the China Factory at Lowestoft. He died when I was eleven years of age ; my two uncles, John Bly and Philip Bly, also worked in the factory.

The Factory was situate in Crown Street, where the brew-house and malting premises of Messrs. Morse and Woods now stand, the rear fronting what is now called Factory Lane.

Where Messrs. Morse's counting-house stands was the packing-room ; the counting-house of the factory being to the east of the packing-room.

At the rear of the packing-room and counting-room were two turning-rooms, and farther to the rear adjoining Factory Lane were two kilns. On the ground floor were also the drying-room.

The painters worked in a chamber approached by a staircase to the eastward of the counting-room.

Over the east turning-room was a chamber for finishing the turners' work.

There was a chamber approached from the east kiln, in which the ware was tested as to its shape.

Over this was an attic in which women were employed painting the blue and white ware.

The clay was made in the factory premises now known as Mr. W. T. Balls' Auction Mart, from whence it was taken to Gunton Ravine (where there is to this day a constant flow of the purest water discharging many gallons per minute) and there ground by a large mill.

From my father working at the factory, I was in the habit of going daily to the premises, and can most positively affirm that *no manufactured articles were brought there to be painted, but that every article painted in the factory had been previously made there.* I remember that the ware produced in the factory was deemed far superior to anything to be obtained in the country. (Signed) ABEL BLY.

A son of Balls, the painter there, an old man of ninety, with good memory and intellect, well remembered the factory, and when young was in the habit of going all over it; he said there was not the slightest foundation for the opinion of Oriental porcelain being painted there, and positively asserts that nothing was ever sent out of the manufactory but what was commenced and finished there. Another old gentleman, Mr. Elisha Stannard, lately a merchant at Lowestoft, vouched for the truth of these statements.

The traditions as to the origin of the hard-paste porcelain at Lowestoft, to account for its proximity to the texture of the Oriental, are rife in the country. A lady of Hethersett, now upwards of eighty, has some pieces in her possession which she says were still being made there when she was a girl. The story then was "that a foreign ship was wrecked off Lowestoft, laden with materials for making china (clay, &c.), that the cargo was saved, and while it lasted china was made at Lowestoft." Where this "foreign" ship came from, or what was its destination, our tradition does not enlighten us, or why it should have been laden with clay and other materials. As there are frequently some scintillations of truth in these oral communications, it may probably have originated from the fact of somebody having an indistinct recollection of seeing a vessel unload some materials (perhaps some kaolin from Cornwall for the manufactory) on the beach, which was the only way at that time cargoes could be disembarked, for there was then no harbour.

Mr. Robert Allen Johnson had a bundle of memoranda in the handwriting of Robert Allen, the painter, and afterwards manager of the works, which principally relate to the mixing of the colours employed in the manufactory; the headings are as follows:—

ORDER FOR COLOURS.—1. Heathcote's composition to make purple; 2. To make a rose colour; 3. To make a fine rose colour; 4. Sal armoniack and acqua fortiss to dissolve gold; 5. Different shades of purple; 6. To make orange red; 7. Heathcote's orange red; 8. Blue in water; 9. The fine ultramarine blue; 10. To make a blue colour; 11. Blue and ultramarine; 12. Cobalt blue; 13. Yellow in oil; 14. Yellow in water; 15. Heathcote's yellow green; 16. Olive green; 17. Blue green; 18. Yellow green; 19. Flux for greens and yellows; 20. Shining black; 21. Another shining black; 22. Black for pencil china; 23. Shining brown; 24. Different tints of brown; 25. Different shades

for hair ; 26. To make brown gold ; 27. The process for preparing the gold ; 28. Crucibles, yellow, white, and blue enamel cakes ; 29. Mr. Brameld's flux ; 30. Dutch flux.

No. 27, "the process for preparing the gold," was sent in a letter from James Mollershead of Hanley, dated 5th November 1793, addressed to Mr. Robert Allen, at the China Works, Lowestoft, Suffolk. "Sir, I received yours dated October 28th on Saturday and answer as soon as possible and have Done the Best in My power to Give you Ancount of All my Methods in the preparation as Exact as I can Which if you follow you Cannot Mistake I have your Drauft It has thirty Days before date. From your huble Sarvan and Wellwisher."

There is in the Schreiber Collection (Victoria and Albert Museum) a teapot decorated on each side with the scene of the Crucifixion, numerous figures being grouped round the cross, and at the bottom of the teapot "Robert Allen" in red. This is probably the same Robert Allen who in 1819 painted this subject (the Crucifixion) in the east window of the parish church at Lowestoft.



This mark is attributed to Robert Allen. It is in blue on a plate painted and gilt in the Sheldon Collection.

Mr. Edward R. Aldred of Yarmouth, whose grandfather (Obed) was an original proprietor, and whose father, Samuel Higham Aldred, became a partner in 1791, used to say that the latter superintended the winding-up of the concern about the year 1803, and that a quantity of the remaining stock was taken in boxes to his own house ; some of these are still in existence and contain portions of sets of china, teapot lids, spouts, and handles, small proof cups, &c., but these in succeeding years were used as playthings by the children, and are all fragmentary.

Mr. Aldred possessed a figure cleverly modelled by his father's hands in the factory ; it is a well-dressed, modest, housekeeper-looking woman in the costume of the time in which it was made (1790). Mr. Aldred remembered his father speaking of the manufactory, and is certain that hard paste services, mugs, of which he had several in constant use, vases, &c., were manufactured by his father at Lowestoft, and he ridiculed the idea of Chinese porcelain being brought there to be painted.

Mr. King, of the Heralds' College, writing to a friend, says : "As to there not being Lowestoft china, you and I know, as subjects of the king of the East Angles, that *ex cathedra* antiquaries are fools in that respect ; I have known and seen specimens from my earliest days when I was a Yarmouthian."

The widow of Mr. Rose (the son of the painter at the manufactory), as well as another aged relative, remembered perfectly, when they were children, running to and from the works, and picking up the broken or damaged "images" that had been thrown out with the rubbish, which they took home and kept for playthings. Two china figures of peasants

carrying baskets of flowers and fruit on their heads, well modelled, but simple in colouring, which are reputed to have been purchased at the Lowestoft manufactory, very much like those of Lady Smith, but of rather coarser work, were in the possession of Mr. J. H. Tuke of Hitchin.[1]

PROPRIETORS OF THE LOWESTOFT WORKS.

Philip Walker. Mr. Walker was of a good family at Lowestoft. In 1768 we find his name mentioned as one of the feoffees of the church property. He was still living in 1790, as we find his name, "Philip Walker, gentleman," among the subscribers to Gillingwater's *History of Lowestoft.* He, like many others of the gentry, had a boat, which was occasionally engaged in the mackerel and herring fisheries, from 1770 down to the year 1790.

Robert Browne, one of the original proprietors, was a good chemist, and had the management of the works, superintending the mixing of the clays and the colours. He died in 1771, and was succeeded by his son, *Robert Browne, junior*, who was also a clever practical chemist, and was constantly making experiments to improve the body of the ware. The introduction of hard paste was probably owing to his exertions, and he was successful in bringing the art of making *true* porcelain nearer to the Oriental than had been attained by any other individual; he died in 1806.[2]

Obed Aldred, partner in the Lowestoft china manufactory. "Obed Aldred, bricklayer," was appointed one of the feofees of the church property in 1768; he died 22nd July 1778.

Messrs. Stannard & Aldred had boats engaged in the herring-trade from 1769 to 1778, when they seem to have dissolved partnership. In 1779 we find Obed Aldred was a shipowner, and he continued so until 1786; at his death in 1788, his share and interest in the china manufactory, as well as his share of the water-mill at Gunton, stock, outstanding debts, and effects thereto belonging, were left to his widow, Triphena Aldred, which at her death, in January 1791, were assigned to her son Samuel Higham Aldred, who remained in it until its close in or about 1803.

John Richman was an extensive merchant, and employed several boats in the herring-fishery; in 1748 he had four, and more or less up to 1756, when he seems to have discontinued the trade, and probably

[1] Mr. J. H. Tuke's collection of china was sold at Christie's, December 1896, and contained several specimens of Lowestoft, including a set of three of the barrel-shaped mugs mentioned above which realised £8, 10s.

[2] Cookworthy had produced hard paste, and taken out his patent in 1768, but he had not produced a ware bearing so close a resemblance to the Oriental, the china of Plymouth and Bristol being more like that of Dresden. It was therefore about 1775 that hard paste was introduced at Lowestoft, and services were made as well as vases which have puzzled even experienced amateurs and collectors, and which until within the last few years have been classed as Oriental.

devoted himself to the interests of the porcelain manufactory. He was perhaps succeeded by his son James, but we have no precise information on this point.

Mr. Robert Browne of Lowestoft has kindly furnished us with the following particulars: The first Robert Browne, who died in 1771, left by his will to his son his fourth part share or interest of and in the water-mill at Gunton, together with the gears, tackle, and furniture, also his interest in the lease of the ground on which the same stands. And being entitled to one-fourth part or share of and in the stock in trade of the china manufactory carried on at Lowestoft, he directs his executors to adjust and settle with his partners concerned therein all accounts; this he also leaves to his son. The executors were Philip Walker of Lowestoft, gentleman, and Obed Aldred, of the same place, bricklayer, two of the partners in the factory.

Mr. Robert Browne relates the following anecdote of his great-grandfather, the first Robert Browne, which he heard frequently from his father and his grandmother. The old man said to his daughter, "My dear, I am going to leave you for a week or two, it may be; do not be alarmed," but did not say where he was going, and they had not the least idea of the object of his journey. We give the story as told by Mr. Jewitt, who had it from Mr. Browne (*Art Journal*, July 1863):—

"A curious circumstance connected with the first Robert Browne, the memory of which has been preserved in his family, is worth relating, as showing the schemes and the underhand practices which were resorted to by manufacturers in those days (as, alas! now) to worm out and steal the secrets of others. The workmen, who had been engaged from London, having been, as alluded to by Gillingwater, shamefully tampered with, and bribed to injure the work at Lowestoft, probably induced Mr. Browne to retaliate in the manner I am about to describe. Being desirous, soon after the commencement of the works, to ascertain how the glaze was prepared, some of the colours mixed, and other particulars concerning the ingredients used, he went to London, and under the disguise of a workman, engaged himself at one of the china manufactories—of course either Chelsea or Bow. Here, after a short time, he bribed the warehouseman to assist him in his design, and soon accomplished his purpose. The warehouseman locked him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Browne was placed under an empty hogshead, close to the counter or table on which the principal operated, and could thus see through an opening all that was going on. From his hiding-place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks, in full possession of the, till then, secret information possessed by the famed works of Chelsea or Bow."

EDITOR'S NOTE TO THE THIRTEENTH EDITION.

Within the past few years so much fresh information has come to light upon this history of the Lowestoft factory, that a few words may be of assistance to the collector. The very many interesting facts compiled by Mr. Chaffers, and printed in the foregoing pages, will be valuable as references, but there is now a common agreement among

experts that he did take a more exalted view of the products of this factory than is borne out by the evidence now at our command. On the other hand, until a few years ago, there were many whose opinions were entitled to respect, who ignored the existence of the factory, Professor Church omitting all mention of it in his work on English Pottery and Porcelain, while Sir Augustus Franks attributed most of the so-called Lowestoft to Chinese factories.

There is no doubt that a porcelain factory was established at Lowestoft between 1750 and 1760, and was in Crown Street with a London depot, and that there are many dated specimens bearing dates from 1762 until 1799, three years before the factory was closed, owing, it is believed, to severe competition with the Staffordshire potters, and partly to trade losses, one of which was the seizure by Napoleon in Holland of several thousand pounds' worth of their ware.

A famous collection of Lowestoft china was formed by a Mr. William Rex Seago, who purchased from Robert Browne, the great-grandson of one of the founders of the works, a great many specimens which that gentleman had inherited. Mr. Seago's collection was sold by auction in 1873, and a hundred and sixty specimens were reserved and bought in, and these were purchased a few years ago by Mr. Frederick Arthur Crisp, who owns a noteworthy collection of Lowestoft porcelain. There was included in this purchase an interesting document in the form of an affidavit by the above-mentioned Robert Browne that he identified these specimens as having belonged to his father, and by the courtesy of Mr. Crisp I am able to add a copy of the affidavit with schedule of specimens.

The paste and decoration of many of these specimens are quite different from the idea of Lowestoft which has been formed by looking at numerous pieces of china decorated with armorial bearings, the majority of which are without doubt of Oriental manufacture, decorated with English coats of arms, the designs of which were sent out about one hundred years ago by those who had friends on the staff of the old East India Company.

The Lowestoft from the Seago Collection resembles Plymouth, or crude half-finished Worcester, and many have names and dates of persons who lived in the neighbourhood of Lowestoft. The paste is very similar to that of Bow, and the glaze has a greenish blue tint.

In 1902, as a result of some excavations on the site of the old works, several moulds in fragments were discovered, and were purchased by Mr. Crisp, who was public spirited enough to present casts of them to the British Museum, where they can be seen in the lower part of a glass case containing several interesting specimens of undoubted Lowestoft china.

The distinction between Oriental china decorated with coats of arms or with slight floral designs, which may be considered to be European, and Lowestoft, must be decided by a careful examination of the paste. Oriental porcelain is much harder and altogether of a closer texture than Lowestoft; and the rims of Lowestoft cups and saucers and plates are clumsier than those of Oriental, which show signs of being potted with more skill and fired at a much higher temperature.

Lowestoft porcelain bears no regular fabric mark, but many specimens are marked with the following initials: H., S., R., Z., W., and R. P., which are said to represent Hughes, Stevenson, Redgrave (Z. and W. unknown) and Richard Philips. The latter name occurs in full under the handle of a mug. The crescent mark which occurs on a service decorated with spiral bands of a crude blue, is said to have been used at Lowestoft, and this is borne out by the fact of portions of similar cups and saucers being found in the excavations. These had formerly been attributed to Caughley or Worcester. Workmen's marks were sometimes used, and those in the margin occur on some specimens in the possession of a Mr. Yallop of Lowestoft. Many of the names of persons which occur on old specimens of Lowestoft have been identified in the parish register of the place as having lived and died there.



Many of these names occur on very crude birthday tablets or medallions, and at least thirty are known in different collections which bear dates running from 1765–1797. A teapot of Oriental shape, lately in the famous collection of Mr. Merton Thoms but now in the British Museum, is inscribed with initials I. H. and dated 1761.

Sir John Smiley, Bart., has in his collection a mug of Lowestoft china with blue decoration, and in the rim underneath is the numeral 5, while the mug bears a date 1768.

In a letter, written to the Editor while these pages were in the Press (1911), from the Rev. W. W. Hallam, an old resident at Lowestoft who has collected much information respecting the factory, he mentions that the Robert Allen, previously referred to as a painter at Lowestoft factory, kept the shop in Crown Street for some thirty years after the factory had ceased as a going concern, and sold these "souvenirs" to the visitors who since 1768 had resorted to Lowestoft as a bathing-place. He is said to have purchased undecorated ware from the Rockingham works at Brameld, painted and refired the articles in his shop in the High Street, and also to have sold many articles which he had bought elsewhere. Mr. Hallam has a plate decorated by him bearing his initials and date 1832. This fresh light on the subject of Lowestoft helps us to account for so many diverse specimens with apparently good pedigrees, coming up from time to time for adjudication—and one may say in conclusion that there will always be difficulty in attributing some of these doubtful specimens.

Copy of Affidavit referred to above.

I Robert Browne of Lowestoft in the county of Suffolk, retired Organist, solemnly declare and state to be true as follows :—

That on Tuesday the 22nd day of October last, I visited by invitation Mr. William Rix Seago's Private Residence, Oulton Hall, for the purpose of identifying the several pieces of Lowestoft china, set forth in the Schedule hereto, that he had purchased of me some years ago, formerly the property of my late Father, received direct from the Lowestoft Factory, to our private Residence, and which on his death became my property.

The first things in Mr. Seago's collection, identified by me, was my Father's Wedding Tea Service, consisting of 6 Tea Cups and Saucers, Tea Pot, Sugar Basin, Slop Basin, Cream Jug, all Pink Flower, and White, with Gold Edging.

That having a thorough knowledge of the Ware made in the Lowestoft Factory, I inspected Mr. Seago's general Collection of the Ware and recognised the same at once as being the original china manufactured in the Lowestoft Factory.

I further take this opportunity to declare that the several statements made by me to Mr. Chaffers and appearing in his Public Work of British China, are true and faithful statements of facts within my knowledge.

The Schedule referred to.

1. My Father's Wedding Tea Service, 6 cups and saucers, tea pot, sugar basin, slop basin, cream jug,—Pink Flower and White with gold edging.

2. Grape Pattern with gold edging tea service, 11 cups and saucers, sugar basin, slop basin, cream jug.

3. Gold leaf pattern with gold edging tea service—6 cups and saucers, sugar basin, slop basin, cream jug, 4 cake plates.

4. Mahomedan (blue pattern) tea and coffee service made for Persia—5 tea cups and saucers, 5 coffee cups and saucers, 1 tea pot, 1 coffee pot, tea cady, sugar basin, with cover, cream jug.

5. Large old family tea pot and water jug in blue pattern.

6. Water jug, blue pattern, first copy plate, transfer huntsman and dog, cup and saucer, Mary Crowfoot 1778. Ink pot with initials R. B. 1762 ; this was the ink pot of the originator and manufacturer of the Factory ; water jug with Head on Spout, two expectorating pots.

And I make this solemn declaration conscientiously believing the same to be true and by virtue of the statutory declaration act 1835.

Declared at Lowestoft in the County of Suffolk this 12th day of December 1895. } ROBERT BROWNE.

Before me, HENRY JEFFERIES,
Deputy Mayor and J.P. for the borough of Lowestoft.

ARTISTS.

Gillingwater says, "A beautiful view of the lighthouse hill, with part of the German Ocean, also of the town, the church, &c., has lately been taken by the very ingenious Mr. Richard Powles, a native of Lowestoft, but now resident in Elsingoer, in Denmark, an artist well known to the curious from his elegant drawings." Mr. Davey, superintendent of the lighthouses of the district, has a china mug which was made at the manufactory in the last century for his grandfather, who had the same appointment; it has a large medallion painted with a view of Lowestoft, showing the high and low lighthouses and cottages below the cliff, shipping in the roadstead, &c., above the arms of the Trinity Company; it was probably painted by Powles from that referred to above.

There is in the possession of Mrs. Woods of Lowestoft a porcelain teapot, exquisitely painted on both sides with marine views, shipping, and figures, apparently of Yarmouth roadstead; under the spout are the initials W. J. S. (William and Jane Simpson), for whom it was expressly painted, and it has never passed out of the family since it came from the factory.

Another artist, who painted the beautiful floral patterns which decorate the greater portion of this ware, was a Frenchman named Thomas Rose, a clever painter on porcelain, who, it is said, fled from France previous to the great Revolution. A porcelain smelling-bottle in the possession of Mrs. Woods, painted with Chinese figures, inscribed W. J. S. (made for the same parties as the teapot just described), is dated 1784; and a scent-bottle, painted by Rose, with three fleurs-de-lis and a crown, bearing the initials S. C. (Samuel Chambers), is also dated 1784.

Thomas Curtis was one of the painters at Lowestoft. It is stated by Mr. Jewitt (*Art Journal*, July 1863) that Thomas Curtis was a "silent partner" in the Lowestoft works; but this statement is erroneous, for in an extract from the accounts of Robert Browne, acting as executor of the will of Obed Aldred, who died 1788, reference is made to a mortgage from Thomas Curtis to the said Obed Aldred for £45, which was then, in 1795, unsatisfied, and was not paid until 1796. In the will of Thomas Curtis he is styled "porcelain painter" only. A mug, painted by him for his father and mother, is inscribed, "James and Mary Curtis, Lowestoft, 1771"; this and a china tea set, also painted for his son James in 1775, are still in the possession of the family.

Robert Allen worked in the manufactory from its commencement to its close; he entered it as early as 1757, then only twelve years old, as a painter in blue. There is in his grandson's possession a small china cup on which he proved the colours; on each side is written, "Robert Allen, 1760," and in the divisions are a bird flying, a cutter, and flowers. This cup is interesting, as it gives evidence of the china made at Lowestoft at that date, and it is of a fine transparent quality of soft paste; the colours then employed and the touch of the painter, which may be recognised on other finished pieces. In a service painted for his aunt, Elizabeth Buckle, in 1768, he being then twenty-three years old, we find a great improvement; and on another formerly in Mr. Seago's Collection we find pastoral figures in the Watteau style as well as flowers; a grounds basin with blue and white decoration in the style of early Worcester transfer has underneath the name as in the margin.

E. Buckle.

This specimen is in Mr. F. A. Crisp's Collection. Allen afterwards became foreman of the manufactory; he was thoroughly acquainted with all the various processes; superintended, under Mr. Browne, the mixing of the earths, and assisted him in carrying out his experiments on the hard paste; mixed the colours employed in the decoration, and eventually was manager of the works. We do not know when he became manager, but it was probably about 1780. His grandson, Mr. Robert Allen Johnson, has also in his possession a small oval palette of enamelled copper, on which are *burnt in* the various shades of colour employed in the manufactory, each having a number affixed; on the back is written "Griffiths, 1792."

The same gentleman has a sketch-book of Robert Allen with fruit, flowers, insects, landscapes and figures, ships and animals, all painted in colours; one of these sketches is copied on a plate made for his aunt Buckle in 1768, lately in Mr. Seago's Collection. There are also coloured portraits of Philip Walker and Robert Browne, two of the original proprietors of the factory, by Robert Allen.

After the close of the works Allen opened a shop at Lowestoft as stationer and china dealer, and having erected a small kiln in his garden, he decorated the Wedgwood, Turner, and other Staffordshire wares. His daughter, Mrs. Johnson, who lived at Lowestoft, had a set of twelve Queen's ware plates, painted with English flowers in blue *camaieu*, which she remembered seeing him paint and bake many years after the works had ceased; these have on the back his initials, "R. A. 1832."[1] Mr. Seago had a *hard-paste* basin which was *potted*, *painted*, and *baked* by Allen in the presence of his daughter, Mrs. Johnson, who gave it to him with this assurance of the facts.

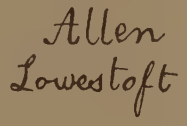
From his intimate knowledge of the preparation of colours as used on porcelain, he turned it to account in the art of painting on glass, to which he paid especial attention for amusement more than profit, for he had during his lengthened services at the china factory saved sufficient to

[1] See notice of similar plate in Editor's Note, pp, 848–9.

enable him to retire from business, except as a means of occupying his leisure hours. That such was the fact we may infer from his devoting some considerable time towards the embellishment of the parish church of his native town, by painting the east window in stained glass, which was completed in 1819; for this service, which he rendered gratuitously, he received the thanks of the parishioners, who presented him with a silver cup (now in the possession of his grandson), inscribed "A token of respect to Mr. Robert Allen, from his fellow-townsmen at Lowestoft, for having, at the advanced age of 74, gratuitously and elegantly ornamented the east window of their parish church. An. Dom. 1819."

A quarrel, formerly in the possession of Mr. Seago—the Head of Christ—is inscribed "R. Allen, Lowestoft, aged 88, 1832." Some other pieces of painted glass are in the possession of Mr. Davey of Yarmouth, one a view of Eddystone Lighthouse, another that of Lowestoft, which was erected in 1778, signed R. A. ætat. 75, painted in 1820. He died in 1835 at the advanced age of ninety-one.

A teapot of hard paste, of apparently Oriental porcelain, has underneath in red Allen's name as in the margin; it is painted with the Crucifixion of our Saviour between the two thieves surrounded by the Maries and numerous figures; in front are soldiers gambling with dice. This is the same subject as that he painted on the east window of Lowestoft Church. In the Schreiber Collection, Victoria and Albert Museum.



John Sparham was also a painter in the factory. There is a punch-bowl, with an elegant border of running flowers and leaves and small detached flowers, with the initials J. S. S. between palm and olive branches, presented by his son's widow to Mr. Seago, formerly in the possession of Mr. Chaffers, and now in Mr. F. A. Crisp's Collection.

The following were attached to the manufactory: Abel Bly; John Bly, painter, died at Worcester; Joseph Bly; John Redgrave, painter; Margaret Redgrave, painter; James Redgrave, flower painter; Mrs. Stevenson and daughter, blue painters; Mrs. Simpson, blue painter; James Balls, painter; James Mollershead, painter; Mrs. Cooper, blue painter; William Hughes and John Stevenson, who went to Worcester, were modellers, earning on an average £3 per week. William Stevenson, a finisher, went to Worcester, and George Butcher, a kiln man; Philip Bly, carter.

J. Wager Brameld of Rockingham, who was himself a painter, was much attached to Allen, and on his retiring from business presented him with a china snuff-box, painted on the lid with a man reading, inscribed inside the cover, "*Brameld & Co., Rockingham Works, near Rotherham. The Politician. J. W. Brameld, pinxit.*" Mrs. Johnson, the daughter of Robert Allen, had also a set of five vases painted by Brameld, with flowers off the *Denes* at Lowestoft, which she remembered gathering for the purpose. She had in her possession a china mug painted by a

Lowestoft apprentice named Bly, who, on the suspension of the works, had been transferred to the Worcester China Manufactory, and sent this specimen of his progress to his old master; it formed part of a service made expressly for the Duke of Cumberland, whose arms it bears. Mr. Chaffers had a sketch by Bly of a coat-of-arms, painted just before his death, for a Worcester service made for Lord Amherst.

Lady Smith, widow of the late Sir James Edward Smith, residing at Lowestoft, was Miss Pleasance Reeve, of a very old and important family in the vicinity; this lady lived to upwards of one hundred years of age, and remembered visiting the works on various occasions. She had some figures, bought by her brother when the works were closed in 1803, and a set of porcelain beakers which were purchased by her at the manufactory. Lady Smith had also a tea service of hard paste, ordered by her brother, Mr. Reeve, at the Lowestoft manufactory, painted with Chinese subjects from drawings by native artists, which he lent them to copy; this service we might indeed say was produced under his supervision. Mrs. Henry Reeve has a tea service of hard paste made specially at the manufactory for an old Lowestoft family, the Leathes of Herringfleet, bearing their arms and crest.

Mr. Seago had a most interesting collection of the ware produced here, forming a history of the manufactory from its commencement to its close.

Mr. Emerson Norman had also a fine collection of some of the choicest pieces; he had specimens of a very fine tea and coffee service of Oriental form made for Captain Welch, painted with roses and festoons, and in the centre an oval medallion of roses and palm branches, supported by two cupids, surmounted by a heart pierced by two darts, and a coronet, enclosing the cipher G. J. W., and various other interesting examples. (*Ker. Gall.*, enlarged edition, figs. 451–4.)

Both these gentlemen possessed some pieces of a very fine tea service in soft paste, made for the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft; they bear in front his arms: *Or*, a chevron *sable*, between three mullets pierced *gules*. Crest—A horse's head erased *sable*, holding in the mouth a sprig of oak *proper*. Motto—"*In Deo potero*." Two coffee-cups are in Mr. Crisp's Collection. Another fine service is shared by Mr. Studley Martin, Sir Henry Tyrwhit, and others—on a wreath, *or* and *azure*, an owl *proper*, finely painted, and the initials W. W. (William Woodley). Portions of this "owl" service are in Mr. Crisp's Collection.

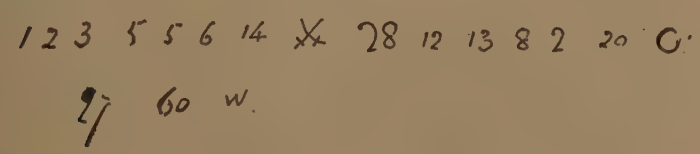
Some curious pieces of Lowestoft china are occasionally met with painted with the initials F. R., surmounted by a crown, and on each side a sword and a sceptre, and a number of letters which cannot now be deciphered, the whole enclosed by two myrtle branches. On a plate in Mr. Durrant's Collection, and a cup and saucer belonging to Mr. Alexander Weston, the initials are those of Frederick the Great, who was a favourite hero with the English, and his portrait is frequently found upon the Liverpool, Worcester, and Bow china mugs.

In the Sheldon Collection there are several Lowestoft specimens bearing the different marks given below. With the exception of the copy of a Chinese mark and an open crescent, they appear to be mostly painters' signs. The decoration of these specimens is mostly painted in blue like the early and very crude Worcester. Some of these are illustrated in Mr. Spelman's *Lowestoft China*.



(This mark is also claimed for Longton Hall.)

Lowestoft. All the undermentioned marks occur upon unimportant specimens of blue and white, parts of services, teapots, milk pots, plates, trays, cups, and saucers. The mark "No. 60" has a special interest as exceeding by eight the highest number mentioned by Mr. Spelman as being found on Lowestoft china. They are all in Mr. E. Broderip's Collection.



DATED PIECES OF LOWESTOFT WARE

1752. Two plates of coarse delf, inscribed *Quinton, Benjamin, Yarmouth*, 1754, and *Quinton, Mary, Yarmouth*, 1752. Mentioned by Mr. Joseph Marryat in his book.

1756. A blue and white delft dish, painted at Lowestoft, has a gold border of blue round the rim, and on the centre a heart-shaped tablet supported by two cupids, with pendent bunches of flowers, surmounted by a coronet, inscribed *Robert and Ann Parrish, in Norwich*, 1756. Norman Collection.

1759. A delf plate, painted in blue; on a heart-shaped tablet is written *John and Anne Robinson in Staithes*, 1759. Mrs. Johnson of Lowestoft.

1760. An earthenware plate of bluish-white glaze and a neat border of opaque white like the *sopra bianco* of the Italian maiolica, and blue Chinese landscapes and figures, has on the back the name *Cornelius Dixon, Norwich*, 1760. Geological Museum.

1762. An inkstand, white with blue ornaments, of nine-sided form, with Chinese figures and the initials *R. B.* 1762, being those of Robert Browne, who died in 1771, one of the founders; formerly in the possession of Mr. Robert Browne, his great-grandson, afterwards sold to Mr. Seago, and now in Mr. F. A. Crisp's Collection.

1764. Small cream jug, Chinese decoration, inscribed in GOLD *S. C.* 1764. Crisp Collection.

1765. A china punch-bowl, painted in blue, with birds, inscribed *Abrm. Moore*, 1765. Norman Collection.

„ A china basin, painted in blue, with birds, trees, and flowers, inscribed *S. C.* 1765, made for Sarah Crisp, an aged relative of the owner. Bradbeer Collection.

1766. Small cream jug, blue and white decoration, inscribed $\frac{C.}{W.\ M.}$ 1766. Crisp Collection.

„ A mug painted in Indian ink with Chinese landscapes and figures, inscribed underneath *Fr. Hughes Sept.* 4, 1766, *Lowestoft.* Crisp Collection.

1767. A damaged teapot, view of Lowestoft Church on one side and three ships on the other. Inscribed underneath *S. C.* 1767. Crisp Collection.

1768. A china salad-bowl, painted in blue *camaieu*, with Chinese figures and landscape, in the background two pagodas, &c.; on the back is written *Elizabeth Buckle*, 1768; she was the aunt of Robert Allen, the painter, and this was part of the service painted expressly for her by Allen; formerly in the possession of his daughter, Mrs. Johnson.

Mr. Seago had a small bowl of the same set, painted in blue, with pastoral figures, the original drawing being in Allen's sketch-book, afterwards in the possession of his grandson, Mr. R. Allen Johnson, and now in Mr. F. A. Crisp's Collection.

„ A china bowl, inscribed *Edward Morley*, 1768. Seago Collection.

„ A mug decorated with the head of the sun and inscription *Mic^l. Jaye, Norwich*, 1768. Crisp Collection.

„ A teapot, blue and white decoration, inscribed underneath *Eliz^th. Johnson, Norwich, Feb^y.* 5, 1768. Crisp Collection.

1770. A water bottle and basin in white china, having underneath inscribed in blue, *Maria Ann Hoyler*, 1770. Crisp Collection.

1771. A china bowl, inscribed *Richard Mason, Jan.* 1, 1771. Seago Collection.

„ A china mug painted by Thomas Curtis for his parents, inscribed *James and Mary Curtis, Lowestoft*, 1771. Mr. Curtis.

Part of a set of china, painted by the same Thomas Curtis on what is termed *Oriental body*, in 1775, and intended as a wedding present for his son James, is also preserved.

1778. A teapot, and a cup and saucer, blue and white decoration, inscribed Mary ∴ Crowfoot, 1778. Crisp Collection.

1779. There was in the possession of the late Viscount Exmouth a fine china punch-bowl of Lowestoft manufacture and decoration, with elaborate border inside of violet check, flowers and gold festoons, painted with four harvest scenes, viz., reaping the wheat, tying it in sheaves, stacking, and the supper, inscribed *Harvest Home, Feldon Farm*, 1779, and the initials *J. C.*

„ A punch-bowl representing similar harvest scenes was in the Collection of the author, which had been in his family for nearly a century, painted evidently by the same artist; former possessors supposing it to be of Oriental manufacture, the subject has always been termed erroneously the "rice harvest."

1780. A china tea service (hard paste), painted in Indian-ink and gold, with small flowers, in the centre two ciphers, *E. L.* and *L. S. C.*, and each piece dated 1780. Lady Charlotte Schreiber.

1781. A china mug in blue and white inscribed *Robt. Hayward*, 1781. Formerly in Mr. J. Mill's Collection.

1782. A china inkstand, marked underneath *S. A. Sept.* 26, 1782, the initials of Samuel Aldred. Formerly in the Seago Collection; now in Mr. Crisp's Collection. Several similar inkstands inscribed *A present from Lowestoft* are in the Crisp Collection.

„ A teapot, blue and white decoration, inscribed *Robt. & Mary Godfrey*, 1782.

1791. A jug with a rhyme, and inscribed *Thomas Worlass*, 1791. Crisp Collection.

1792. An earthenware jug, painted with flowers and boat-builder's tools on a shield, inscribed *C. Cook*, 1792. Formerly in the Seago Collection; now in the Crisp Collection.

COMMEMORATION MEDALLIONS OR TOKENS.

Mr. Crisp has also several very curious little birth tablets, bearing the following names and dates :—

Sarah Mason, born January 1772.
Samuel Wright, born January 30, 1775.
Robert Rope, born February 13, 1782.
Honnour Downing, born October 28, 1788.
S. S. 1789, and blue and white Oriental decoration on the reverse.
Robert Downin, born January 19, 1791.
Elizabeth Ruthen, born February 4, 1791.
Ann Ruthen, born June 30, 1793.
Jonathan Downing, born December 27, 1793.
Ann Redgrave, born November 4, 1795.
Mary Ward, born December 4, 1796.
Eallathe Leggett Liffen, born December 9, 1798.
John Ward, born February 15, 1799.

MOTTOES AND INSCRIPTIONS ON LOWESTOFT PORCELAIN.

Vir super hostes.—Milk-pot, blue flowered ground, supported by a lion and dragon. Dr. Diamond.
In Deo potero.—A cup with arms and crest of the Rev. R. Potter. Norman.
Love as you find.—Tea service with crest of a stag's head. Mr. J. Hawkins.
All hands drink punch hoy.—Punch-bowl painted with a huntsman. Mr. J. Hawkins.
Wilkes and Liberty: Always ready in a good cause.—Punch-bowl with Wilkes and the Lord Chancellor, and *Justice sans pitié* under the arms. Seago Collection.
Four miles from Horsham (Suffolk).—Punch-bowl, with postboy riding by a milestone on which the distance is inscribed. Bradbeer Collection.
Generoso germine germo.—Cups and saucers; arms of Wilton, a Suffolk family, and greyhound crest. Seago Collection.
Have a worthy end, then pursue it.—Tea set, with arms of Buxton and Amais of Suffolk. Dr. Diamond.
Fac et spera.—Plate, with crest of a hand holding a scimitar, crest of Matheson. Bradbeer Collection.
Amor vincit omnia.—Mug, with initials and cupids. Seago Collection.
Dulcius ex asperis.—Tea set, with arms and crest, a bee on a thistle, crest of Ferguson. Seago Collection.
Spes mea in Deo.—Dish, with arms and crest, a boar's head. Seago Collection.
Industria.—Plate, green and gold border. Seago Collection.
Follow the chace.—Plate, arms, and crest of a stag's head. Seago Collection.
Alteris spoliis.—Plate, crest a military trophy. Seago Collection.
Nunquam oblivisco aris.—Plate, crest a boar's head. Seago Collection.
Le bon temps viendra.—Plate, arms crowned and supporters. Seago Collection.
Labor ipse voluptas.—Caddie, arms and crest of a sheaf of corn. Seago Collection.
A Trifle from Yarmouth.—Trinket stand, with arms of Yarmouth. Mr. L. Huth. Mr. H. E. B. Harrison has a similar specimen.
Dundee Lodge, Wapping.—Punch-bowl, with Masonic emblems. Date 13 . 7 . 5083 (1803). Dr. Diamond.
In remembrance of the glorious victory at Culloden, April 16, 1746.—Lowestoft mug, in possession of the Rev. R. Lee, Lowestoft, and on a bowl in Dr. Diamond's Collection.
Forte scutum salus ducum.—China bowl, with flowers in lake, a coat of arms, and crest of a leopard passant, arms of the Fortescues. Wareham.
May the married never be separated.—Mug, painted in Indian-ink, with an urn and ship, on the stern "Canton," blue and gold star border. Seago Collection.
Martin.—On a cup with festoons of flowers. Seago Collection.
Non sibi.—Two plates, arms *azure* of two boars' heads, *or* a helmet and bezant; crest, a pelican in her piety. Mr. Tuke.

Pour parvenier a bonne foy.—Punch-bowl, painted with a bouquet of flowers and pines. Cutlers' Company. Arms, *gules*, charged with three crossed swords, supported by two elephants; crest, an elephant and castle. Mr. Tuke.

I hope to speed.—On a coffee-cup and saucer, cobalt blue and gold star border. Arms, quarterly, 1st and 4th, *azure*, three cross crosslets *fitchée or*, issuant from as many crescents *argent*, for Cathcart; 2nd and 3rd, *gules*, a lion rampant *argent*, for Wallace of Sundrum; a crest, dexter hand grasping a crescent; supporters, two vultures, surmounted by a viscount's coronet; motto underneath. Mr. Studley Martin.

A Trifle from Lowestoft.—China mug, white ground, with small blue corn-flowers, and in the centre a purple bordered escutcheon. Crisp Collection.

Holiness to the Lord.—Large china bowl, with flowers and coat of arms. Lord Exmouth.

Sincerity.—Tea service, painted with flowers and arms, *sable*, a lion rampant *or*, with three mullets *argent* in chief; crest, a demi-lion rampant; arms of Sir T. Maryon Wilson. Dr. Diamond.

Nec temere nec timide.—Mug, painted with medallions of birds, and in the centre a full shield. Arms, *gules*, three lions rampant; crest, a hand and arm holding a wreath. Mr. Browne.

Per ardua bonum.—A tea set, with a coat of arms of three boars' heads.

Love and friendship.—Bowl, gilt trefoil border and flowers. Arms, baron and femme; dexter *argent*, a chevron *azure*, between three roses *gules*, a chief *or*; sinister *gules*, three men couped at the waist holding clubs; crest, a panther's head proper.

In credo.—Bowl, with blue quartrefoil border, edged with trefoils, painted outside in Indian-ink. A monument with initials *I. S. C.* inscribed "*in Credo*," on the top an urn, and a crest of a dove holding an olive branch; at the side a ship, on the stern "Dover." Mr. Bull.

The Judas.—A punch-bowl, elaborate border, painted with a lugger in full sail, beneath which are the words "THE JUDAS." A boat of this name was formerly in the possession of Messrs. S. D. Peach, and is still remembered by some of the inhabitants of Lowestoft. Formerly in the Seago Collection; now in Mr. F. A. Crisp's Collection.

A Trifle from Lowestoft.—A small circular ink-pot, with pink scrolls and this legend, formerly in the Staniforth Collection, now in the possession of Mr. Borradaile. Mr. H. E. B. Harrison has a similar specimen.

The Rev. Mr. Bowness, Lowestoft, Suffolk.—A fayence jug, painted with landscapes and the arms, a fess between three lozenges (Bowness). He was Rector of Gunton and Vicar of Corton, Justice of the Peace, 1790. It was to this gentleman Gillingwater dedicated his *History of Lowestoft*. Formerly in the Seago Collection; now in the collection of Mr. F. A. Crisp.

God preserve the Fishery.—In the Strawberry Hill Collection there was "an old English dish painted with shipping."

Walker, Minories.—There is on a Lowestoft porcelain teapot, written in gold letters, the name of *Walker, Minories*. A William Walker in 1779 kept a china and glass warehouse at Brooks's Wharf, Queenhithe; he is described in the *Directory* as "Pot Seller." In 1782 he removed to No. 112 Minories, and remained there till 1802; he was probably one of the London agents for the sale of the Lowestoft china.

Vigilandum.—Plate, red and gold border, painted with flowers and coat of arms. Norman Collection.

A Trifle from Yarmouth.—On a cylindrical mug, with handle, inscribed also—

> From rocks and sand and all that's ill
> May God preserve the vessel still—

pencilled in brown, a pale greenish line round the top and bottom.

For our Country.[1]—A tea service, painted with an allegorical shield, with St. George on horseback riding over the French arms (three fleurs-de-lis), supported by the lion

[1] This service was made in the year 1781 or 1782, when England was involved in a war with France, Holland, Spain, and America, and many became apprehensive that the British navy might not be able to maintain its supremacy as mistress of the sea, being threatened by such formidable enemies. In this critical state of affairs the county of Suffolk agreed to raise a sum sufficient to build a man-of-war of 74 guns, and present it to the Government. About £20,000 was subscribed in the county; but in the beginning of the year 1783, the war having terminated in a general peace, it became unnecessary. On this occasion the inhabitants of Lowestoft were not behindhand, and at the head of the list, as the largest subscriber, we find: Mr. Walker, for the Proprietors of the Lowestoft Porcelain Company, the sum of 10 guineas; the Vicar, the Rev. Mr. Arrow, 5 guineas; and, among others, the name of Robert Allen, manager of the works, a donor of half a guinea.

rampant (England) and an eagle with two necks (Germany), surmounted by a figure of Britannia, and below, the motto "For our Country." Schreiber Collection, Victoria and Albert Museum.

God the only Founder.—In 1785 six Lowestoft china punch-bowls, varying from 9 to 20 inches diameter, were presented to the Founder's Company of London by Mr. King. They are painted with roses and pines, and the arms of the Company, with their motto.

Honi soit qui mal y pense.—A hard-paste porcelain teapot, painted on both sides with the royal arms and supporters, motto and garter; made and painted at the Lowestoft Works. In possession of Mr. Edw. R. Aldred, whose father was one of the proprietors.

CIPHERS, WITH CRESTS, &c., ON LOWESTOFT PORCELAIN.

P.A. *A.S.M.*—Tea-caddy, with two crests, crowned. Bradbeer Collection.

P.E.L.—Plate, deep blue border; crest, a lion's head. Bradbeer Collection.

T.S.G.—Tea set, with crest of a stag's head. Seago Collection.[1]

J.L.B. *A.V.H.*—Three beakers; crest, a man issuing from a castle. Seago Collection.[1]

J.E.W.—Cup and saucer; crest, a stag and laurel branches. Seago Collection.[1]

J.E.B.—Cup and saucer, with flowers. Seago Collection.[1]

R.E.H.—Cup and saucer, flowers and festoons; crest, a pheasant. Seago and Norman Collection.[1]

J.K. *A.L.R.*—Dinner service, pink scale border, cipher crowned, &c. Seago Collection.[1]

W.S.D.—Tea service, shield and cipher. Seago Collection.[1]

T.M.M.—Plate, green and gold border, "Industria." Seago Collection.

W.A.S.—Plate, green and gold; crest, a lion rampant. Seago Collection.

J. & E.H.—(John and Elizabeth Hooper) part of a tea service in the possession of Mr. E. T. Burr, great-grandson of J. Hooper.

J.B.A.—Soup plate, with cipher. Seago Collection.[1]

R.G.—Cup, flowers and festoons; crest, a tiger's head. Mr. S. C. Hall.

J.E.D.—Tea service, cobalt border with gold stars. Dr. Diamond.

J.M.F.—Tea service, eggshell china, small flowers in Indian-ink. Dr. Diamond.

J.S.M.—Milk-jug and caddy, drab and green check and birds. Lady C. Schreiber.

A.P.—Mug, embossed ground with raised flowers. Schreiber Collection.

P.M.W.—Cup and saucer, cobalt and gold star border. Schreiber Collection.

E.L. *L.S.C.*—Tea set, flowers in Indian-ink and gold dated 1780. Schreiber Collection.

G.J.W.—Tea set, roses and festoons, and medallion supported by cupids, made for Capt. Welch of Kessingland. Seago Collection.[1]

[2]*W.W.*—Tea set, painted in pink, with crest of an owl for Woodley of Beccles, made for W. Woodley, Esq. Seago Collection.[1]

M.S.J.—Tea service, mentioned by Jewitt in *Art Journal.*

A.M.N.—Cup, with crests of two pheasants. Seago and Norman Collections.

J.S.W.—Cup and saucer. The late J. Mills.

W.J.S.—Smelling-bottle, painted with Chinese figures (William and Jane Simpson). Mrs Woods.

S.C.—Smelling-bottle, with three fleurs-de-lis and three hearts (Sarah Chambers). Mrs. Woods.

H.H.—Cup and saucer, shield supported by a soldier and a stag. Bradbeer Collection.

J.E.T.—White basket-pattern beaker and shield. Bradbeer Collection.

T.C. & G.C.—Mug, with crest of a wheat-ear. Bradbeer Collection.

M.C.—Mug, with large gold cipher and flower. Bradbeer Collection.

A.Y.—Cup and saucer, with floral cipher. Bradbeer Collection.

T.J.J.—Basin, cup, and saucer; crest, a ship. Bradbeer Collection.

J.A.F.—Tea set, deep blue borders. Bradbeer Collection.

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[1] The Seago Collection has been purchased by Mr. F. A. Crisp, F.S.A.

[2] A plate and one cup and cover of this set is now in the possession of Mrs. Wade of Brantingham Thorpe, East Yorkshire.

J.M.M.—Milk-pot and cover. Bradbeer Collection.
W.U.—Tea service, arms crowned. Bradbeer Collection.
[1] *S.M.H.*—Barrel-shaped mug, painted with festoons and flowers. Mr. J. H. Tuke.
[1] *H.S.V.*—Barrel-shaped mug, painted with small bouquets and a vase. Mr. J. H. Tuke.
[1] *E.A.N.*—Oviform jug, *crackled* glaze, deep blue border. Mr. J. H. Tuke.
Mug, arms of the Trinity Brethren.
Jug, representation of game of cricket, being an exact copy of engraving by H. Roberts, dated 1743.
(These two specimens are in the collection of Mr. Legh Tolson.)
J.L.C.—Sugar-basin, stand, and spoon, shell-shaped, coloured fan-and-feather pattern. Mr. C. Thurston Thomson.
J.E.L.—Plate, with perforated edge, coat of arms in the centre. Norman Collection.
J.S.S.—Bowl, with border of flowers, and the initials between olive and palm branches, surmounted by a man holding a bowl of punch. Formerly in the Seago Collection; now in Mr. F. A. Crisp's Collection.
R.Y.—Cup and saucer, blue and gold shield, with initials. Norman Collection.

These specimens which came under Mr. Chaffers' observation were all considered by him to have been made and painted at Lowestoft. The Editor would probably, according to more recent information, if he saw them, place many of them as Chinese porcelain, decorated with English crests, &c. Mr. Crisp has in his collection nearly a thousand specimens of this armorial china, the majority of which are undoubtedly Chinese and some few Lowestoft.

Sir A. W. Franks admits that porcelain with armorial bearings is far more common in England than in Holland, and our country had no direct communication with Japan. He thinks that these examples came from China, brought over by the India Company. He does not quote a specimen with Dutch inscriptions.

PORCELAIN WITH ENGLISH DESIGNS. Franks's Collection.

All of which were considered by the possessor to have been made and decorated in China.

Laroche of Gloucester with Yeamans of Antigua. Arms; crest, a raven. An archway, arms above, Juno and Neptune receiving a young married couple. *Semper amor pro te firmissimus at que fidelis.*
Basset?—Arms under coronet.
Parsons and Curley.—Arms; crest, an eagle's leg on a leopard's head.
Clerke.—Arms; crest, a Moor's head. *Ose et espere.*
Campbell and Lorn.—Arms; crest, a boar's head. *Fit via vi.*
Mathew of Antigua and Felix Hall, Essex.—Arms. *Æquam servare mentem.*
Best of Worcestershire and Papworth.—Arms surmounted by a helmet, label for motto not inscribed.
Laurence of London and Ilbery.—Arms; crest, a saltire raguly entwined with a wreath.
Best of Worcestershire.—Arms; crest, an ostrich's head with two wings and ducal coronet.
Robertson or Robinson.—Arms; crest, a buck.
Braddyll and Gate of Lancaster, married 1776.—Arms; crest, a badger passant.
Inglis.—Arms; crest, a demi-lion rampant holding up a star of six points.
Napier?—Arms, supposed two Highlanders; crest, a half virgin holding a dagger pointed to a bell. *This I'll defend;* below, *Loch Sloy.*
Perry.—Crest, a hind's head erased holding a branch of pears. Initials *G. L. P.*

[1] Sold at Christie's, December 18, 1896.

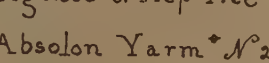
HART AND FRANKLIN.—Arms; crest, a hart's head couped.
PALMER.—Arms.
BISS AND BILL.—Arms; crest, two snakes embowed. *Sis felix bis.*
ANTI-GALLICAN SOCIETY.—Arms; crest, Britannia seated. *St. George and Old England.*
ANTI-GALLICAN SOCIETY.—Arms, St. George spearing the shield of France; crest, Britannia. *For our country.*[1]
FLIGHT OR FLYE.—Arms; crest, a hand gloved holding a hawk's lure. *Dei lutamen tutus.*
ROBERTSON OF ROSS.—Arms; crest, a hand supporting a royal crown. *Virtutis gloria merces;* above, *Wise as the serpent, harmless as the dove.*
SAUNDERS.—Arms; crest, a demi-bull.
LEACH OR ACKWORTH AND HOPKINS.—Arms; crest, arm issuing from ducal coronet.
DRUMMOND IMPALING BEAUCLERC OF STANMORE.—Arms; crest, a hawk holding in its claw a laurel wreath. *Virtutem coronat honos.*
WYTHE OF NORFOLK.—Arms; crest, griffin rampant holding a spear on which is a boar's head.
WYTHE OF NORFOLK, LUBBOCK OF NORFOLK, PALGRAVE. } Arms; crest, griffin rampant holding a spear on which is a boar's head.
SMITH OF HOUGH, COUNTY CHESTER.—Arms; crest, an ostrich with horseshoe in its beak. *Tien ta foy.*
BLAIR OF BALTHYOCK, COUNTY PERTH.—Arms; crest, dove with wings expanded. *Virtute tutus.*
A lady and two children, copied from an English print. At back *S.A.G.*
A group of children catching butterflies, from a design by Stothard.
BEAUCLERC QUARTERING VERE.—Arms; crest and supporters. *Vero nihil verius.*
MACKENZIE.—Crest, a flaming mountain. *Lucco non uro* and *Data eata secutus.*
HAYES OF LONDON.—Arms; crest, a wolf. Stated to be eggshell porcelain decorated at Bow.

YARMOUTH. There was a gloss-kiln here for burning in the decorative colours of earthenware about the end of the last century. The arrow seems to have been the mark used by some other manufactory at present unknown; it occurs on a dessert service, with flowers and plants painted in front and their names written on the back in red. This service was formerly in the Editor's possession.



A potter named Absolon worked at a place called "The Ovens." This mark is found on cream-coloured ware like Wedgwood's Queen's ware, and also on some plates lately in the possession of Mr. J. Mills of Norwich, painted with fruits and flowers, the arrow impressed. Mrs. Wade of Brantingham Thorpe, East Yorkshire, possesses a dish marked "W. Absolon, Yarm."; it was formerly in Dr. Diamond's Collection. The inscription in the margin is on a specimen in the Sheldon Collection.





Mr. E. Norman had in his possession some specimens of this so-called

[1] Mr. Carnegy Johnson has a punch-bowl 15½ in. diameter, and Mr. F. A. Crisp a pair of small bowls of this service.

Yarmouth ware, which have TURNER stamped on them, and the name of "Absolon" painted; this proves that they were made at Lane End and decorated at Yarmouth. In fact, it is distinctly averred by the surviving Absolons that no ware was ever made there, but that it was procured "from the North," and painted and burnt in at the Ovens. The Absolons seem to have carried on a considerable trade in the sale of china and glass. Among a curious collection of tradesmen's notes, issued when the copper currency was at a very low ebb, and quite insufficient for the required change of small sums, we find the following printed note, which has on the left margin a hand holding a cup and "Success to Trade," also the arms of Yarmouth :—

CANNON COURT BANK, YARMOUTH.

I promise to pay *Mr. Brittle* or Bearer, on demand, the sum of Fourpence, at No. 25 Market Row, or at the Norfolk and Suffolk Cut Glass Manufactory.

Value Received.

For China, Delf, Crockery, and Self.

Four Pence *M. N. Absolon.*

In the possession of Mrs. Evans of Hemel Hempstead. There is also a copper token; on the obverse is a ship in full sail with the words "Yarmouth Halfpenny," 1792; on the reverse are the arms of the town and "Let Yarmouth flourish"; on the edge, "Payable at the Glass Warehouse of W. Absolon."

CADBOROUGH, near Rye, in Sussex. "The Cadborough Pottery" was established about the commencement of the present century for common descriptions of earthenware; but little is known of its early history until Mr. Mitchell, the present proprietor, took possession. The clay is evidently suitable for ornamental objects, and great care and attention is bestowed by him in producing them; the artistic productions are very limited, being merely experimental and not for the purpose of sale; it is a red ware like that used for flower-pots. The vases are of elegant forms, with highly-glazed green or brown mottled surfaces; there are some specimens in the Victoria and Albert Museum, and Dr. H. W. Diamond had a brown jug equal in appearance to the "Rockingham ware." The name was formerly scratched in the clay, but the retailers objecting, it was omitted.

A very curious vessel called a "Sussex pig" emanates from this factory, and was used at weddings in that county: the body forms the jug and stands on end; the head takes off, and a *hog's head* of beer is drunk off to the bride's health by every person present. One of these pigs, in the Baldwin Collection, is engraved in Marryat (3rd edit. p. 393), but it is inadvertently placed under the head of Rockingham ware, and classed with English porcelain.

These Sussex pig jugs are still made at Bellevue Pottery, Rye, and the Editor possesses one, which was given him by the late Mr. J. Loraine Baldwin a few months before his death.

KENT

In connection with the history of Mediæval pottery in this county (which is very meagre), it may be observed that records are extant proving that in 1582 a Dutch potter was established at Maidstone.

WROTHAM had a manufactory for earthenware jugs, tygs, posset-pots, dishes, candlesticks, and other domestic vessels, about the middle of the seventeenth century, which, from the dated pieces here alluded to, continued in operation for more than fifty years, the earliest being, according to the piece so described by Mr. Hodgkin in the Liverpool Museum, 1612, the latest 1710. This name is pronounced *Rootham* in the county. The ware made here is of a coarse brownish-red clay, ornamented with designs, letters, and dates in yellow slip, sometimes with incised or scratched patterns and raised tablets, the whole being covered with a lead glaze. The Rev. Canon Lane, Rector of Wrotham, informs us that the site of the pottery is known, and that fragments are constantly turning up on the spot. The name of an earlier manufacturer was Jull, whose descendants still reside in the parish. The vessels are very similar to those made about the same date in Staffordshire bearing the names of Thomas and Ralph Toft, &c., but of greater interest, having frequently the name of the locality. Wrotham is between Sevenoaks and Maidstone. See description of slip decorated ware under notice of Staffordshire pottery—

1656. A jug, ornamented with yellow slip on reddish-brown ground, with an oval tablet enclosing a heart, the initials H·I and date 1656. Maidstone Museum.

1657. A jug, similar, differing only in date. Maidstone Museum.

A candlestick, undated, but of the same period, with the initials H·I on the upper part, and on the body towards the bottom $\frac{M.}{N\ I.}$ Maidstone Museum.

1659. A tyg, of brown earthenware and yellow slip, with four double handles, similar to those usually called Staffordshire; round the top is written WROTHAM, and between the handles a fleur-de-lis, the letters C.R., and the owner's name, $\frac{W.}{R.S.}$ and the date 1659. Baldwin Collection.

1668. A large round plateau, of brown earth and yellow glaze, with incised pattern of rosettes and geometrical designs, dated 1668, and the letters H.I. in the centre, and I.A., with the sacred monogram and date on the border. It was formerly in the possession of a family at Tunbridge Wells, where it had remained for more than a century, and was traditionally believed to have been made at *Rootam*. Reynolds Collection.

1681 or 1686. A double-handled posset-pot, dark brown body, ornamented in yellow slip with fleur-de-lis, the initials I·E and E·C. with the date 1681. Two heraldic devices have been laid on the clay, but are mostly chipped off, a crown and unicorn alone remaining. Victoria and Albert Museum.

1699. A large reddish-brown dish, mottled with yellow slip and ornamented with similar devices, inscribed with the initials E.W.E. and WROTHAM, 1699. British Museum.

1703. A double-handled posset-pot in coarse red earthenware, with raised ornaments, and inscription laid on in yellow slip before glazing, inscribed in rude characters WROTHAM, with I.E. 1703. Victoria and Albert Museum.



1707. A tyg, with ornaments of a similar character in yellow slip on brown ground, inscribed as in the margin. Maidstone Museum.



A tyg, similar but undated, inscribed I.E. WROTHAM. Maidstone Museum.

1710. A large drinking mug, with two knobs serving as handles, height 7 inches, ornamented with yellow slip on brown ground with fleur-de-lis, has the same initials I.E. and date 1710. Burns Collection; now in the Geological Museum, *G.* 18; is doubtless from the Wrotham pottery.

Another tyg of this manufactory is preserved at Penhurst, which has been in the mansion ever since it came from Wrotham, a short distance from thence, and is now one of the heirlooms.

In the collection of the late Rev. H. Lindsay, Rector of Sundridge, was a curious specimen of the Wrotham ware, consisting of four mugs, each with two handles entwined within those of the others, forming a square; the pattern has been copied in porcelain by modern manufacturers (engraved in Marryat, 3rd edit. p. 187).

In the possession of Lord Wimborne, at Canford Manor, Wimborne, are three brown ware tygs or bowls, two with six handles and one with four, two of them being provided with whistles; that with four handles is 8 inches in diameter, and is inscribed with the following couplet:

COM . GOOD . WEMAN . DRINK . OF . THE . BEST
ION . MY . LADY . AND . ALL . THE . REST

and there are some specimens in the Pitt-Rivers Museum at Rusholt, near Salisbury.

DEVONSHIRE AND CORNWALL.

CORNWALL. Although Cornwall was the county whence the principal ingredients for the manufacture of pottery and porcelain were obtained, viz., the lead and tin necessary for the glaze and the best description of clay for the purpose, especially the Cornish *kaolin* or soap-rock, and the moorstone or *petuntse*, a decomposed felspar for making porcelain, yet there do not appear to have been any manufactories of importance established here. No doubt the reason of this may be traced to the reluctance of the tinners and workmen employed in the mines to adopt earthenware vessels of any kind, being naturally inclined to use those only made of pewter, considering pottery an innovation calculated materially to injure their trade. This dislike is exemplified in the following paragraph from an Exeter paper of April 4, 1776:—

"Last week the tinners in Cornwall rose, in consequence of the introduction into that county of such large quantities of Staffordshire and other earthenware. About a hundred in a body went to Redruth on the market-day and broke all the wares they could meet with, the sale of which had been intended in that town. From thence they went to Falmouth for the same purpose, and because they could not force their way into the town-hall, where a large parcel of Staffordshire and other wares were lodged, they

were about to set fire to it, had not Mr. Allison, the printer and alderman of that town, with another gentleman, pacified them, by promising to discourage the sale and use of these wares by every means in their power, and by going to a pewterer's and bespeaking a quantity of pewter dishes and plates, to evince their readiness to serve them, on which they happily dispersed."

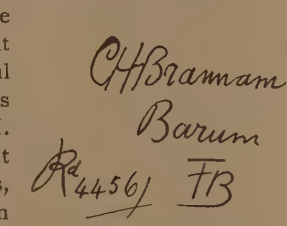
Penzance. The "Mounts Bay Pottery" and pipe manufactory was established by a Mr. Collier; the materials were procured from Bideford. About 1856 it was carried on by Mr. Charles Sloman, but is scarcely worthy the name of a manufactory.

Bovey-Tracey, Devonshire. A manufactory of pottery was carried on by John and Thomas Honeychurch; as will be seen by the following extract from an advertisement, it was on a large scale:—

"To be sold by public auction, as directed by the assignees of John and Thomas Honeychurch, bankrupts, at the Union Inn, Bovey-Tracey, on the 2nd May 1836, *The Folly Pottery*, situate in the parish of Bovey-Tracey, in the county of Devon. This may be designated one of the largest and most complete potteries in the West of England, fourteen miles from Exeter and twenty-eight from Plymouth; its situation being in the *land of clay*, from which nearly all the potteries in Staffordshire draw their supply, with coal-mine, and railroad, &c." After describing the premises and its conveniences, it refers to a gloss-kiln and a biscuit-kiln capable of containing 1600 seggars of ware, flint-kilns, a quantity of Cornish flint and clays, copper-plates, moulds, and every implement necessary for carrying on an extensive business.

Bovey-Tracey. A manufactory of pottery and stoneware is now carried on here by Mr. Divett; specimens, painted with flowers, were in the Rev. T. Staniforth's Collection, also some plates obtained from the manufactory.

Devonshire. There are at the present time several potteries in Devonshire which turn out a considerable quantity of artistic and useful wares of quaint forms and good glazes of various colours. The chief of these is Mr. C. H. Brannam's "Royal Barum Ware," made at Barnstaple, where he employs some fifty hands, and is pleased to show visitors the work in progress. His wares are marked *C. H. Brannam, Barum, N. Devon*, scratched on the bottom of each piece. Brannam also makes the Devonshire pottery ovens of local fame for bread-baking.



Mark on Brannam's Royal Barum Ware. The initials of the decorators differ on each piece.

In the same town is the pottery of Mr. W. L. Baron, who also makes the glazed art ware seen in the shops of Devonshire watering places. His mark is *Baron, Barnstaple*, with the addition of a number, scratched in the clay when wet.

Fremington, North Devon. This is the place from which comes the red clay used in the above-mentioned potteries, and it is also of interest on account of the work of a local potter named E. B. Fishley, who works single-handed and produces some good copies of the old "motto" and fancy jugs of an earlier time; also sgraffitto and "slip"-decorated ware in the manner of the seventeenth century Staffordshire potters. His name is scratched in the paste of each specimen.

Further south are the Devonshire potteries of The Watcombe Terra Cotta Co., The Royal Long Park, and The Aller Vale potteries, with works at Torquay, and a pottery known as Langley Mills. All of these produce cheap and artistic wares of a decorative character, tea-sets and pieces for table use, with mottoes incised and having glazes of various colours. Their productions are generally stamped or incised with the name of the manufacturing company. In addition to its cheaper wares of this kind, the Watcombe Terra Cotta Co. is well-known for much more important work of both an architectural and a domestic description.

At Salisbury, or somewhere in the vicinity, there was, no doubt, at a very early period, a manufactory of pottery, although no record exists of its locality; fragments of vessels, puzzle jugs, &c., are frequently found in the immediate neighbourhood.

Mr. Nightingale of Wilton has kindly forwarded a photograph of a vessel of greenish ware, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet, and prick spur, evidently of the twelfth century; also some puzzle jugs of a fine compact ware and excellent glaze of a brownish red; one of these has scratched under the glaze, "W. Z. When this you see, Remember me, 1603"; another is inscribed, "W. Z. maker, 1604," and others with initials only. These are in the Salisbury Museum.

PAYNE, SARUM.

Mr. Payne of Salisbury was not a manufacturer, but his name was stamped or printed upon the china made for him, especially on services with printed views of Stonehenge and Salisbury Cathedral; he kept a warehouse for the sale of china and glass in a fine old hall with a timber roof, which is still standing, called the "Halle of John Halle."

Wincanton, Somersetshire. From information supplied to the Editor by local antiquaries, it would appear that a potter named Ireson, who had formerly worked at Nuneaton in Warwickshire, carried on at the Somersetshire town of Wincanton a factory of "Delft ware" which achieved a high local reputation. Specimens, generally bowls, jugs, or plates, described as of a body similar to pie crust, but with a good glaze, and decorated by stencilled process in Oriental subjects, and also painted in rustic scenes, fruits and flowers, are in the cabinets of Devonshire collectors. Such pieces as are marked have the potter's name "Ireson," or the name "Wincanton," or sometimes its Latin equivalent "Wincanto." One piece has the name and date, "G. S. Clewill, 1737" (Clewill worked for Ireson). Ireson lived in Wincanton from about 1720 to 1767.

The Editor is indebted to Mr. W. P. Ivatts for several press cuttings from local papers and some useful letters, with reference to the above hitherto unrecorded pottery. A specimen is illustrated in Litchfield's *Pottery and Porcelain.*

PLYMOUTH.

William Cookworthy was born at Kingsbridge, in Devonshire, in 1705. His discovery of *kaolin* and *petuntse*, the ingredients of Oriental china, or rather of "moorstone or growan and growan clay," materials

which produced porcelain similar to the Chinese, being of hard paste, took place about 1765. In a letter from Cookworthy dated 1760, he says he has just returned from Cornwall, where he has been for the benefit of his health, and gives an account of a method of distilling sea-water, but not a word about china-clay or china-stone. An earlier date of his discovery has been assigned, but we have no distinct information on this point.

In 1768 he, in conjunction with Lord Camelford, took out a patent for the use of kaolin and porcelain granite, called china-clay; it is dated the 17th of March 1768. "William Cookworthy of Plymouth, in the county of Devon, chemist," took out his patent for "a kind of porcelain newly invented, composed of moorstone, or growan and growan clay." The *moorstone* stone, or growan, is said to be known as such in the counties of Devon and Cornwall, and is generally composed of grains of stone or gravel of a white or whitish colour, with a mixture of talcky shining particles; these stones are fusible. "The earth or (growan) clay for the most part lyes in the valleys where the stone forms the hills." "The stone is prepared by levigation in a potter's mill, in water, to a very fine powder." The clay is prepared by diluting it with water, allowing the gravel and mica to subside, pouring the water, white with clay, into vessels, and allowing the clay to settle. It is said that the earth "gives the ware its whiteness and infusibility," and the stone "its transparence and mellowness," and they are mixed in the methods used by potters, in different proportions, as the ware is intended to be more or less transparent. The articles formed, "when biscuited," are dipped in a glaze made of levigated stone, with the addition of lime and fern ashes or *magnesia alba*, and then baked.

The following advertisement appeared in Berrow's *Worcester Journal*, February 22, 1770: "China painters wanted. For the Plymouth new invented patent porcelain manufactory. A number of sober, ingenious artists, capable of painting in enamel or blue, may hear of constant employ by sending their proposals to Thomas Frank in Castle Street, Bristol."

Cookworthy engaged the assistance of a French artist, whose ornamental delineations on the articles produced here, were extremely beautiful. Some elegant salt-cellars, in form of open conch-shells resting on a bed of coral, shells, &c., all well modelled in white hard porcelain, were made here, and became great favourites of the table: a pair of these salts was in the collection of the Right Hon. W. E. Gladstone; another china sauce-boat, of elegant design, resting on a stem and foot, formed of groups of shells, is in the collection of Mr. James Carter of Cambridge. In the Schreiber Collection there is a Plymouth mug inscribed "Josiah and Mary Greethead, March 13, 1769."

The works at Plymouth were doubtless organised by workmen from Bow, which will account for the great similarity which exists to many of the models, which are well known to have originated at Bow, and were copied at Plymouth in Cookworthy's china.

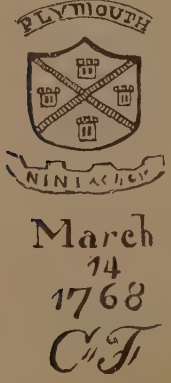
In confirmation of this opinion we may particularise the centre-pieces, salt-cellars, &c., of rock-work and shells just noticed, which were made at

Bow fifteen or twenty years before the opening of the Plymouth factory; the large busts of George II., the patron of the Bow Porcelain Works, were first produced there; he died in 1760, eight years before the establishment of those of Plymouth. In the Schreiber Collection there is one in Bow porcelain; others were subsequently produced at Plymouth and marked with that trade mark, specimens of which were in the collections of Dr. Cookworthy and Mr. W. Edkins of Bristol. Again, the statuettes of Woodward the actor and Kitty Clive were first modelled at Bow in 1758; these were copied ten or twelve years later at Plymouth. Mr. Edkins had the former figure with the mark in blue under the glaze. This was sold with the rest of the collection in 1891.

After a careful investigation of a very great number of pieces, our impression is that Bow was the first porcelain manufactory in England in the eighteenth century, and was the nursery of potters, from which all the more recent establishments of Chelsea, Worcester, and Plymouth were in the first instance supplied with artists and workmen.

The ware made at Plymouth was allowed to be a complete porcelain, inasmuch as it would bear a heat which melted other china ware placed inside it, and was of uniform texture and quality from the inner to the outer surface. They continued to work this manufactory until 1772, but it not answering their expectations, and having expended nearly £3000 in perfecting the discovery, they disposed of their interest in the patent to Richard Champion of Bristol, and these works ceased. It was then transferred to Bristol, under the firm of Messrs. Champion & Co., and on the retirement of Cookworthy from the partnership, the patent was assigned by him in 1773 or 1774 to Champion alone. (*Ker. Gall.*, enlarged edition, figs. 455–60.)

It is doubtless due to this sale of the Plymouth factory to Champion that we find some of the models of figures made in both Plymouth and Bristol china. The well-known set of the four quarters of the world is an instance of this, the figure representing "Europe" being found in both kinds of porcelain. Mr. William Cree of Edinburgh possesses three out of four of this set, which were formerly in the collection of Mr. F. J. Tompson. A complete set is in the Trapnell Collection.



These marks occur on a porcelain cup, decorated in blue; in the centre is a shield of four castles with "PLYMOUTH" above, and underneath some letters which are illegible, but the word is probably "*Manufac*^{y}." The initials and date are on the bottom of the cup. The patent was taken out on the 17th March 1768, and this was probably a trial-piece made three days previously. It is now in the British Museum.

The inscription in the margin is in red, underneath a china butter-boat, painted with detached flowers; in the possession of Dr. Ashford of Torquay. The mark adopted is the chemical sign for *tin*, perhaps in consequence of the stanniferous character of that part of the country where the materials were obtained; usually marked in red or blue on the bottom of the pieces.

Mr
W Cookworthy's
Factory Plymouth
.1770.

This number, in purple brown, is on a cup and saucer (flower-painting) in Mr. Edmund Broderip's Collection.

13.

The first of these two marks is on a cup of English porcelain with blue Chinese figures; the second is on the saucer of the same pattern; formerly in the Reynolds Collection. A pair of handsome vases and covers, 16 inches high, bearing this last mark, were in the possession of Mr. F. Fry of Cotham, Bristol.

XII
21

On a pair of oviform porcelain vases, painted with birds and insects in the Chelsea style.

This mark in gold occurs on a set of three vases and some other pieces in the Schreiber Collection (Victoria and Albert Museum), also on a shaped mug painted in exotic birds formerly in Lord Abercromby's Collection.

Another mark, varying in form, from the carelessness of the painter.

Marked in brown on a hard porcelain shell dish, supported on three feet of coral and mussel shells, painted inside with lake and blue flowers and green leaves; formerly in the Staniforth Collection.

Mr. H. E. B. Harrison has a dish exactly answering to this description, but the mark differs slightly. It was formerly in the Edkins Collection.

Incised mark on a shell pattern, white bowl; in Mr. Borradaile's Collection. See notice on Plymouth.

There are a great many interesting specimens of Plymouth porcelain in the Schreiber Collection (Victoria and Albert Museum); some of which are illustrated in Church's *English Porcelain*, and also in the British Museum. The Trapnell Collection includes many specimens the models of which were made first at Plymouth and afterwards reproduced at Bristol.

BRISTOL POTTERY OR DELFT.

Bristol, Redcliffe Backs. The first record of Bristol pottery appears to have been in the reign of Edward I. Mediæval earthenware vessels of different periods, probably made in the locality, have been found at Bristol, and under Elizabeth a manufactory was in operation. At the close of the seventeeth century delft was made; the earliest notice we have met with is the following advertisement in the *Post-Boy* for 25th April 1699, but probably the word *china* is actually put for delft or fayence in imitation of Oriental porcelain: "China ware, far beyond white Japan, sold by Pattenden, Corn Street, Bristol." The next example is a plate marked on the rim S. M. B., 1703, of good quality, glazed, and the blue of good colour; another specimen is a delft high-heeled shoe, dated on the sole, 1722, with the initials M.S., beautifully formed, and a buckle in front.

In the Victoria and Albert Museum there is a delft plate painted in blue with Chinese subjects, and marked in blue. This was painted by Michael Edkins of Bristol, and the initials are those of Michael and Betty Edkins his wife. A delft election plate, painted in blue and purple, has in the centre the words, "Nugent only, 1754," and on the rim, "T. B. 1754," attributed to Bristol. These specimens are illustrated in Litchfield's *Pottery and Porcelain.*

E.
M. B.
1760.

The two following are signed but not dated, and we have no information whether they were produced at these works or at Temple Backs: a plate in the Victoria and Albert Museum, painted with a bouquet of flowers in the centre and sprigs on the border, gilt edge, is signed "Pardoe fecit, Bristol"; and a white cup, with figures in relief, after Hemskirk, impressed "J. Ellis, Bristol." These delft works were carried on at Redcliffe Backs in the last century by a Mr. Frank, and produced plates, dishes, Dutch tiles, &c. There is in the Victoria and Albert Museum a slab composed of twenty-four tiles, with a view of Redcliffe Church, Bristol; they were made by Richard Frank during the Bishopric of Butler (1738–50), whose arms are upon one of the tiles. It is stated that these delft potters were preceded by a maker of salt-glazed pottery named Wrede or Read. (*Ker. Gall.*, enlarged edition, fig. 411.)

"Richard Frank, the Bristol delft potter, was a man of great energy. He resided at Brislington, near to his copper-lustre ware works; and summer or winter, fair or foul weather, he always walked to Bristol to begin his day's work at six o'clock in the morning. It is not known when he took his son Thomas Frank into partnership, but in the year 1777 the firm removed to other premises, No. 9 Water Lane, occupied in 1775 by James Alsop, a brown stoneware potter, who removed to Temple Street." (*Owen.*)

Bristol, Temple Backs, Water Lane. Richard Frank & Son removed their business here in January 1777, as shown in the following advertisement in Felix Farley's Journey of January 2, 1777:—"Richard Frank

and Son, earthen and stone pot-works, are removed from Redcliffe Backs to Water Lane, where they continue the same business in all its branches." On the 20th September 1784, Mr. Joseph Ring, vinegar-maker, who had married a daughter of Richard Frank, purchased the business of Frank and Co. at a valuation of £669, 1s. 3½d.; it was called the "Bristol Pottery." The following advertisement appeared in the *Bristol Gazette* for January 1787: "Bristol Pottery, Temple Backs. Joseph Ring informs merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire can render the same to Bristol."



These marks, which occur on specimens of early Bristol delft in the Sheldon Collection, are attributed to Richard Frank.

On the 9th January 1788, Mr. Ring took Messrs. Taylor & Carter into partnership under the firm of Ring & Taylor, Water Lane. Mr. Ring was connected by marriage with Cookworthy, his nephew, Frederick Cookworthy, being married to Mr. Ring's daughter Sarah, on the 11th August 1789. Mr. Ring was killed by the fall of a roof while superintending some alterations in the pottery on the 5th of April 1788. Mr. Owen (*op. cit.*) says: "Mrs. Ring, being left a widow with nine children, resolved to carry on the business; the daughter of Richard Frank, inheriting the energy of mind and strength of purpose of her father, she lost no time in taking up her lot in life. The works were continued by the widow for many years after his death: we have an invoice before us for china and glass to the amount of £12, 17s. 6d. The heading is: "Bought of Elizabeth Ring & Co., Earthenware, China & Glass Rooms, 8 High Street, Bristol," dated 4th January 1817; and in the account of Bristol by Corry and Evans, edition 1816, speaking of the potteries of Bristol, it adds, "Nor must the pottery of Mrs. Ring be omitted, for of the articles made here, it is little praise to say that they combine elegance with taste, and consequently a visit to the pottery is now generally among the objects which are pointed out to the notice of the stranger."

In the Rev. Septimus Firman's Collection is a half-pint jug, decorated with a monument on which is inscribed "Peace signed at Amiens between England, France, Spain and Holland, March 27, 1802," with G. R. at the top, and on the other side are two figures of Peace and Liberty backed by the flags of the four nations. There is also a view of Ring's Pottery and the Temple Church. This specimen is marked "Bristol Pottery."

Pountney & Allies. From Chilcot's *Guide to Bristol*, and Matthew's *Guide*, we learn that the Bristol pottery at Temple Backs was then, in

1825–26, occupied by Messrs. Pountney & Allies, employing about 200 men, women, and children, and had been established several years. The articles they produced were similar to those of the superior potteries in Staffordshire, and, in addition to the home trade, a considerable export business was carried on. In 1837 the firm was Pountney & Gouldney.



The mark in the margin is impressed on a Bristol stoneware jar in the Sheldon Collection. Powell is said to have founded the Temple Gate pottery, and to have been the inventor of a peculiar glaze. He is mentioned by Jewitt, vol. i. pp. 402, 403, 407.

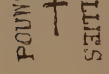
Painted by M. Powell Bristol Pottery.

A rudely painted plate (flowers), garish colourings, is inscribed on the back, as in margin. In Mr. Broderip's Collection.

In the sale of Mr. Llewellyn Jewitt's Collection in 1871 there was a plate of Pountney's fayence, painted with groups of flowers in brilliant colours, by William Fifield—mark P impressed and date 1829 in red. Also one of Pountney's jugs "painted in groups of roses and other flowers by William Fifield, in the 75th year of his age, and without glasses." In front are the initials W. F. and date 1853. Fifield painted a great many pieces of pottery for a curiosity dealer named H. James of Bristol, whose name is occasionally found written in red upon them. Mr. H. L. Phillips has a lofty vase and cover painted by Fifield, with large flowers, dated 1825. The Editor has seen pieces fully signed.

William Fifield was a painter at the Water Lane pottery; he worked as an enameller for fifty years, and died in 1857, ætat. 80. He is said to have worked for Champion at Castle Green, but this is impossible, as he was not born till 1777, and Champion's labours concluded a few years after that date.

During Mr. Pountney's time some fine parian figures were produced, especially by a workman named Raby, who removed into Staffordshire; some excellent imitations of the Etruscan and other antique styles were also made. The work was carried on by his widow, who employed a large number of hands in the ordinary classes of earthenware, principally for exportation.



Pountney & Allies. A plate painted in coloured flowers in Mr. E. Broderip's Collection has this mark impressed. A similar plate has the date 1831 without the maker's name, while a third only bears the initial letter *P* impressed. This maker's mark also occurs on some jugs made at the time of Dickens' first popularity, with subjects from *Nicholas Nickleby*.

Among other workmen engaged here were a Mr. Thomas Patience and a family of the name of Hope.

In ascribing unmarked specimens of this early Bristol delft, and distinguishing them from the Lambeth delft or fayence which it resembles

in many particulars, there are two or three points to consider. Bristol pottery is generally somewhat clumsier and thicker than that of Lambeth, and a peculiarity to be noticed in the Bristol ware is a charming effect produced by painting part of the design in white opaque enamel on the white ground of greenish tint. This process has been called *bianco sopra bianco*, and, as Mr. Burton has said, it is extraordinary how this process, which had been in use in Continental factories, became known in Bristol while it was apparently unknown in Lambeth or Liverpool. The enamel used in Bristol delft is generally of a pale bluish-green, and sometimes the ground colour of panels reserved for the floral decoration were of a slightly different tint to the ground of the rest of the piece. In the Victoria and Albert Museum (Schreiber Collection) is a plate with the centre having a floral subject and the border decorated with the *bianco sopra bianco* process just described. In the British Museum is a posset-pot marked "Bristoll 1741," and two pottery plates, one painted by Bowen, and the other by Michael Edkins.

Bristol Glass. Michael Edkins was a painter of delft; he remained at Bristol until the pottery declined, and in 1761 he became a coach painter and decorator, and being employed about most public works in the city, he soon rose to eminence; he painted the bas-reliefs to the altarpiece in St. Mary Redcliffe Church; he also enamelled glass for Messrs. Little and Longmans, and their successors, Vigors & Stevens, whose glass-house adjoined the pottery at Redcliffe Backs.

"The glass made at Bristol at this time was particularly good and has become very scarce. The highest class of goods produced by Mr. Edkins was beautifully and perfectly enamelled: the colours were remarkably good and thoroughly incorporated in the glass." Many specimens have been preserved in the family, and Mr. Edkins, his grandson, presented some to the Geological Museum. This glass is of an opaque white body, beautifully painted in enamel colour in flowers, and much resembles porcelain. His books, containing the prices charged for painting and enamelling glass from 1762 to 1787, are preserved in the possession of the family of the late Mr. W. Edkins of Bristol, and may be consulted with advantage by anybody who takes an interest in old Bristol glass, the history of which still remains to be written. Of course, common descriptions were also made, but the colours not being properly fixed by heat, are soon rubbed off. Many of the specimens formerly in the Edkins Collection are now in that of Mr. Alfred Trapnell. There is also in the Bristol Mansion House a very interesting collection of Bristol china and glass.

Lady Sackville possesses a remarkable vase of English glass which is probably Bristol, decorated *inside* with "transfer" subject somewhat similar to those which we find in the old "transfer" Worcester. These are in medallions with a ground colour of blue china.

Brislington, near Bristol. It has been supposed there was a pottery here for a copper-glazed ware like the Spanish, but we have no authentic

records of it. At the Bristol Institution is a large vase of this kind, presented by the late Dr. Smith, and labelled by him "Copper-lustre ware, Brislington"; the size of the vase is 16 in. diameter and 17 in. high, with a hole at the bottom as if made for a flower-pot. There are also the remains of some larger dishes; these were found in an excavation in the neighbourhood. Richard Frank, the Bristol delft potter, had a manufactory at Brislington for copper-lustre ware of an ordinary character, and it is the only one of which we have any knowledge.

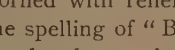
BRISTOL PORCELAIN.

The earliest information we have of the manufacture of porcelain at Bristol is that derived from Dr. Richard Pococke's *Travels through England during* 1750 *and* 1751, issued by the Camden Society in 1888.

Under date October 13, 1750, Dr. Pococke mentions that soapy-rock at the Lizard was used "for the manufacture of porcelane now carrying on at Bristol." He says: "I went to see a manufacture lately established here by one of the principals of the manufacture at Limehouse, which failed. It is a glass house, and is called Lowris (?) China House. They have two sorts of ware, one called stone-china, which has a yellow cast both in the ware and the glazing, that I suppose is made of pipeclay and calcined flint. The other they called old china. This is whiter, and I suppose this is made of calcined flint and the soapy-rock at Lizard Point, which 'tis known they use. This is painted blue and some in white like the old china of a yellowish cast. Another kind is white with a bluish cast, and both are called fine ornamental white china." This enterprise was apparently of very short duration, and was succeeded by the Cookworthy and Champion undertaking, of which some particulars are given on the next page.

In Mr. R. L. Hobson's book, a sauce-boat in the British Museum is stated by him to be the product of a small factory which, according to the diary of a Dr. Pococke, was carried on in a glass house called Lowris China House, which existed about 1750, but failed. Mr. Hobson quotes from the diary: "They make very beautiful white sauce-boats adorned with reliefs of festoons, which sell for sixteen shillings a pair." The spelling of "Bristoll" is, it will be noticed, the same as on the posset-cup already mentioned under Bristol delft.

This mark occurs "on a moulded cream-boat, one of the early trial pieces, of dry opaque body, made wholly of kaolin without the addition of petuntse, and answers exactly to the description given by Champion of this trial of the Carolina clay. The mark having been incised in the mould, is reproduced in relief." The words in inverted commas are those of Mr. Hugh Owen, who made a special note of this early specimen, which was at the time of his writing in Mr. Edkins's possession. At



the Edkins sale in 1891 it was purchased by the Editor, and is now in Mr. Borradaile's Collection. A cream-ewer of this very early Bristol china is in the Sheldon Collection, with the word *Bristol* spelt with one *l*, which differs from the ones usually known.



Mr. Alfred Trapnell has a pair of white figures of fakirs with an incised inscription, "Bristoll 1750." These are very interesting specimens, because they are of hard paste and excellent glaze, in every respect like the best old white Chinese porcelain of which they are early copies, and they represent the fine porcelain which was made at Bristol long before Champion's time, and probably were from the small factory at Lowris China House already referred to.

Champion's, Bristol, Castle Green. These works were founded by a company before 1765 for the manufacture of porcelain, but they failed to surmount the difficulties and expenses attending the manufacture, and according to Mr. Hugh Owen (*Two Centuries of Ceramic Art in Bristol*), the factory was taken by Champion in conjunction with others in 1768. Richard Champion was a merchant of Bristol; he is described as a man of great activity of mind and a constant projector. In 1743 he had a zinc manufactory on the banks of the Avon, about two miles from Bristol; and in 1767 we read in Corry and Evans's account of Bristol, that he published a plan, which had nearly been adopted, for improving the port of Bristol. In Barrett's *History of Bristol* (ed. 1789, p. 701) we find that in 1764 the great new dock was begun by Richard Champion. In 1769 he separated from certain partners; in March 1770 we find him advertising for china painters, and in October of the same year he built a new enamelling kiln; in 1771 his works are named in the rate books. Champion had been a partner with Cookworthy in his porcelain manufactory at Plymouth, and it was removed to Bristol in 1772 under the firm of Champion & Co., the patent being assigned to Champion when Cookworthy gave up his interest in the concern in May 1774. That the works were transferred to Bristol in 1772, and carried on there two years before the patent was assigned to Champion solely, is borne out by many circumstances. In January 1772 Champion began to take apprentices, the first of whom was Henry Bone, the enameller, and in 1773 three china painters were added, and in the following year several more. In 1774 Burke presented the well-known Bristol china service to Mr. and Mrs. Smith; in 1774 also, the beautiful service was completed which Mr. and Mrs. Champion presented to Mrs. Burke (hereafter described), being the year in which Edmund Burke was elected member for Bristol; both these important services were commenced doubtless before the transfer of the patent from Plymouth in May 1774.

Henry Bone, the celebrated enameller, was born at Truro, in Cornwall, on February 6, 1755; in 1767 his parents moved to Plymouth, where, in consequence of his showing an early inclination for painting, and having copied a set of playing cards, he was engaged by Cookworthy

in the china manufactory at Plymouth in January 1771. It has been stated that he was apprenticed in that year to Cookworthy, and about the end of the same year, on the establishment being transferred to Bristol under the direction of Messrs. Champion & Co., Henry Bone at their request accompanied it, and was there apprenticed in January 1772 for the completion of his term, viz., six years. His apprenticeship therefore expired in 1778, as stated in the *Annual Biography* for 1836, and the Bristol factory having failed, he came to London in 1779, and for many years was engaged in painting devices in enamel for jewellery; he subsequently attained considerable eminence as a miniature portrait painter on ivory as well as on enamel. Increasing the size of his enamel plates beyond anything before attempted, he copied pictures of the best masters. The first which obtained particular attention was the Sleeping Girl of Sir Joshua Reynolds in August 1794; another which he painted, Titian's Bacchus and Ariadne, on a plate 18 by 16 inches, he sold for 220 guineas. He was elected Associate of the Royal Academy in 1801 and R.A. in 1811; he died in December 1834. The Editor once possessed a very fine portrait of George III. on horseback, 12 inches by 10 inches, from a picture in the possession of Lord Somerville, signed and dated H. Bone 1817. About a dozen fine specimens of Bone's enamels are in the Trapnell Collection, which the Editor is informed has just been sold *en bloc* to Mr. Albert Amor of St. James' Street (December 1911).

Cookworthy's patent was assigned to Champion in 1773 or 1774, who then renamed the concern the British China Manufactory. The latter says, in his petition in answer to the memorial of Wedgwood and the Staffordshire potters against the extension of the patent in 1775, when seven years out of the fourteen originally granted would expire, that—

"He had been many years concerned in the undertaking, nearly from the time the patent was granted to Mr. Cookworthy, in whose name it continued until assigned over to Champion. One part of the benefit of every work from whence profit may be derived is the power of assignment, and if, in fact, the manufacture could not be completed, nor the inventor, of course, derive any profit from it, without the expense, care, and perseverance of the assignee and once partner, the merit of that assignee who both completes the manufacture and rewards the discoverer is equal in equity to that of the discoverer himself—equal in every respect, except the honour that attends original genius and power of invention. Mr. Champion can assert with truth that his hazards and expense was many times greater than those of the original inventor. . . . He claims the merit of supporting the work, and when the inventor declined the undertaking himself, with his time, his labour, and his fortune, improved it from a very imperfect to an almost perfect manufacture. Mr. Champion at this moment allows him and is bound to his heirs, &c., in a profit equal to the first cost of the raw material, and as Mr. Champion's manufactory is encouraged, must increase to a very great degree."

Wedgwood, in his memorial, taunts the discoverer and the purchaser that, for want of skill and experience, they had not been able during the space of seven years already elapsed to bring it to any useful degree of perfection, and that if Mr. Champion has at length perfected it, the

unexpired term of seven years ought to be enough to enable him to reimburse himself. To this Champion replies that—

"He submits to a discerning and encouraging Legislature whether a seven years' sale is likely to repay a seven years' unproductive, experimental, and chargeable labour, as well as the future improvement to grow from new endeavours. Until he was able to make this porcelain in quantities to supply a market, it was rather an object of curiosity than a manufacture for national benefit."

The opposition offered by Wedgwood to the passing of the bill, although of no avail, resulted in the introduction of two important clauses; the *first* made it imperative on Champion to enroll anew his specification of both body and glaze within the usual period of four months; the *second* throwing open to potters generally the use of the raw materials for any purpose except the manufacture of transparent porcelain. The Act was passed, specimens of porcelain submitted and approved, and the specifications duly enrolled on the 15th September 1775, thereby extending the patent for twenty-one years from that date.

The following extracts from the specification are interesting:—

"NOW KNOW YE THEREFORE, that I, the said Richard Champion, do hereby testify and declare that the specification hereinafter contained is the true and just specification of the mixture and proportions of the raw materials of which my porcelain is composed, and likewise of the mixture and proportions of the raw materials which composed the glaze of the same, and which, at the time of passing the before-mentioned Act, was in the hands of the Lord High Chancellor of Great Britain (that is to say):—

"The raw materials of the above porcelain are plastic clay, generally found mixed with mica and a coarse gravelly matter. It is known in the counties of Devon and Cornwall by the name of growan clay. The other raw material is a mixed micarious earth or stone called in the aforesaid counties moorstone and growan. The gravel found in the growan clay is of the same nature, and is used for the same purpose in making the body of my porcelain as the moorstone and growan. The mixture of these materials to make the body of the porcelain is according to the common potter's method, and has no peculiar art in it. The proportions are as follows: The largest proportion of the stone or gravel aforesaid to the clay aforesaid is four parts of stone to one of clay. The largest proportion of clay to stone is sixteen parts of clay to one part of stone mixed together. I use these and every proportion intermediate between the foregoing proportions of the stone to the clay and the clay to the stone, and all this variation I make without taking away from the ware the distinguishing appearance and properties of Dresden and Oriental porcelains, which is the appearance and are the properties of mine. The raw materials of which the glaze is composed are the stone or gravel aforesaid and the clay aforesaid, magnesia, nitre, lime, gypsum, fusible spar, arsenic, lead, and tin ashes.

"The proportions of our common glaze are as follows, together with every intermediate proportion, videlicet:—

Growan gravel	128 parts	The materials ground and mixed together with water.
Growan or moorstone	112 „	
and I vary it from 96 to	144 „	
Magnesia	16 „	
and I vary it from 14 to	18 „	
Gypsum	3 „	
Lime	8 „	

"But I also use the following materials for glaze :—

Growan clay	128 parts	The materials ground and mixed together with water.
Growan or moorstone	112 „	
and I vary it from 84 to	140 „	
Magnesia	20 „	
and I vary it from 16 to	24 „	
Lime	8 „	
and I vary it from 6 to	10 „	
Nitre	1 „	
and I vary it to	2 „	
Fusible spar	20 „	
Arsenic	20 „	
Lead and tin ashes	20 „	
and I vary it from 16 to	24 „	

"I have described truly and justly the raw materials, the mixture and proportions of them which are used in making my porcelain, which has the appearance and properties of Dresden or Oriental porcelain, and which porcelain may be distinguished from the frit or false porcelain, and from the pottery or earthen or stonewares, as follows :—

"The frit or false porcelain will all melt into a vitreous substance, and lose their form and original appearance in a degree of heat which my porcelain, agreeing in all properties with Asiatic and Dresden, will not only bear, but which is necessary for its perfection. My porcelain may be distinguished from all other wares which are vulgarly called earthen or stone wares, which can sustain an equal degree of heat, by the grain, the colour of the grain, and by its semi-transparency ; whereas the earthenwares, such as Staffordshire white and yellow earthenwares and all other earthenwares which sustain a strong heat without being fused, are found, when subjected to the most intense heat, to appear cellular or otherwise, easily by the eye to be distinguished from the true porcelain."

In a letter from Wedgwood to Bentley, dated August 24, 1778, he says : "Poor Champion, you may have heard, is quite demolished ; it was never likely to be otherwise, as he had neither professional knowledge, sufficient capital, nor scarcely any real acquaintance with the materials he was working upon. I suppose we might buy some *growan stone* and *growan clay* now upon easy terms, for they have prepared a large quantity this last year."

It does not, however, appear that he was "quite demolished," for his friends rallied round him, and he continued business for a few years after that time, having got over his pressing difficulties. In 1776 he had opened a warehouse in London for the sale of his true china. In 1779 he made a statuette commemorative of his daughter, which is preserved in the family. In 1781 he was in a way of disposing of his business profitably. Britain, the foreman, who resided on the premises, voted on that qualification, and the works were still rated to the poor in September 1781. His London warehouse remained open in 1782. These facts are quoted by Owen, *Two Centuries of Potting at Bristol*, with a view of showing that Champion continued to manufacture his china at Bristol down to 1782, and in that year he sold his patent to the Staffordshire China Company ; not in 1777 as is generally supposed.

By the following list it will be seen that no apprentices were bound to Champion at Bristol after the 26th July 1777 ; but he retained his

premises, for the purpose probably of disposing of his stock in trade; and there is no record of his manufacturing any china after that date, except the above statuette commemorating his daughter's death; nothing, in fact, to disprove what has been stated by Shaw and other authorities, that he disposed of his patent to the Staffordshire China Company in 1777.

Shaw received his information from persons then living at the time he wrote his history, who well remembered the china factory, and notably Jacob Warburton himself, who was an original proprietor, and lived to witness the extinction of the China Company in 1825; he died in 1826, ætat. 86.

Champion received the appointment of Deputy Paymaster of the Forces through Mr. Burke's influence in 1782, but the Ministry being dissolved shortly after, he was thrown out of office, and he emigrated to America on the 7th October 1784. His death is thus recorded in the *Gentleman's Magazine* of December 1791: "October 7th, 1791, near Camden, South Carolina, Richard Champion, Esq., late Deputy Paymaster General of His Majesty's forces, and proprietor of the china manufactory formerly carried on at Bristol."

Owen (*op. cit.*) gives the following list of workmen and apprentices, 1768 to 1777:—

Anthony Amatt, thrower and painter.
Moses Hill, china maker. John Britain, foreman.
Thomas Briand of Derby, a flower modeller, 1777.
B. Proeffel, a German.
Lequoi (not Soqui), a modeller; and Philip James, china painter.

APPRENTICES *bound to Richard Champion and Judith, his wife, for seven years, with dates of indentures.*

1772.	Jan.	20.	Henry Bone, son of Henry Bone of Plymouth, cabinetmaker.
„	„		William Stephens and John Hayden.
„	Jan.	23.	Samuel Daw.
„	Dec.	31.	Samuel Andrews Lloyd, paid as merchant, £472, 10s.
1773.	June	18.	Jacob Aslop, as china painter.
„	Nov.	28.	Isaac Alsop, as a potter.
„	June	18.	Samuel Banford, as china painter.
„	„		John Garland, as china painter.
1775.	April	8.	William Wright, as china painter.
„	Nov.	22.	John Parrot, as burner of china.
„	Dec.	5.	Benjamin Lewis, as china painter.
1776.	Jan.	29.	Samuel Beynon, as china painter.
„	Sept.	19.	Thomas Williams, as china repairer.
„	„		John Jones, as thrower.
„	Oct	24.	Samuel Ffiander Paglar, as china painter.
1777.	July	26.	John Webb, as china painter.
„	„		William Webb, as china painter.
„	„		James Saunders, as china painter.

At this date there is a sudden stop, as if some great event had happened, either the close of the Bristol manufacture or the transfer of the patent rights, or probably both; and to our mind this fact is conclusive, and tends to show that the patent was about that time sold to the Staffordshire China Company.

Horace Walpole mentions in his Catalogue "a cup and saucer, white with green festoons of flowers, of Bristol porcelain." We have seen many similar specimens, bearing the mark of a cross, well painted and richly gilt.

The sale by auction of Champion's stock-in-trade took place on February 28, 1780, and two following days at Messrs. Christie and Ansell's rooms in Pall Mall, and comprised some 300 lots, which sold for prices which would now be considered absurdly small. In the *catalogue raisonnée* of the Trapnell Collection there is a reprint of this interesting catalogue, with sale prices and purchasers' names attached. The Editor is informed as these pages are being corrected for the press (January 1912) that Mr. Amor, who has purchased this collection, intends to republish Mr. Trapnell's catalogue together with this reprint of the sale catalogue of Champion's stock. It should be a valuable reference for collectors of Bristol china.

A very interesting tea service of Bristol china was sold at Messrs. Sotheby's in April 1871, for the, at that time, unprecedented price of £565 the six pieces, viz., teapot, milk-pot, sugar-basin, three cups and saucers. The teapot, which fetched £190, is thus described in the catalogue: it had a yellow diapered border and gold scrolls, painted on both sides with an altar, on which was Cupid holding a torch, supported by figures of Minerva holding the cap of liberty and Plenty with a cornucopia; on the front of the altar was a shield, bearing the arms of Burke impaled with Nugent, and on the plinth the following inscription:—

I. BURKE. OPT. B. M.
R. ET. I. CHAMPION. D. DD.
PIGNUS. AMICITIÆ.
III. NON. NOV. MDCCLXXIV.

which is thus rendered into English: "Richard and Judith Champion gave this as a token of friendship to Jane Burke, the best of British wives, on the 3rd day of November 1774." It was also enriched with emblems, and the cover surmounted by a wreath of flowers in biscuit; the decorations are attributed to Henry Bone, then an apprentice at the Bristol works.

The illustration of this service on p. 96 of Mr. Owen's book shows a coffee-cup as well as a tea-cup and saucer: on the former are the supporters of Mr. Burke's arms.

A cup and saucer of this service realised £70 at the sale of Dr. Callender's Collection at Christie's in 1880, and was purchased at the sale of the Fry Collection at Sotheby's in 1889 by the Editor for £42, and is now in the collection of the Rev. A. H. S. Barwell. Another cup and saucer is in Mr. Borradaile's Collection, which was purchased at the Edkins sale in 1891. A cup and saucer of this service was sold at Christie's in July 1899 for 48 guineas (see illustration), and in the sale of Mr. J. E. Nightingale's Collection, December 7, 1911, a cup and saucer of this service realised £178. The teapot was sold at Christie's in the early part of the year 1907 for £440. A fairly complete service, including the teapot,



BRISTOL PORCELAIN

PORTIONS OF THE "BURKE" SERVICE, ALL OF WHICH ARE IN THE TRAPNELL COLLECTION.

To face page 880.]

cream-ewer, and other specimens, is now in the collection of Mr. Alfred Trapnell, formerly of Bristol.

This is by far the largest collection in the world of old Bristol china and glass, and comprises over one thousand specimens, including judicious selections from the sales which have taken place during the past thirty years, in which time the Seymour-Hayden, Fry, Dr. Callender, and Edkins Collections have all been dispersed. Mr. Trapnell has been during this time, or longer, an indefatigable collector at varying prices, which have ranged from a few shillings for specimens which were not recognised as valuable, to such prices as that of £500 given a few years ago for the "Burke" teapot, of which, together with other portions of the service, we give an illustration.

The Editor is informed, while these pages are in the press (December 1911) that Mr. Albert Amor has purchased this fine collection by private treaty. As the only really complete collection of English hard paste porcelain, one would have wished that the nation could have secured such a valuable possession, but let us hope that at least it may be purchased by an Englishman and retained in this country.

Besides the beautiful service here described, there are at least four other special tea and coffee services which deserve notice. They are all similar in design and vary in particular details.

The Burke-Smith service was presented by Edmund Burke to Mrs. Smith, the wife of Mr. Joseph Smith, a Bristol merchant, and friend of Champion's, who entertained Burke, the parliamentary candidate, during his election in 1774. The shape of the cups and saucers is from a Dresden model, and the painting is of that school. Wreaths and festoons of laurel in green and S. S. (Mrs. Smith's initials) painted in bright blossoms with precision and delicacy. The gilding is excellent, the effect being obtained by being wrought in a burnished pattern on a matted ground. Two of these cups and saucers were in the Fry sale in 1889, and were purchased by the Editor for £17, and £18, 15s.—a very great decline in price from that realised by one of them a few years previously at the first Edkins sale, when it brought £55. Mr. Borradaile has one of them in his collection, and two are in that of Mr. Alfred Trapnell. Another service is similar, but each piece has a crest, the Cornish chough holding an olive branch in a wreath. Two of these cups and saucers were also, in the Francis Fry Collection, sold in 1889, and brought 23 guineas and 25 guineas each. The Editor purchased one, which is now in Mr. Borradaile's Collection.

Some other services believed to have been made for Bristol families may be shortly mentioned. The "Plumer" service, decorated with the initial P.; that made for Sir Robert Smith having the monogram R.S. entwined, and one which is said to have been ordered by William Clowes, of 33 Castle Green, Bristol, having the monogram W.C. in gold. Some of these specimens are decorated in Owen's book and others in Litchfield's *Pottery and Porcelain*.

Another notable service of Bristol porcelain is that known as the Gainsborough service, which is said to have belonged to that celebrated

artist. The decoration is green bay leaves entwined round a gold band, with flowers in the centre. The mark is that of the Dresden crossed swords. Specimens of all these famous Bristol services are included in the Trapnell Collection which, as before mentioned above, is the most comprehensive and complete of its kind.

Mention should also be made of the delicately modelled plaques of biscuit china made by Champion. These are described by Mr. Owen and some illustrations given. They are found with coats of arms and medallion portraits, and have flowers in high relief most elaborately finished. Some of these were in the Fry and Edkins Collections, sold at Sotheby's in 1889 and 1891, and brought good prices; others were in Mr. Nightingale's Collection, which was sold in December 1911. One of these portrait medallions of Benjamin Franklin, which was formerly in the Edkins Collection, was marked with an *incised* cross, and is believed to be the only piece of Bristol porcelain so marked. A similar specimen, but unmarked, is now in the British Museum, having been presented by the late Mr. J. E. Nightingale. On one of these carefully modelled flower plaques now in the Trapnell Collection, is written at the back the following inscription:—

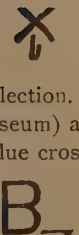
From
E. H. Champion (daughter of Richard Champion)
to her much valued Friend
Mr. Wm. P. Lunnell (of Bristol)
June 7th, 1822.

"Daughter of Richard Champion" and "of Bristol" was written by Charles Edward Rawlins, grandson of R. C. The other writing is the autograph of Esther H. Champion to Wm. Peter Lunnell, father of John Evans Lunnell. George and Samuel. (Francis Fry, 1876.) Bought 1876, at W. Romayne Callender's sale.

Marks.—The mark adopted at the Bristol manufactory was a cross, usually painted in a sort of slate colour, but occasionally it was blue,



as on a Bristol tea service belonging to the late Lady Byron, afterwards in the possession of Mr. John J. Bagshawe of Sheffield, painted with flowers, the name of each flower being placed under it in blue colour. Dr. Diamond had a specimen with the cross stamped in the paste. Mr. Edkins of Bristol had a cup with initials J. H. and date 1774 inside it, made in the first year of Champion's purchase of the patent, for Joseph Harford, who was part proprietor, residing at Blaize Castle, near Bristol. This cup was purchased at the Edkins sale in 1891 by the Editor, and is now in Mr. Borradaile's Collection. There is in the Schreiber Collection (Victoria and Albert Museum) a similar cup, and also one bearing the date 1776, marked with a blue cross.



On a cup and saucer of hard porcelain, painted with detached flowers, of undoubted Bristol manufacture; marked in brown; in the collection of Mr. Borradaile.

The number I in gold is considered by many collectors to be the mark of Henry Bone, who was the first apprentice, and the number 2 that of William Stephens, the second apprentice (see list of apprentices, p. 879).

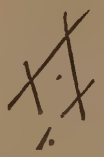
In the British Museum is a specimen with a similar mark, only the numeral is a 4 instead of 7.



These two marks occur on specimens in the British Museum, and are taken from Mr. R. L. Hobson's guide to that collection.



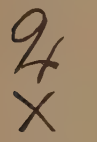
Some of the Bristol china was marked with the crossed swords of Dresden, a dot in centre; sometimes the pieces have numerals in gold, 1, 2, 3, and so on, with a dot below or at the side.



The mark in the margin is sometimes found indented on porcelain figures attributed to Bristol. It is underneath a set of four figures of the Elements, 10 inches high: *Fire* is represented by Vulcan at his forge; *Earth* by a husbandman with spade, fruit, &c.; *Air* by a winged female figure holding Pandora's box, and Æolus below; *Water* by a Naiad holding a net with fish and a water urn, &c. These statuettes are of great artistic excellence, but the name of the artist is unknown: they are in the possession of Mrs. Boddam Castle of Clifton, with an indisputable pedigree; they were purchased at the Castle Green Works by her mother's great-aunt, Mrs. Killigrew, and have been handed down as heirlooms to the present possessor. Mr. Edkins of Bristol had some figures with the same mark impressed in the clay; a boy skating (Winter), 11 inches high, in white, finely glazed, and a boy playing on the hurdy-gurdy, 8 inches high; some of these were purchased at the sale of Mr. Edkins's Collection by Mr. Francis Fry, and again at the latter gentleman's death and consequent sale were added by Mr. Alfred Trapnell to his important collection, which includes a set of the "Classic Seasons," as illustrated, Plate X. of Owen's book, and also a figure of a Turk and Turkish lady, all with the T° mark, beside several others which are unmarked, but which are illustrated in Owen's book. Among others, a set of the "Quarters of the World," of one of which, "Asia," there is an illustration on Plate XII. of Owen, two of the Element Series, *Air* and *Fire*, boy and girl with bird and bird-cage, Shakespeare and Milton, &c. In the Schreiber Collection there is also a set of the Elements. Mr. Seymour Haden had a beautiful set of the Seasons, represented by children, which had been considered Chelsea by competent



judges, but in a late exhibition they were classed with Bristol. Mr. Hugh Owen suggests that this mark is the signature of Tebo, a modeller who, according to Miss Meteyard, worked at Etruria, but we have no evidence that he modelled for Champion. Several figures in the Schreiber Collection have this mark indented, and, as will be seen by a reference to the notice on "Bow," the same mark occurs on figures of that factory.



This mark, forming a curious combination of that of Plymouth and Bristol, was probably used between 1772 and 1774, during the transition between the re-establishment of the works at Bristol and the assignment of the patent to Champion; it is in blue under the glaze, on a basin painted with Chinese flowers in the Schreiber Collection.

In the carefully compiled catalogue of the Trapnell Collection, edited by the Rev. A. W. Oxford, M.A., several additional variations of the crossed swords mark are given, which occur on specimens in that collection. We reproduce some of these which we believe have not been hitherto published. Mr. Oxford, in a preface which gives us much useful information about Bristol porcelain, states that as the result of his notes on some 1500 specimens he has observed that—

(1) The mark of a cross occurred on 867.

(2) This cross was accompanied by a number on 459, while there was no other mark on 288.

(3) The other specimens were variously marked with crossed swords, or the letter B, or else unmarked. Of the series of 459 marked with numbers the highest was No. 24.



On portions of the Gainsborough service. Trapnell Collection.



On a chocolate cup and saucer, with gold border, entwined with gold and lake. Trapnell Collection.



On two groups of figures in hard white biscuit porcelain. Trapnell Collection.



On a pair of exceedingly rare chocolate cups and saucers, with the letter B painted in forget-me-nots; the figure 3 is in gold. Trapnell Collection.

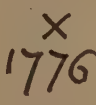


On several pieces of the celebrated Burke-Smith service. Trapnell Collection.

On a chocolate cup of a service painted with natural flowers, and border of heavy gold ornamentation. Trapnell Collection.



On a chocolate cup of great rarity, with W.C. monogram, gold border, and flower painting, figures in gold. Trapnell Collection.



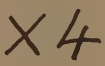
On a pair of sauce-boats of rather inferior quality, with flower ornamentation, surrounded by a raised margin. The X and figures 17 are in red. Trapnell Collection.



On a *cabaret* complete, finest quality, ornamented alternately with gold bands, laurel leaves, and sprays of flowers. The figure 1 is in gold. (Henry Bone's mark.) Trapnell Collection.



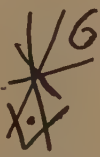
On a coffee can and saucer, band of pink salmon scale, with green laurel leaves. Trapnell Collection.



The can is marked with cross only.



On a quart jug, with mask under lip, ornamented with sprays of flowers, 7½ inches high. Trapnell Collection.



Owing to the brief life of the Bristol factory, genuine specimens are very scarce, and, as a rule, what little there is gets into few hands, and is only released when the owner dies or there is some other special reason for its dispersion. Thus within the Editor's recollection there have only been some four important sales of collections of Bristol. The first Edkins sale in April 1874, when prices ruled very high ; the second in February 1880, when Dr. Callender's executors sold many of the same specimens which had been bought at the Edkins sale, and at prices which in some cases showed a substantial advance. Then in 1889 came the sale of Mr. Francis Fry's Collection, and two years later, after Edkins's death, the second Edkins sale. But if the catalogues of these four sales be compared, they will be found to contain a great many identical specimens—having met varying fortunes. Thus the set of four figures representing the Elements (engraved in Owen's book), in 1880 brought £170, but in 1889 the Editor bought two of the set for £55, 16s., and these are now in Mr.

Borradaile's Collection. The same gentleman has also the charming figure of the Milkmaid, which is engraved in Owen's book.

There were three remarkably fine figures of rich decoration, Europe, Asia, and America (Africa being missing), in Mr. Frederick E. Thompson's Collection, and singularly enough, the Editor knows of one other set from which the black representation of Africa is also absent. These figures are 13 inches high and very scarce. They bear no mark, but are unmistakably of Bristol paste and decoration.

Etched Bristol. The Rev. W. A. Oxford has in his collection a milk-jug (unmarked), but undoubtedly of Bristol porcelain, the decoration of which is etched in black, at first sight giving the appearance of transfer. It is the only specimen of the kind known to the Editor, and is now in the Trapnell Collection.

It is now generally admitted by our best authorities that pieces bearing the Plymouth mark in gold are of Bristol manufacture, it being considered that they are too fine in texture to have been potted at Plymouth. Mr. Borradaile has a mug painted with birds so marked, and Lord Abercromby had another, both having been purchased by the Editor at the Edkins sale in 1891.

Thomas Pardoe (or Pardow), a Derby man, removed to Bristol in 1809, where he had an enamelling shop in Bath Street in 1812–16 and in Long Row in 1820–21. He afterwards went to Nantgarw and became manager to Mr. Young, and is said to have assisted Billingsley in painting the famous service made for the Prince Regent. As we have seen in the biographical notice of Billingsley and in the notices of the Nantgarw and Swansea works, their prosperity was very short-lived, and Pardoe died in 1823, soon after the purchase of the Swansea factory by Rose of Coalport.

FULHAM.

Fulham. John Dwight, M.A. of Christ Church College, Oxford, has been called *the inventor of porcelain in England;*[1] he was secretary to Brian Walton, who died in 1660, and to Henry Ferne and George Hall, successive Bishops of Chester. He established a manufactory for the production of earthenware and porcelain at Fulham in 1671, and although

[1] The first attempt to make porcelain in France was by Louis Poterat, Sieur de St. Étienne, at Rouen, who obtained letters patent in 1673; it appears never to have succeeded, and a very imperfect description only was produced. In the letters patent accorded to the heirs of Chicanneau, at St. Cloud, in 1702 (which was really the first successful attempt in France), reference is made to the previous grant to Louis Poterat in these terms: "We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded priviledges, to Sieur St. Étienne at Rouen; but the said St. Étienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired."

The second attempt in point of date was that of Chicanneau, at St. Cloud, just referred to, said to have been invented about 1695, but patented about 1702. Dwight's porcelain was therefore made two years before that of Louis Poterat at Rouen, and twenty-four years before it is said to have been invented by Chicanneau, and thirty-one before the date of the letters patent granted to his successors at St. Cloud in 1702.

his claim to have made true porcelain cannot be allowed, still he succeeded in producing a stoneware very superior to any which had been made before in England. His patent, granted 13th April 1671, was for "the mistery of transparent earthenware, commonly knowne by the names of porcelaine or china, and of stoneware vulgarly called Cologne ware."

There are (or were a few years ago) in existence two old books of receipts and accounts (which were purchased by Lady Schreiber from Mr. Bailey, the late proprietor of the Fulham Pottery), with memoranda bearing dates 1689 to 1695, and from these it has been assumed that Dwight actually produced true porcelain at this early period.

It is, however, now pretty well established that although his efforts were sufficiently successful in producing what Professor Church has aptly termed "a porcellaneous stoneware" sufficiently translucent to be termed porcelain in those days, it was not the product which we should now classify by that name.

Besides the manufacture of this excellent semi-translucent earthenware, of which the specimens in our museums (mentioned a little later) are such good testimony, there were other discoveries made by John Dwight. His second invention was of even greater importance to the community at large, and the commercial interests of this country, viz., his successful imitation of the *grès de Cologne*. Several attempts had been made in previous years to compete with the potters of Cologne, but these endeavours had hitherto been unavailing, the durability, compactness of material, imperviousness of glaze, and consequent cleanliness of the vessels, could not be imitated: all England, therefore, continued to be supplied with German pots. Finding they could not manufacture them, the English potters tried to destroy the monopoly of the Cologne merchants who imported them, but the duty received by the English Government on the ware, formed too important an item to be abandoned without sufficient cause. (See the petition of W. Simpson to Queen Elizabeth, page 44.)

Dr. Plot states that Dwight's great difficulty was in the glazing of his "porcelain," which was the only obstacle that had prevented him *setting up a manufactory before*, but he had eventually overcome it. That his inventions were well known to and appreciated by the scientific men of the time, is evidenced from the following interesting notice by Dr. Plot in his *History of Oxfordshire*, published in 1677, which, from its important bearing upon these valuable discoveries, we quote at length:—

"§ 84. Amongst arts that concern *formation of earths*, I shall not mention the making of pots at Marsh Balden and Nuneham Courtney, nor of tobacco-pipes of the *white earth* of Shotover, since those places are now deserted. Nor indeed was there, as I ever heard of, anything extraordinary performed during the working these *earths*, nor is there now of a very good tobacco-pipe clay found in the parish of Horspath, since the first printing of the third chapter of this history. . . . Let it suffice for things of this nature that the ingenious John Dwight, formerly M.A. of Christ Church College, Oxon., hath discovered the *mystery of the stone or Cologne wares* (such as d'Alva bottles, jugs, noggins), heretofore made only in Germany, and by the Dutch brought over into England in great quantities; and hath set up a manufacture of the same, which (by methods and contrivances of his own, altogether unlike those used by the Germans) in

three or four years' time he hath brought it to greater perfection than it has attained where it has been used for many ages, insomuch that the Company of Glass-sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his English manufacture, and refuse the foreign.

"§ 85. He hath discovered also the *mystery of the Hessian wares*, and vessels for reteining the penetrating salts and spirits of the chymists, more serviceable than were ever made in England, or imported from Germany itself.

"§ 86. And hath found ways to make an earth *white and transparent as porcellane*, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree. To this earth he hath added the colours that are usual in the coloured china ware, and divers others not seen before. The skill that hath been wanting to set up a manufacture of this *transparent earthenware* in England, like that of China, is the glazing of the white earth, which hath much puzzled the projector, but now that difficulty also is in great measure overcome.

"§ 87. He hath also caused to be modelled *statues or figures of the said transparent earth* (a thing not done elsewhere, for China affords us only imperfect mouldings), which he hath diversified with great variety of colours, making them of the colour of iron, copper, brass, and party colour'd as some Achat-stones. The considerations that induced him to this attempt were the duration of this hard-burnt earth, much above brass or marble, against all air and weather, and the softness of the matter to be modelled, which makes it capable of more curious work than stones that are wrought with chisels or metals that are cast. In short, he has so advanced the *Art Plastick* that 'tis dubious whether any man since Prometheus have excelled him, not excepting the famous Damophilus and Gorgasus of Pliny (*Nat. Hist.*, lib. 35, c. 12).

"§ 88. And these arts he employs about materials of English growth, and not much applied to other uses; for instance, he makes the stone bottles of a clay in appearance like to tobacco-pipe clay, which will not make tobacco-pipes, although the tobacco-pipe clay will make bottles; so that that which hath lain buried and useless to the owners may become beneficial to them by reason of this manufacture, and many working hands get good livelihoods, not to speak of the very considerable sums of English coyn annually kept at home by it."—Dr. PLOT'S *Natural History of Oxfordshire*, Oxford, 1677.

In Aubrey's *Natural History of Wiltshire*, written about 1670–80, whose MSS. were edited by John Britton in 1847, we read:—

"In Vernknoll, adjoining the lands of Easton Pierse, neer the brooke and in it, I bored clay as blue as ultra marine, and incomparably fine, without anything of sand, &c., which perhaps might be proper *for Mr. Dwight for his making of porcilaine.* It is also in other places hereabout, but 'tis rare."

The Editor in a note upon this passage remarks:—

"It is not very clear that 'blew clay,' however fine, could be proper for the 'making of porcilaine,' the chief characteristic of which is its transparent whiteness; apart from this, however, Aubrey's remark is curious, as it intimates that the manufacture of porcelain was attempted in this country at an earlier period than is generally believed. The famous porcelain works at Chelsea were not established till long afterwards, and, according to Dr. Plot, whose *Natural History of Staffordshire* was published in 1686, the only kinds of pottery then made in that country were the coarse yellow, red, black, and mottled wares, and of these the chief sale was to 'poor crate men, who carried them on their backs all over the country.'"

Mr. Britton adds:—

"I have not found any account of the Mr. Dwight mentioned by Aubrey, or of his attempts to improve the art of pottery."

It is remarkable that Britton, who has here quoted Dr. Plot's own words in his *History of Staffordshire*, should never have looked into the

same author's *History of Oxfordshire*, published nearly ten years earlier; had he done so, he would have found Dwight's name honourably mentioned. Mr. Britton's doubt about the "blew clay" being fit for porcelain is easily explained; the blue clay is considered the best for making porcelain, and fetches the highest price; it not only burns *very white*, but forms a ware of great solidity, and will bear a larger proportion of flint than any other.

From the foregoing accounts it is perfectly clear that an attempt was successfully made to produce porcelain by John Dwight of Oxford as early as the year 1671. Dr. Plot says it was of "*transparent earth coloured with metallic colours, like that of China.*" We may therefore assume that, having perfected his discoveries, and finding the sale of his newly-invented wares was likely to be of considerable magnitude, he removed his manufactory near the metropolis, and proceeded to secure his inventions by patent. His first patent is dated April 23, 1671, and runs thus :—

"John Dwight, gentleman, hath represented unto us, that by his own industry and at his own proper costs and charges, he hath invented and sett up at Fulham, in our county of Middlesex, several new manufactories," &c. "The mistery of transparent earthenware, commonly known by the name of porcelaine or china, and Persian ware, as alsoe the misterie of the stone ware, vulgarly called Cologne ware; and that he designed to introduce a manufacture of the said wares into our kingdom of England, where they have not hitherto bene wrought or made." "Granted for the tearme of fourteene years, paying yearly and every yeare during the said terme twentie shillinges of lawfull money of England."

That he continued these new manufactures successfully is proved by his obtaining at the expiration of this term of fourteen years a renewal of his patent: it is dated June 12, 1684 :—

"Severall new manufactures or earthenwares, called by the names of white gorges (pitchers), marbled *porcellane vessels*, *statues*, *and figures*, and fine stone gorges and vessells, never before made in England or elsewhere; and alsoe discovered the mystery of *transparent porcellane*, and opacous redd and darke coloured porcellane or china, and Persian wares, and the mystery of the Cologne or stone wares." Granted "for the term of fourteene years."

Unfortunately there is not a fragment of porcelain in the *Fulham trouvaille*, which we shall presently have occasion to notice; but we must not too hastily conclude that, because no specimen is yet known, there is none in existence.[1] A few years since, if any collector had

[1] John Houghton, F.R.S., in his *Collection of Papers on Husbandry and Trade*, a close observer, and one who scrupulously mentions facts relating to these matters, thus speaks of the property of clays, with special reference to that found at or near Poole, in Dorsetshire, 12th January 1693 : "And there dug in square pieces of the bigness of about half a hundredweight each; thence 'tis brought to London, and sold in peaceable times at about eighteen shillings a ton; but now in this time of war is worth about three and twenty shillings." He continues : "This sort of clay is used to clay sugar, and the best sort of mugs are made with it, and the ingenious Mr. Dwight of Fulham tells me that 'tis the same earth china ware is made of, and 'tis made, not by lying long in the earth, but in the fire; and if it were worth while we may make as good china here as any in the world"; and it is fair to presume that the only porcelain made in England was that produced by Dwight, who, he says, "has made it and can make it again."

inquired where any pieces of Moustiers fayence could be procured, he would have been told that even the name had never been heard of as a pottery; yet now we know that this place was celebrated over Europe in the beginning of the last century as one of the largest emporiums of the fictile art, and numerous products can now be produced which had before been attributed to Rouen, St. Cloud, and other places. The same dark cloud hung over the productions of porcelain at Florence, made as early as 1575; the Henri Deux ware of Oirons, near Thouars, of the beginning of the sixteenth century—now termed "Saint Porchaire"; and other places which modern research has brought to light. Such was also the obscurity of the imitation of Cologne ware, so much lauded by Dr. Plot; but now we know that it was extensively made at Fulham; and although it has hitherto been confounded with the German *grès* itself, yet we can now easily distinguish and refer it to its original source. The Company of Glass-sellers of London, who were the dealers in that commodity, having "contracted to buy only his stoneware, to the entire exclusion of the foreign," its sale must have been very extensive.

The Fulham stoneware, in imitation of that of Cologne, is frequently seen at the present day in collections; it is of exceedingly hard and close texture, very compact and sonorous, and usually of a grey colour, ornamented with a brilliant blue enamel, in bands, leaves, and flowers. The stalks have frequently four or more lines running parallel, as though drawn with a flat notched stick on the moist clay; the flowers, as well as the outlines, are raised, and painted a purple or marone colour, sometimes with small ornaments of flowers and cherubs' heads, and medallions of Kings and Queens of England in front, with Latin names and titles, and initials of Charles II., William III., William and Mary, Anne, and George I. The forms are mugs, jugs, butter-pots, cylindrical or barrel shaped, &c.; the jugs are spherical, with straight narrow necks, frequently mounted in pewter, and raised medallions in front, with the letters CR. WR. AR. GR. &c., in the German style of ornamentation: these were in very common use, and superseded the Bellarmines and longbeards of Cologne manufacture.

We must now direct especial attention to a most interesting collection of the early productions of the Fulham manufactory, formerly in the collection of Mr. Baylis of Priors Bank (which was sold a few years ago by Messrs. Christie), who obtained it from the Fulham manufactory about 1862, in which year he communicated the discovery to the *Art Journal* for October. It afterwards passed into the collection of Mr. Reynolds, and dispersed at the sale which took place at his death. It consisted of about twenty-five specimens, which had been preserved by successive members of the Dwight family, and they had remained as heirlooms since the period of their manufacture, having been purchased from the last representative of the family. The statuettes and busts are of *grès* or stoneware, beautifully modelled: a large bust of Prince

Rupert, life-size, wearing the order of the George and collar; smaller bust of Charles II. and Catherine of Braganza; James II. and Mary d'Este, the large wigs, lace ties, &c., being minutely modelled; full-length figures of Flora, Minerva, and Meleager; a sportsman in the costume of Charles II.'s reign; a girl holding flowers, two lambs by her side; a girl with her hands clasped, drapery over her head and round her body, at her feet a skull and plucked flowers—the last two are probably members of Dwight's family; five stoneware statuettes in imitation of bronze, of Jupiter, Mars, Neptune, Meleager, and Saturn: these figures, from 7 to 13 inches high, are now in the British Museum, where is also the magnificent bust of Prince Rupert and several other most interesting specimens illustrated in Mr. Hobson's Guide to the British Museum Collection. There is in the *Portfolio* for 1894 an illustrated account of this factory, with representations of these statuettes and the bust. Some of them are also illustrated in Professor Church's *English Earthenware*. The most interesting relic of the manufactory executed in the hard stoneware is a beautiful half-length figure of a lifeless female child, lying upon a pillow, with eyes closed, her hands on her breast, clasping a bouquet of flowers, and a broad lace band over her forehead, evidently modelled from the child after death. (*Ker. Gall.*, enlarged edition, fig. 392.) This most touching memento of one of the earliest of England's potters, recalls the words of Dr. Plot, that "he had so far advanced the art plastic, that 'tis dubious whether any man since Prometheus ever excelled him," for the child seems almost to breathe again. Fortunately we are not left to conjecture its history: it tells its own tale, for on the back is inscribed in the clay, while yet moist before baking, "*Lydia Dwight, died March* 3, 1673." It was therefore executed two years after he had taken out his first patent; it is preserved in the Victoria and Albert Museum. There was also in the Reynolds Collection a large fayence plateau, 32 inches in diameter, in exact imitation of the early Nevers ware covered with the rich *bleu de Perse* enamel, for which that manufacture was celebrated, decorated with white flowers and scrolls, the centre being filled with the royal arms and monogram of Charles II., boldly sketched, said, with more than mere probability, to have been one piece of a dinner service made expressly for this king.[1]

Among the minor productions are a slate-coloured bottle, with marble bands, and white figures in relief, of a church, birds, Merry-andrew, and in the centre the busts of William and Mary; another with white figures as the last, and the letter C; two marbled bottles; a cylindrical mug, with stamped ornaments, and in front Hogarth's "Midnight Conversation"; a butter-boat, the outside formed of leaves

[1] In December 1896 this dish was sold at Christies' with the remainder of Captain Reynolds' Collection (the residue of that formed by his father), and realised £20, 9s. 6d. It is broken in two and riveted. It is now in the British Museum, but placed with the Nevers ware, to which it is considered to belong, and not to Fulham.

and stalk handle, like the early Chelsea pieces; and two open dishes in the form of leaves. Some of these pieces are obviously of a much later date than the time of the founder of the Fulham factory.

In looking over this collection we are astonished at the variety of Dwight's productions, and the great perfection to which he had brought the potter's art. The figures, busts, and groups are exquisitely modelled, and will bear comparison with any contemporary manufactures in Europe; and a careful inspection will convince any unprejudiced mind of the erroneous impression which exists, that, until the time of Wedgwood, the potter's art in England was at a very low ebb, and none but the rudest description of pottery was made, without any attempt to display artistic excellence. Here, however, we have examples of English pottery, a century before Josiah Wedgwood's time, which would have been a credit to the *atelier* of that distinguished potter himself.

A later proprietor of the Fulham Pottery, Mr. C. J. C. Bailey, possessed two of the old books of receipts and memoranda, bearing dates ranging from 1689 to 1695, among which the following headings may be especially noticed, claiming that Dwight actually made *transparent porcelain* at that early period, and corroborating the facts we before adduced—viz., his two patents of 1671 and 1684; the privilege extending for twenty-eight years, from 1671 to the year 1699.

These MSS. having only been recently discovered among some old account-books, the owner does not at present wish the receipts made public until he has himself made some experiments upon the materials thus unexpectedly brought to light. Mr. Bailey kindly placed these two most important books in our hands, to inspect and make some extracts for publication, under certain restrictions. But we are permitted to state that, from a careful perusal of the receipts relating to the making of porcelain, we have no hesitation in affirming that a *translucent porcelain* can be made from them—the materials stated being identical with those which constituted the paste of subsequent English manufacturers, with this exception, that the latter used white clay, fine white sand, and ground glass, while Dwight used the glass-making materials uncombined to mix with the calcareous white clay.

Small Book, bound in vellum.—All that is in this book was entred since 9ber 15th, 1695. The fine stone cley. The fine white cley for gorges and cans. The fine white cley for dishes or tea pots to endure boiling water. To make *transparent porcelane* or china cley. To make another *transparent porcelane* or china cley. To make red porcelane cley. To make a bright red cley w^{h} Staffordshire red cley. Light grey cley to endure boiling water. Mouse coloured cley to endure boiling water.

1698, April 6, p. 19.—To make Number Sixteen.

1698, April 6, p. 21.—The best white cley to make gorges, cans, or dishes to endure boiling water. To make y^{e} white earth. To make the dark earth. To make *fine white.*

NOTE.—This is the material or *frit* which, mixed with the clay, gives it translucency. We are not at liberty to give the receipt, but we may state that fine white sand is one of the ingredients; and a note is appended showing that calcined flints were

sometimes used instead. "Calcined, beaten, and sifted flints will doe instead of the white sand and rather whiter, but the charge and trouble is more."

To make fine dark. To make calcined sand. To make white p^r cyprus (per cyprus sieve).

Things necessary always to be in readyness.—White sand in some good quantity, in several boxes. Best white cley, dry'd and sifted. Iron scales, clean, dry, and sifted through a midling hair sieve. Coarse white. Fine white. White p^r cyprus. Coarse dark. Fine dark. Saltpeter, dry'd, beaten, and sifted.

Small parchment covered Book, with silver clasp.—The first six pages are unfortunately torn out, but some, no doubt, referred to making china, from the following remark: "Note y^t in burning china you must set pots near the widenes of y^e arches and set them 6 inches distant from one another and from the wall. The little furnace where the last red tea pots were burnt, I take to be a convenient one for this use."

9ber, 1695.—An essay towards a china glasse (glaze).

1691, March 14.—To make a grey porcellane by salt.

NOTE.—This is a strong hardy cley, fit for garden pots, tea pots, dishes, &c.

1691, March 14.—To make a blew porcellane cley to be turned into vessels, or to spot and inlay pots on any other porcellane.

1692, July 16.—To make y^e black earth.

1692, July 5.—To make a fine bright and strong brown.

1692, July 16.—To make the brightest brown colour.

9ber, 29/95.—A fine grey cley for marbling stone pots.

1692, July 16.—To make a fine white porcellane cley to be burnt w^h salt, fit only for things of ornament. A grey cley for y^e like use.

1692, Feb. 8.—A mouse colour'd porcellane w^h white specks.

1692, July 27.—A bright mouse colour'd cley to endure boiling water.

1692, Aug. 15.—A fine porcellane cley fit for deep dishes, w^hout handles to be burnt w^{hout} *glaze* in the strongest fire that may serve to perfect y^e china ware.

Reversing the book, we have—

1692, 7ber 12.—The best dark earth. The best brown glasse (glaze) for stone pots.

Note that stone pots having much cley in themselves doe retain the brown colour though it have less in it, and the less cley there is in the colour the more lustre it hath; the reasons I shall give elsewhere.

1692, 7ber 12.—The best brown glasse (glaze) for white brown pots.

1693, 9ber 14.—To make the dark earth.

1693, 9ber 14.—To make *transparent porcellane* or china cley:—Take *fine white earth* thirty pounds; cley, sifted, twenty pounds—mingle and tread. To make another *transparent porcellane* or china cley.

1693, 9ber 14.—A dark colour'd cley for marbled dishes and tea pots to endure boiling water.

1693, 9ber 14.—To make a deep red porcellane or china clay.

1693, 9ber 14.—To make a grey porcellane cley, hardy and fit for garden potts, and tea pots, &c.

1693, 9ber 14.—To make a deep red cley of the Staffordshire red cley.

1693, 9ber 14.—To make a cley to burn brown, strong and hardy, fit for tea pots, to be sprig'd white.

1695, July 2.—To make y^e best fine stone clay.

In one of the leaves of this book is written in a child's hand—

Lydia Dwight, 8
her book, 12
Fulham. 4

and on another page her name, unfinished, and her young friends'—

Miss Betty Osgood and Miss Molly Osgood.

Among the memoranda of this book are some very curious entries of hiding-places for money about the year 1693; as the moneys were withdrawn the entry was erased. We make a selection from these as follows:—

In the garret, in a hole under y^e^ fireplace, 240 G, in a wooden box.

In y^e^ old labouratory at the old house, in two holes under the fireplace, on both sides y^e^ furnace, in two half-pint gorges, cover'd, 460.

In the second presse in y^e^'s labora: under some papers at y^e^ bottom, in a bag, some mill'd money.

Behind y^e^ doore of the little parlor, old house, in a canne, some mill'd money.

In two holes of that great furnace running in almost to the oven, 2 boxes full of mill'd money, may be drawn out w^h^ a long crooked iron standing behind y^e^ kitchen door.

Between a little furnace and great one that joynes to the oven, behind shovels and forks, a pott of Gui:

1698. In several holes of y^e^ ffurnace in y^e^ middle of the kitchen opening at the top where the sande lyes is a purse of 100 Guis. and severall cans cover'd. At y^e^ further end of y^e^ bottom hole of ffurnace in y^e^ little parlour, a box of 200 G.

There is a tradition in the family that the production of the classic figures already referred to, together with the dinner ware, were made expressly for King Charles's own table, and the finely-modelled figures of grey clay, in substance something like the fine Cologne ware of the same period, were confined, or mostly so, to the life of the elder Dwight; for it is a fact well recorded in the family, that he buried all his models, tools, and moulds connected with this branch of the manufactory in some secret place on the premises at Fulham, observing that the production of such matters was expensive and unremunerative, and in order that his successors should not be tempted to perpetuate this part of the business, he put it out of their power, by concealing the means. Search has often been made for these hidden treasures, but hitherto without success, though no doubt exists as to their being still in their hiding-place.

About two years since, in pulling down a range of old and dilapidated buildings to make the required improvements, the excavators came upon a vaulted chamber which had been walled up; it contained a number of stoneware Bellarmines of exactly the same form and material as those of Cologne, with masks under the spouts and medallions in relief, and a quantity of fragments of stoneware, some inlaid with blue and the marone red colour. Many of these had been dispersed before the author had an opportunity of inspecting them, but there were still left some with the characteristics just spoken of, viz., the crest of a stag's head, the interlaced C's and C. R. crowned, a fleur-de-lis crowned, rosettes inlaid with marone and blue colours, &c. These were the "fine stone *gorges* never before made in England" alluded to in the patent of 1684. The term *gorge* is still used in the factory to denote a pitcher, which is so called in the invoices at the present day. (*Ker. Gall.*, enlarged edition, figs. 393–5.)

John Dwight, the founder of the Fulham pottery, died in the course of 1703, and the business was subsequently carried on by his son Samuel, and afterwards by Samuel's widow, Margaret, in partnership with Thomas

Warland. They were not successful, for in 1746 the *Gazette* informs us that Margaret Dwight and Thomas Warland, potters of Fulham, were bankrupts. Margaret's daughter Lydia married Thomas Warland, and after his death married a William White, who re-established the pottery. Lysons, writing in 1795, says, "The works are still carried on at Fulham by Mr. White, a descendant in the female line of the first proprietor. Mr. White's father, who married John Dwight's granddaughter, obtained a premium in 1761 from the Society for the Encouragement of Arts, &c., 'for the making of crucibles of British materials.'"

In 1762, 25th January, William White of Fulham, potter, took out a patent for his invention of "A new manufacture of crucibles for the melting metals and salts, &c., called by the name of white crucibles or melting pottes, made of British materials, and never before made in England or elsewhere, and which I have lately set up at Fulham. Take Stourbridge clay and Dorsetshire clay, calcined; mix them with Woolwich sand and water; to be trodden with the feet and then burned."

In Mr. Jewitt's sale there was a gallon flip-can of stoneware, with strongly-hinged cover of the same material, and a grated spout, ornamented with raised borders and figures of a woman milking, a church in the distance, hunting-scene, Hope, Peace, and other figures, with a well-modelled head on the spout, marked at the bottom, in letters scratched into the soft clay, "W. J. White, fecit Dec. 8, 1800"; and on the heart-shaped termination of the handle is "W. W. 1800"; and a stoneware mug with crown and date 1662 and "God save the King."

In 1813 the manufactory was in the hands of Mr. White, a son of the above, and the articles then made were chiefly stoneware jars, pots, jugs, &c. The Fulham works remained in the family until 1862, when the last Mr. White died, and he was succeeded by Messrs. MacIntosh and Clements; but in consequence of the death of the leading partner, the works were disposed of to Mr. C. J. C. Bailey, in 1864. This gentleman has made considerable alterations, and fitted up a quantity of machinery with a view of facilitating the manufacture and extending the business. The business changed hands again recently, and is now the property of a limited company, The Fulham Pottery and Cheavin Filter Company Limited.

"A relic of Alexander Selkirk, a flip-can of stoneware, may here be noticed, as having been made for him at the Fulham factory. Howell, who wrote the introduction to the *Life and Adventures of Alexander Selkirk*, printed at Edinburgh in 1829, discovered his grand-nephew in the person of John Selcrag, a teacher at Canonmills near Edinburgh; he was in possession of two relics which had formerly belonged to Selkirk, a walking-stick and his flip-can, which was of brown stoneware, holding a pint; it was inscribed—

> 'Alexander Selkirke, that is my one (own)
> When you take me on bord of ship
> Pray fill me full with punch or flipp.'—FULHAM.

This stoneware jug was obtained from the Fulham pottery about the middle of 1703, while waiting for the equipment and sailing of the Cinque Ports galley, to which he had been appointed sailing-master, and doubtless accompanied him on his voyage to Juan Fernandez, and was highly venerated in the family; it was kept locked up for fifty years by one of his nieces." (From a correspondent to *Willis's Current Notes.*)

A circular pocket-flask, of brown glazed stoneware, with flattened sides, made about 1810 by Mr. White, has in front a representation of a chronometer dial; on the back is inscribed, "*J. Drinkwater, Coach & horses, Notting Hill,*" and underneath is stamped, "*Fulham Pottery.*" In the possession of Mr. J. Hawkins of Grantham.

The earliest known date on Fulham stoneware is 1721, on a mug decorated with a ship and figure of a shipwright calking the seams of a hull. Inscribed in script, as in the margin; in the collection of Mr. J. E. Hodgkin, F.S.A. Perhaps the most quaint and interesting specimen known to the Editor is the large mug with pewter mount: decorated in the centre with a medallion representing Hogarth's "Midnight Modern Conversation," on the mug is also a medallion bearing the old Butchers' arms of Hereford, and the quaint legend—

Robert Asslet,
17 *London Street* 21

Waller Vaughan of Hereford,
His Mugg must not be brock. 1740.

This is in the collection of Mr. H. C. Moffatt.

There are specimens in the British, Victoria and Albert Museums, and also in several private collections.

Fulham. There was a factory of stoneware, galley-pots, mugs, pans, dishes, &c., carried on by James Ruel at Sandford House, Sands End, King's Road, Fulham. This factory and all the effects, together with the lease of twelve years unexpired, plant and fixtures, were advertised for sale by auction, by order of the Sheriff of Middlesex, in May 1798, but they were sold by private contract previously.

William de Morgan & Co. Another art pottery which since 1888 has been transferred to Fulham, is that of Mr. de Morgan, whose work is now well known to amateurs. Mr. William de Morgan began painting tiles and pots about 1870 in Fitzroy Square; he moved afterwards to Chelsea, and continued to decorate in an effective manner pottery made by the Dutch, by Stiff & Co. of Lambeth, and by Staffordshire firms. He then, while at Orange House, Chelsea, built an oven, and, except for the lustred work, carried out all the processes himself. In 1888 he was joined by Mr. Halsey Ricardo, and the firm became W. de Morgan & Co., a new factory being built at Fulham, and the Pottery stamped W. de Morgan & Co., Sands End Pottery, Fulham, S.W., and also with the device in the margin. The work executed at Chelsea is marked "W. de Morgan," in an oblong or oval



lozenge. There is also a mark of his name, with "Merton Abbey," on tiles decorated by him about 1879, when he worked there in association with William Morris.

Besides the lustred decoration which is in imitation of the Hispano-Moresque work of the fifteenth and sixteenth centuries, William de Morgan has decorated pottery in the Persian style, with excellent results, also landscapes and Dutch scenes. He relinquished his business as a potter some years ago, and has since become a successful novelist.

LAMBETH.

In the *History of Lambeth* it is related that about 1650 some Dutch potters established themselves here, and by degrees the manufacture of earthenware became important, for the "village" possessed no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware made here was a sort of delft with landscapes and figures painted in blue. The Dutchmen referred to were probably John Ariens Van Hamme (and his potters), who obtained a patent in England on the 27th October 1676; the preamble to which grant states: "Whereas John Ariens Van Hamme hath humbly represented to us that he is, in pursuance of the encouragement he hath received from our Ambassador at the Hague, come over to settle in this our kingdom, with his own family, to exercise his *art of making tiles and porcelaine, and other earthenwares after the way practised in Holland*, which hath not been practised in this our kingdom."—Granted for and during the term of fourteen years. The trade continued flourishing for more than a century, until about the year 1780 or 1790, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and its cheapness, completely beat them out of the field. There is considerable uncertainty as to the exact date of the first manufacture of Lambeth delft. A mug in the British Museum inscribed "William and Elizabeth Burgas," bears date 24th August 1631; the mug with inscription "William Lambeth" in Mr. Willett's Collection, 1650; and the candlestick in the Victoria and Albert Museum with the Fishmonger's arms, 1648.

The white bottles or jugs for wine, upon which are written the names of liquids, were probably made at Lambeth, having much of the delft character; they bear dates from 1641 to 1663. Walpole had one at Strawberry Hill, which he bought of Mrs. Kennon, the virtuoso midwife, inscribed *Sack*, 1647. Another of these bottles inscribed "Sack, 1646," and also one "Claret, 1647," are in the Schreiber Collection, Victoria and Albert Museum. In the Norwich Museum there are four of them, inscribed *Claret*, 1648; *Sack*, 1650; *Whit*, 1648; and another, of larger size, with the Grocers' arms, W. at top, and E. M. E. on each side, dated 1649. These were found at Norwich; the last-described belonged to Edward and Mary Woodyard, whose names appear on a token in the

same museum—*ob.* a sugar-loaf and two doves, "Edward Woodyard of" —*rev.* "Norwich Grocer 1656," and the initials E. M. W. These delft bottles, with narrow necks and handles, with a very white glaze, were used to contain wines, which were then sold by apothecaries. The dates, usually in blue, upon those which we have noted, are as follows: 1646, sack or claret; 1647, sack or whit; 1648, claret, whit, or sack; 1649, whit; 1650, sack; 1656, sack; 1659, sack.

Mr. Emerson Norman had a Lambeth delft plate with a portrait of Queen Catherine of Braganza, wife of Charles II., inscribed K 2 R 1682, painted in blue and yellow; and another with portraits of William and Mary. There was at Strawberry Hill "a very curious old English dish, with portraits of Charles II. and his Queen," probably of Lambeth delft. A mug of this ware is in the Victoria and Albert Museum, "Anne Chapman, 1649"; another in Sir A. W. Franks's Collection, with the arms of the Bakers' Company, dated 1657; and another, with the arms of the Leathersellers' Company, has the motto "Be merry and wise 1660," formerly in the Rev. T. Staniforth's possession. We also find octagonal plates with short sentences or ciphers enclosed by grotesques; the dates upon them are from 1660 to 1690. A set of six delft plates, each with inscription and date 1738, is in the British Museum:—

1. What is a merry man?
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown
6. All merriment goes down.

In the same museum are also several other excellent specimens of this Lambeth fayence, a cup inscribed, "Bee merry and wise," a jug with an inscription, "Drinke to thy friend but remember thy ende," and others, in all of which the same rather ornamental form of letters is to be noticed, and the peculiarities of the blue colour, which is of a grey tone. Without doubt, until so much was latterly written about this Lambeth "Delft," much of what may be justly claimed for our premier national pottery, was attributed to Dutch factories.

Mr. R. L. Hobson has illustrated many of the British Museum specimens in his Guide.

There are in the Schreiber Collection a series of tiles, twelve in number, *circa* 1680, painted in blue, with scenes from Titus Oates's Plot, probably executed at Lambeth. Mr. Nightingale had a pack of playing cards of the same period, the backs of which are printed with repetitions of the same subject.

The English potters about the end of the seventeenth century appear also to have copied the forms of the Palissy ware. A favourite pattern, of which we have seen several reproductions, rudely moulded from the French, probably at Lambeth, is a large oval dish, having in the centre, in relief, a nude female reclining on a couch, holding an infant on her

breast, and four other naked children gambolling in the background, emblematical of Fecundity or Charity; the border is ornamented with eight round and oval cavities, separated by masks and baskets of fruit alternately. (*Ker. Gall.*, enlarged edition, fig. 396.) Another dish, in the Victoria and Albert Museum, has the initials H. T. T. 1697; there is also one in the British Museum, with the date 1659, and initials I C E.

They also made at Lambeth apothecaries' slabs, which were used for mixing conserves, pills, &c., and hung up in the shops; they were in form of a heart or an escutcheon, generally painted with the arms of the Apothecaries' Company, and the motto "Opifer que per orbem dicor." Dr. Diamond had one painted in blue *camaieu;* he remembered hearing an assistant lament that he had been the cause of a great discomfiture to his master, for he had broken "his heart," in allusion to a similar tablet, which he had accidentally let fall. There are two other of these apothecaries' tablets, with the arms of the Company, in the Victoria and Albert Museum; one is shield-shaped, the other octagonal.

LAMBETH. A person of the name of Snizer had a pottery here; we have no particulars, except that he is stated to have been the latest maker of delft in England. Mr. John J. Bagshawe had a honey jar with a green glazed cover, signed as in the margin.

Snizer,
Lambeth.

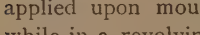
LAMBETH. There was a manufactory of china ware carried on by Mr. Crispe, of which we know little, except from the circumstance of the celebrated sculptor, John Bacon, having modelled groups of figures for him. John Bacon, subsequently R.A., was born in Southwark, November 20, 1740, and was apprenticed in 1755 to Mr. Crispe of Bow Churchyard, who had a manufactory of china at Lambeth. He was a self-taught artist, and, among other things, he was employed in painting on porcelain and in modelling shepherds, shepherdesses, and such small ornaments; and when two years had elapsed he made all the models required for Crispe's manufactory.

Other modellers sent their pieces to this pottery to be fired in the kiln; and Bacon, from emulation, acquired the strong inclination for his future profession. In 1762 his apprenticeship expired, and we know that he worked for the Bow manufactory (see notice of Bow factory). It is said he went also for a short time to Coade's manufactory at Lambeth, and designed some important models to be reproduced in artificial stone. In 1763 he commenced cutting in stone, and gained several premiums at the Society of Arts; in 1768 he obtained the first gold medal that was given for sculpture by the Royal Academy.

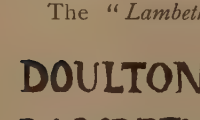
Coade's artificial Stone Works were established about 1760 at King's Arms Stairs, Narrow Wall, Lambeth. The preparation was cast in moulds and burnt, and was intended to answer every purpose of carved stone; it extended to every species of architectural ornament, and the price was much below that of stone. John Bacon, the sculptor, designed models, monuments, and tablets as early as 1762. Nichols (*Parish of*

Lambeth) says it was carried on in 1769 by Mrs. Coade. "Here are many statues which are allowed to be masterpieces of art, from the models of that celebrated artist, John Bacon." Nichols engraves one of the trade cards, on which are allegorical figures, and in the centre is written, "Coade's Lithodipyra or Artificial Stone Manufactory." In 1811 the manufactory of artificial stone belonged to Messrs. Coade and Sealey.

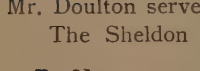
Richard Waters, of Fore Street, Lambeth, took out a patent in June 1811 for a new method of manufacturing pottery. *First*, in the fabrication of various articles of considerable magnitude, instead of throwing or moulding them on a revolving table, the clay is made into sheets and then applied upon moulds, and finished by beating or pressure or by turning while in a revolving state; *second*, forming delft pots and other articles by compression of the clay between suitable moulds; *third*, marking or clouding the "Welsh ware," by using a number of pipes instead of one in distributing the colour; *fourth*, *fifth*, and *sixth*, provides for making large figures, statues, &c., by the same process.



The "*Imperial Pottery*," Prince's Street, carried on by Messrs. Stephen Green & Co., is an old-established concern, and doing an extensive business in the manufacture of glazed stoneware pipes, utensils for chemical purposes, and vessels of large and small size, from ink-bottles to jars made to contain upwards of 400 gallons. A small brown stoneware flask in the Sheldon Collection is fully stamped as mark in margin.



The "*Lambeth Pottery*," in High Street, is a very old-established manufactory of stoneware, and one of the most extensive in England: the firm of Messrs. Doulton and Watts is known all over the world. Mr. James Watts died in 1858, having for upwards of forty-one years been connected with the firm. The first Mr. Doulton served his time with White of Fulham.



The Sheldon Collection of English Pottery contains some marked specimens of the stoneware made by Doulton at different times of their history and connections: A brown stoneware jug impressed Doulton & Watts, Lambeth Pottery, London, made during Watts' partnership; a stoneware flask impressed *Fulham Pottery*, made about 1800, when the first Doulton was apprenticed to White.

Doultons. The Messrs. Doulton have recently paid great attention to the improvement of stoneware from an artistic point of view, both as regards domestic utensils and external decorations. The material is almost identical with the German steingut or so-called *grès de Flandres*, the manufacture of which in the sixteenth and seventeenth centuries

flourished to such an extent as almost to supersede other descriptions of ware which had not the peculiar strength and durability of the salt-glazed stoneware.

It is necessary to point out that the *grès de Flandres* being fired with wood, the difficulty of contending with deleterious coal gases did not exist. Despite this the Doulton ware pallette has accomplished a notable advance. Professor Church, in Mackenzie's *Encyclopædia of Art and Manufacture*, p. 709, says: "Rix, the manager of this department, has succeeded in obtaining a greater variety of tints than were ever secured by the German potters of the seventeenth century."[1]

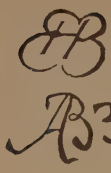
Up to about 1867 nothing but useful household wares, chemical vessels, sanitary works, and last, not least, the Toby-fillpot jugs, were manufactured; but in these last vessels the Messrs. Doulton had an interest to the extent of many thousands of pounds a year in the continual production and sale of them throughout the country, and so great is the demand for those articles, that their travellers have frequently requested them to produce a new variety of the time-honoured "Toby-fillpot."

About 1856 a school of art was instituted at Lambeth, which, under the superintendence of Mr. Sparkes, kept on steadily increasing in usefulness, and many art students acquired such proficiency in modelling and design as to attract the attention of Mr. (afterwards Sir Henry) Doulton, that he conceived the idea of introducing art work as a branch of his business, and engaged some of the best hands to carry out his plans. The results were some vases and jugs of ornamental form and character which were sent to the Paris Exhibition in 1867. The first attempt at art ornament was incised or sgraffito work, the design being scratched in with a point while the pot was still wet, and filled in with a colour that would stand the heat of the kiln and complete the process at one baking, called by the French *au grand feu*. Subsequently another method was adopted, viz., after the vase was turned and still moist, moulded pieces of clay, usually of a different colour to the body, were made in forms of dots, discs, flowers, scrolls, and borders, and pressed on to the surface; carving out the surface in low relief in leaves, &c., and other decorations too numerous to notice here.[2]

Messrs. Doulton laid down rules which materially tended to the improvement of the art. Among these, no copy of a previous pattern is made and no duplicates, hence mechanical reproduction is avoided, the object being to obtain variety and originality in every piece.

[1] Mr. Rix resigned his position in 1897.

[2] Sir Henry Doulton's efforts to promote the potter's art, both in modelling and artistic adornment, resulting from the encouragement given by him to the most successful artists in his special department, have been acknowledged far and wide; but the highest compliment that could be paid him has been worthily accorded by the presentation of the Gold Albert Medal of the Society of Arts by H.R.H. the Prince of Wales, on the very spot where his success has been attained, viz., "The Lambeth Works," on the 21st December 1885, "for the impulse given to the production of art pottery in England."



Miss Hannah B. Barlow cleverly and quickly delineated animal life with a point on the moist surface, which in a few strokes is wonderfully true to nature. In this branch she was assisted by her sister; her mark is here given. Her brother, M. Arthur B. Barlow, modelled wreaths and ornaments on the ware; he was also an art student at Lambeth. His mark is in the margin.



A talented artist at the Lambeth pottery was George Tinworth, originally a wheelwright, but not liking the trade, he entered the art school and became a first-rate modeller. His medallions of sacred and classical subjects are exceedingly clever, as are also his architectural decorations in terra-cotta relief on jugs, &c.

During the year 1879 this artist (G. Tinworth) completed two important works in terra-cotta, viz., the reredos for York Minster, and a series of semicircular panels for the Guards' Memorial Chapel in Birdcage Walk, the latter being entirely Scripture subjects from the Old and New Testaments.

In Doulton ware he has produced a curious and elaborate fountain of spiral construction, comprising panels of Scripture subjects connected with water. This was originally designed for the garden adjoining the Prince of Wales Pavilion at Paris Exhibition, 1878.

Among George Tinworth's later works are the Brazen Serpent in Sandringham Church, designed for H.R.H. the Prince of Wales, and the reredos and font presented by H.R.H. the Princess of Wales to the English Church at Copenhagen, and the fine terra-cotta facia of Heath's hat shop in Oxford Street.

At this '78 Paris Exhibition was introduced a new variety of Doulton ware in the "pâte sur pâte" style, this being entirely produced in salt-glazed stoneware, no colour being added further than that contained in the clay itself, and no glazing except that of the salt fumes. The chief artists in this ware are—

Miss E. Simmance, whose mark is E.S.
Miss E. D. Lupton, ,, ,, EDL

both of whom were trained at Lambeth School of Art.



In the year 1872 Messrs. Doulton turned their attention to a finer quality of ware, which in its "biscuit" state was submitted to the artist. To this ware the name of "Lambeth faience" has been applied, and the distinctive mark in the margin has from the commencement been used.

The essential difference between this Lambeth fayence and the Doulton ware is that the former is produced by painting the design on the form after it has been first fired to the biscuit state, and then submitting it to the second firing after dipping in a transparent glaze.

Since then various other developments have been made, one of which has been the introduction of yet another entirely distinct ware, termed "Doulton impasto" ware. This was introduced in 1879, the first pieces being drawn from the kiln and shown on the visit of the Princess of Wales and Crown Princess of Prussia to the Lambeth Works. The distinctive trade-mark used from the commencement has been as shown.



This ware is produced by painting in relief on the ware in various shades of stained clay previous to the final firing and glazing, and is capable of very rich and spirited effects of decoration. The chief artists in this ware are—

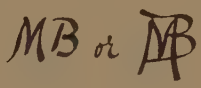
Miss Collins.  Miss F. Linnell. 

In Lambeth fayence the chief decorative artists are—

Miss M. Capes.  Miss Crawley. 

Miss F. Lewis.  Mr. John Eyre. 

Miss Kate Rogers.  Miss Rosa Keen. 

Miss Mary Butterton. 

In Doulton ware, in addition to those named—

Miss Edwards.  Miss Florence Barlow. 

Mr. Butler.  Mr. Mark Marshall. 

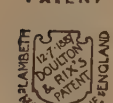
The following additional trade-marks have also been introduced to distinguish some fresh features of art branches of their manufactures—

Silicon Ware. Coloured vitreous stoneware in grey, buff, brown, and black, was introduced in 1881.





Chiné Ware. By this term is indicated all wares having textured backgrounds produced by the impression of lace and other textile fabrics on the soft clay.



Marqueterie Ware. Produced with sections of particoloured clays of semi-geometrical designs ingrained through the mass, in effect not unlike wood marqueterie. Introduced in 1887.



Mark used for the Burslem Pottery, transferred to Doulton's from Pinder and Bourne.

In 1899, in consequence of the death of Sir Henry Doulton, the business was turned into a joint-stock company.

The *London Pottery*, belonging to James Stiff, is an old-established business. The manufacture of stoneware drain-pipes, &c., is still carried on. It was for many years conducted by Mr. Waters, and was originally, we believe, a delft pottery, established about 1751 ; it stands on the site of Hertford House.

Another pottery was established by Mr. Northen, who was an apprentice at Mr. White's Fulham Pottery ; it is devoted principally to drain-pipes, &c.

The Southern Embankment from Westminster Bridge to Vauxhall has driven away many potters, who, for the convenience of transit, had established manufactories by the river-side.

Southwark. Gravel Lane. Nathaniel Oade was a potter here in 1718 ; this is made known to us by a paragraph in the *Post Boy* of March 1, 1718, from which we learn that he had four sons; and because the father would not turn over his house and trade to them, and be contented with what property he had, they swore they would have it in spite of him. They consequently arrested him in a sham action in the Marshalsea Court for £500, when the four sons and the attorney turned the mother and servants out of the house and barricaded the doors, having conveyed into it arms and provisions. In their rage they shot a woman who was passing by, also their own mother and a servant, who would not give up possession of the books of accounts. The constables and the military arrived ; they at length capitulated. They were subsequently tried : the youngest son and a carpenter were found guilty of murder and hanged, the others of manslaughter only.

A communication was made to the Royal Society, June 21, 1750, by William Jackson, a potter, that the roof of a pot-house at Lambeth, belonging to Mr. Oade, in Gravel Lane, was thrown down by the earthquake, March 1749–50.

Martin Ware. It is singular that a meritorious, albeit small *fabrique* of stoneware, a revival in England of the old sixteenth and seventeenth century Grès-Ceramique, should have escaped the notice of so many

writers on the subject. There has been no mention of Martin ware in the earlier editions of Chaffers, nor in Professor Church's book, which is devoted entirely to English pottery. The four brothers Martin[1] carry on a small pottery at Southall, and have for the sale of their productions a little shop in Brownlow Street, Holborn. The initiator of the business was Robert Wallace Martin, a Royal Academy student, and pupil of the late Alexander Munro the sculptor, and after the lapse of a somewhat unsatisfactory co-operation, about twenty-five years ago, with Mr. Bailey, who was then proprietor of the Fulham Pottery, he was joined by his three brothers—Charles Douglas, Walter Fraser, and Edwin Bruce. Meanwhile they had spent a considerable time making experiments with clays and colours, and with the firing of them, and so they were enabled, after many failures and difficulties, to produce the ware which now bears their name. These men have struggled on bravely, and their method reminds one of the earlier potters' struggles with want of capital and meagre encouragement. A great point with the Martins is that the decoration of a specimen is never repeated, so that each piece is in its way a unique example of the handiwork of the potter. The mark is a signature incised in the paste, and varies: sometimes R. W. Martin & Brothers (or Bro^{s}), sometimes Martin Bro^{s} or Brothers in full, and the words London and Southall, with month and year of production, these words being in cursive manuscript, and written, with but few exceptions, by the youngest brother—Edwin. Some earlier pieces are signed "R. W. Martin, Fulham," or "London," or "Southall," and without the word "Brothers" at all. The forms are from classical to quaint and grotesque; the colouring, though sometimes similar to the old stoneware, is more frequently as original as the decoration, which is incised, modelled, or carved, and the ware is both artistic and effective. There are specimens in the Victoria and Albert Museum and in private collections. Some important architectural pieces have been made for the Earl of Carlisle, Lord Egmont, Mr. Alexander Henderson, Sir Edward Clarke, Mr. Frederick Nettlefold, and others.

10, 1896
Martin Bro^{s}
London & Southall

9, 1896
R. W. Martin & Bro^{s}
London & Southall

10, 1896
Martin Brothers
London & Southall

VAUXHALL.

In *Houghton's Collections*, March 13, 1695–96, we read: "Of teapots in 1694 there came but ten, and those from Holland. To our credit be it spoken, we have about Faux Hall, as I have been informed, made a great many, and I cannot gainsay but they are as good as any came from abroad."

[1] The death of one of the brothers occurred in June 1910.

Thoresby, in his *Diary* on May 24, 1714, with his friend Boulter, "went by water to Foxhall and the Spring-garden. After dinner there, we viewed the pottery and various apartments. Was most pleased with that where they were painting divers colours, which yet appear more beautiful and of different colours when baked."

The Vauxhall Pottery abutted on the Thames, close to Vauxhall Bridge, and in the High Street, Vauxhall, and the delft manufactory in Princes Street, Lambeth, was included in it. It is probably the one spoken of in the preceding paragraph, but we do not know the names of the previous proprietors. Mr. Wagstaffe had the Vauxhall Pottery towards the end of the last century; he died about 1803 or 1804. The business and premises were left by Mr. Wagstaffe to his nephew, Mr. Wisker, who carried it on until his death in 1835.

In 1833 John Wisker patented "certain improvements in machinery or apparatus for grinding covers or stoppers for jars, bottles, and other vessels made of china, stone, or other earthenware."

Mr. Alfred Singer, who has kindly responded to our inquiries relating to the Vauxhall Pottery, says: "I have always understood that it was in existence in the time of Charles II., but when it was first established I have no idea." He continues: "The Vauxhall Pottery was purchased for me in 1835 of the executors of Mr. Wisker; the business was carried on by me for thirty years, from 1835 to 1865. The premises are now pulled down and built over."

In April 1839, Alfred Singer, in conjunction with Henry Pether, patented "certain improvements in the preparation and combination of earthenware or porcelain for the purpose of mosaic or tessellated work." These are, first, "the mode of producing the pieces for the formation of mosaic work by cutting clay or other plastic material into rectilinear figures by means of intersecting wires stretched in a frame." Second, "the forming of ornamental slabs of mosaic work by cementing together small pieces of porcelain or earthenware of various figures and colours on slabs of slate, stone, or other suitable material."

This important revival of geometrical mosaic by Mr. Singer, aided by his ingenious assistant, Mr. Pether (although tessellated pavements of similar character had been in general use from the time of the ancients), literally "paved the way" for a beautiful and durable material for the floors of public and private buildings, and Mr. Herbert Minton was not slow in availing himself of Mr. Singer's patent, from whom he took out a license for laying small tiles and tesseræ of coloured clay, which he brought to great perfection.[1]

[1] This patent, it must be remembered, is quite distinct from another (also a revival) taken out in January 1830, by Mr. Samuel Wright of Shelton, for making encaustic tiles or ornamental tiles, bricks and quarries for floors, pavements, and other purposes, and decorating them in various colours and patterns by impressing the patterns on the clay and filling up the cavities with clay or slip coloured with metallic oxides. It was subsequently purchased by Mr. Minton.

A third patent was taken out in June 1840 by Mr. Richard Prosser, for solidifying china clay in a dry powder by subjecting it to a great pressure in iron moulds, thus avoiding the shrinkage in

Mr. Singer says: "For many years the only ware made at the Vauxhall Pottery was delf. At what date the salt-glazed stoneware was introduced I do not know, and have often tried to ascertain; but I know the delf business was removed to Mortlake long before Mr. Wisker's time, and stoneware only has been produced at the Vauxhall Pottery for nearly a hundred years.

"In 1850 the delf business was removed from Mortlake to Princes Street, Lambeth, opposite the pottery, and carried on there by Mr. Wisker, and Mr. Singer after him, until 1846, when the premises were sold to the South-Western Railway Company, and the manufacture, which had latterly diminished, was finally abandoned; this was the last and only delf ware pottery in England. The goods latterly produced were confined to pomatum pots, Dutch tiles, wine and butter coolers, &c., but formerly a great variety of domestic ware was made there."

MORTLAKE.

The first mention we have found of this pottery is that, "on Friday, June 8, 1764, Mr. Jackson, potter at Mortlake, was found hanging in a hayloft belonging to Mr. Langton. No reason can be assigned for his committing this rash action, as he was in good circumstances."

We do not know the date of the establishment of the delft pottery at Mortlake, but it was not in existence early in the eighteenth century. The works were taken by Mr. Wagstaffe towards the end of the last century, but who his predecessor was we have no information; at his death they were left by will to his nephew, Mr. Wisker, together with the Vauxhall Pottery. Both delft and stoneware (but principally the former) were made at Mortlake. The business and all the materials, as well as all the hands employed, were removed to London by Mr. Wisker about 1820 or 1821, and continued on his premises in Princes Street, Lambeth, until 1846.

Lysons (edit. 1811) says: "The manufactory of delf is now carried on by Wagstaffe & Co. There is a small manufactory of white stoneware belonging to Mr. Joseph Kishire." A very large delft punch-bowl, of Mortlake enamelled earthenware, made about the middle of the eighteenth century, white ground, painted in blue with scrolls, medallions, masks, flowers, and birds, 21 inches diameter, and a framed panel of twelve tiles of Mortlake delft, of the same date, artistically painted in dark blue, with a rocky landscape, ruins, and figures, on white ground, 20 inches by 15 inches, were removed from Mortlake in 1820, and subse-

the kiln by evaporation of moisture, and producing a substance of extraordinary density and evenness of texture throughout its body.

These three important patents of Mr. Singer, Mr. Wright, and Mr. Prosser were the groundwork of Mr. Minton's future excellence and perfection in the manufacture of coloured tesseræ and encaustic tiles, which were laid out in exquisite patterns from designs of Mr. Owen Jones, Mr. Digby Wyatt, and other celebrated artists.

quently presented to the Victoria and Albert Museum by Mr. Alfred Singer ; these are both painted by hand in a masterly manner.

MORTLAKE POTTERY. The pottery carried on by Joseph Kishere was apparently a small concern, and such specimens as the Editor has seen do not possess great merit, but collectors of marks like to identify their specimens. The ware was a salt glazed or enamelled pottery, brown and yellow, sometimes ornamented with figures in low relief.

Kishere

Kishere Mortlake

IK

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Major-General Astley Terry has a specimen impressed *Kishere Mortlake*, and Mr. Davis of Hampstead has a pair of yellow salt glazed earthenware candlesticks with lady and cavalier standing by columns, forming candleholders, with the mark in the margin impressed ; probably the initials of Kishere.

ISLEWORTH. Established 1760. Porcelain discontinued about 1800 ; "Welsh ware" in 1825 ; established by Joseph Shore, from Worcester. The factory was situated at Railshead Creek, close to the ferry at Isleworth ; it was on a small scale, employing from fifteen to twenty hands, and two kilns, one used for "biscuit," the other for "glazing." The principal painter was Richard Goulding, who married Joseph Shore's daughter, assisted by his son William, one or both of whom had probably been decorators at Worcester, and the factory came, by will, to the Gouldings, who carried it on after Shore's death. The superintendent of the works was Benjamin Quarman, who died in 1787 ; the manufacture of porcelain was, however, continued. Lysons, in his *Environs of London* (vol. iii. p. 122), published in 1795, says : "There is a china manufactory at Isleworth belonging to Messrs. Shore & Co." The stock of china remained in the factory unsold for more than thirty years, and was dispersed by auction at Isleworth about the year 1830, and it is probable much of the ware is still preserved in the china closets of the residents in the neighbourhood.

W.m GOULDING
June 20.th 1770.

The late Mr. Thomson, great-grandson of Joseph Shore, possessed several specimens, among which was a basin painted with blue flowers in the Oriental style, of exactly the same fabric and similar in decoration to the porcelain of Worcester, bearing the early mark of a crescent ; others are painted in colours, white china figures, &c. ; they also decorated Oriental porcelain. The manufacture of pottery was carried on simultaneously, and continued to be made until about 1825 ; it was called Welsh ware, a strong and close earthenware, streaked with yellow and brown glaze in a zigzag pattern : jugs, dishes, shallow pans, &c., were made. The manu-

factory was removed to Hounslow, but the distance from the metropolis, and other causes, rendered it unprofitable, and it was given up about two years after.

A porcelain cup and saucer, in Mr. Tulk's possession, is painted with blue flowers and embossed leaves. A butter-boat which belonged to Mr. Chaffers, is of good glaze, embossed with daisies and leaves, and painted in blue, like Worcester, presented to him by Mr. Tulk, to whom he was indebted for calling his attention to the Isleworth porcelain manufactory.

S&G.

26

S & Co

F.G.

73

An octagonal teapot of red ware, similar to Elers' ware, is in Mrs. Arthur Macdonald's Collection, impressed SHORE & Co., and specimens are in the Sheldon Collection stamped, as in the margin, S. & G., S. & Co., also F. G., which are attributed to this factory.

ESSEX (CASTLE HEDINGHAM). The Editor is indebted for the following particulars of a pottery, hitherto unrecognised, to Mr. Miller Christy, the editor of the industrial section of the *Victoria County History of Essex*. Edward Bingham, born in 1829, the son of a Lambeth potter, assisted his father in his business, which was that of making ordinary pottery. In 1837 the family settled at Hedingham, and Edward, when only a lad of ten years of age, is said to have shown his artistic taste by modelling such natural objects as flowers, vases, and snakes. The business was apparently not successful, for in 1859 Edward Bingham set up a school where he had some twenty-nine pupils. He was, however, a potter by intuition, and after a few years of school-keeping, he returned to his favourite occupation, and in 1864 was employing five or six assistants, progressing steadily until we read of his requiring no fewer than thirteen kilns in 1885. The peculiar grey-blues, greens, and warm browns that characterised his Castle Hedingham ware became known, and he received considerable patronage, Mr. Soden Smith, Sir A. W. Franks, and other influential people being personally interested in his works.



The failure of native clay caused him to procure material from Devonshire, and this altered the character of his pottery. After making over the business to his son, the works were sold to a Devonshire firm, who carried them on for a few years under the title of the "Essex Art Pottery," but the concern came to an end in 1905.

In the Corporation Museum of Colchester there is the "Essex Jug," bearing the mark in the margin. It is decorated with medallions in relief illustrating the history of the county, the Boadicean revolt, the Dunmow

Flitch ceremony, and the arms of Essex families. There is an illustration of this specimen in Litchfield's *Pottery and Porcelain*. There is also a marked specimen of the ware in the Sheldon Collection. Mr. Amor of St. James' Street has another of these jugs unmarked.

THE BOW CHINA FACTORY.

CALLED "NEW CANTON."

Recent discoveries have brought to light many important particulars relative to the Bow porcelain manufactory, both as to its history and the description of ware made there. It was situated in the parish of Stratford-le-Bow, commonly called Bow, in the county of Middlesex, and is supposed to have been established about 1730, but this early date lacks confirmation. Our first notice of it does not commence until the year 1744; at the time a man brought over from America samples of clay suitable for making china like the Oriental. William Cookworthy of Plymouth, writing to a friend in 1745, thus mentions the circumstance. He says:—

"I had lately with me the person who has discovered the *china earth*. He had with him several samples of the china ware, which I think were equal to the Asiatic. It was found on the back of Virginia, where he was in quest of mines; and having read Du Halde, he discovered both the *petunze* and *kaolin*. It is this latter earth which he says is essential to the success of the manufacture. He is gone for a cargo of it, having bought from the Indians the whole country where it rises. They can import it for £13 per ton, and by that means afford their china as cheap as common stoneware; *but they intend* only to go about 30 *per cent. under the Company*."

The *Company* here mentioned, which the American intended to undersell, was evidently the *Bow Porcelain Company*, the only one at that time known to be in existence in England.

Although Cookworthy was evidently much interested in the discovery, he did not at that time pursue the subject further, at least in a practical manner. It seems very probable that this American, having applied to the proprietors of the Bow China factory through Mr. Thomas Frye, he made terms with them to purchase a supply of this new earth, and Frye was solicited to take the management. This would also account for many of the early specimens of Bow china being of hard paste, a fact which has frequently been observed by collectors. The patent for making porcelain from this new material was taken out in December 1744, and runs thus:—

"Edward Heylin, in the parish of Bow, in the county of Middlesex, merchant, and Thomas Frye, of the parish of West Ham, in the county of Essex, painter, took out a patent on the 6th of December 1744 for a new method of manufacturing a certain mineral, whereby a ware might be made of the same nature or kind, and equal to, if not exceeding in goodness and beauty, china or porcelain ware imported from abroad. *The material is an earth, the produce of the Cherokee nation in America, called by the natives* UNAKER. A glass is formed in the usual way with one part of either 'pot-ash, fern-ash, pearl-ash, kelp, or any other vegetable lixiviall salt,' and 'one part of sand, flints,

pebbles, or any other stones of the vitrifying kind,' and reduced to an impalpable powder, and mixed in different proportions, according to the nature of the ware to be made, with *unaker*, from which sand and mica have been removed by washing. They are then kneaded together, thrown or moulded, and put into a 'kiln burned with wood,' called 'biscuiting,' then painted and glazed with *unaker* and the glass above described; 'they are not to be taken out of the kiln till it is thorough cold.'"

The second patent was taken out by Frye alone:—

"On November 17, 1749, 'Thomas Frye, of the parish of West Ham, in the county of Essex, painter, for a new method of making a certain ware, which is not inferior in beauty and fineness, and is rather superior in strength than the earthenware that is brought from the East Indies, and is commonly known by the name of China, Japan, or porcelain ware.' Animals, vegetables, and fossils, by calcining, grinding, and washing, are said to produce an insoluble matter named *virgin earth*, but some in greater quantities than others, as all animal substances, all fossils of the calcareous kind, as chalk, limestone, &c.; take therefore any of these classes, calcine it, grind and wash it in many waters; these ashes are mixed in certain proportions with flint, 'white pebble or clear sand,' and with water, made into balls, highly burned and ground fine, and mixed with a proportion of pipeclay; it is then thrown on the wheel, and when finished, dried, burnt, and painted with 'smalt or saffer,' when it is ready to be glazed with a glaze, made first by making a glass with saltpetre, red lead, and 'sand flint, or other white stones,' grinding it up well, and mixing it with a certain proportion of white lead, adding a little smalt to clear the colour. After dripping and drying, the articles are put in cases and 'burned with wood till the surface is clear and shining.'"

We must pause here to give an account of Thomas Frye, who though perchance little known or even heard of by many of our readers, was described in his epitaph as "THE INVENTOR AND FIRST MANUFACTURER OF PORCELAIN IN ENGLAND." Thomas Frye was born in or near Dublin in the year 1710; he was of obscure parents, and came to London in 1738, when he painted a portrait of Frederick Prince of Wales for Sadler's Hall. After he had continued his profession as an artist and engraver for some years, a scheme was set on foot to introduce a new method of making china at Bow, of which he was solicited to take the management. This he did with alacrity, and to bring it to perfection spent fifteen years of his life among furnaces, which had so ill an effect upon his health that he nearly destroyed his constitution. In 1759 he left Bow, and went into Wales for change of air, and having recruited his health, he returned to London in April 1760, and took a house in Hatton Garden, where he resumed his profession as an artist, and executed some important mezzotint engravings. The life-sized mezzotints he published were about thirty in number; their dates are from 1760 to 1762. A beautiful head of a boy sharpening a pencil, formerly in the possession of the Marquis of Huntly, is probably by Frye, but being a proof, has no signature or date. Lady Charlotte Schreiber had a collection of his portraits; those which have been identified are—

1. Of himself, signed "Ipse"; 2. His father; 3. His mother; 4. His daughter; 5. George III.; 6. Queen Charlotte; 7. Garrick to the right; 8. Garrick to the left; 9. The Duchess of Northumberland; 10. Elizabeth Gunning, Duchess of Argyll; 11. Maria Gunning, Countess of Coventry; 12. The third Miss Gunning; 13. Elizabeth, Countess of Berkeley; 14. Miss Stothouse; 15. Head of a boy with pencil.

The following list of the portraits by Thomas Frye has been obligingly supplied by Messrs. Colnaghi & Co., Pall Mall, East :—

1. Portrait of himself holding a crayon in his right hand, 1760; two states, one before letters.
2. Portrait of himself in a turban, both hands on a book, 1760.
3. „ „ oval, profile head and shoulders, 4to.
4. Mrs. Frye, an old woman, profile turned towards the left, both hands on a crutch.
5. Miss Frye.
6 George III.
7. Queen Charlotte, 1762 (24 × 17).
8. Do. do. do. (20 × 14).
9. Do. do. do. (14 × 10).
10. An old woman, profile turned towards the left, in a turban, the hand raised.
11. A young man holding a candle, and seeming terrified.
12. A young man leaning on a table and reading by the light of a candle, 1760.
13. A man, profile turned to the right, his head leaning on his left shoulder, his hand on his chair, 1760.
14. A man, profile, his head leaning on his left hand.
15. A man, profile turned towards the left, with a cap on his head, and holding his spectacles in his right hand.
16. A man in a round wig, his hand on his cloak.
17. A woman looking to the right and holding a fan, 1760.
18. Do. profile to the left, hand on a tippet covering her bosom.
19. Do. profile to the right, in a pearl necklace, hands crossed.
20. Do. do. with a feather in her hair, a string of pearls with band.
21. Do. profile to the right, in a small cap with black ribbon.
22. Do. in a dress bordered with fur.
23. A young lady in a bonnet, shadowing her face, leaning her head on her left hand, and holding a fan in her right.
24. A young girl simply dressed.
25. A woman in a cap, her head leaning towards the left.
26. Do. full face, wearing a pearl necklace.
27. Do. in a cloak bordered with fur, right hand on her left arm.
28. A negro in deep meditation.

About the beginning of George III.'s reign he undertook to give to the Public, prints of both the King and Queen, and used to frequent the playhouse in order to obtain likenesses. It is reported that this was perceived, and both their Majesties had the condescension to look towards the artist, in order to afford him an opportunity of perfecting his work. Both these mezzotints were executed in a very superior style; the hair in particular may vie with the first engravings, and the lace and drapery were equally exquisite. After this he scraped about sixteen heads of the same large size, chiefly from imagination, as the ladies at that time who were applied to, would not consent to sit for their portraits, pleading in excuse that they did not know what company they might be placed in.

He had two daughters who assisted him in painting the china at Bow; they both married indiscreetly, and gave their father much uneasiness. One of them married a Mr. Willcox, respecting whom we have some information in a letter from Josiah Wedgwood to Bentley, dated 25th June 1769. He says: "A Worcester china painter of the name of

Willcox applied to me; he had served his time to Mr. Christian of Liverpool. He has a wife who paints and is very ingenious: she is at present finishing some work at Worcester. Willcox says she is an excellent copier of figures and other subjects, and a much better hand than himself. He showed me two heads of her doing in Indian-ink, which are very well done. She is a daughter to that Frye who was famous for doing heads in mezzotints, which you have seen. Willcox is at present employed by Twemlo's, but not engaged; he wants to be fixed, and would article for any time. I like his appearance much: he seems a sober, solid man, and has nothing flighty or coxcombical in his dress or behaviour, of which most of this class are apt to contract a small tincture. His wife and he have very good wages at Worcester, better he believes than ever he must expect again; they would now be content, both of them, at 25s. per week, which is low enough, if they will be tolerably diligent." Mrs. Catherine Willcox proved to be an admirable artist, and her services extended over a considerable period, probably until her death in 1776; she painted the best single figures, groups, and borderings on the Etruscan ware, between 1769 and 1776, and headed the group of female painters who were engaged on the great service for the Empress Catherine.

Thomas Frye died of consumption, 2nd April 1762, in his fifty-second year. In the words of his epitaph, "No one was more happy in delineating the human countenance; he had the correctness of Van Dyck and the colouring of Rubens. In miniature painting he equalled, if not excelled, the famous Cooper, and left some fine specimens of his ability of that sort of engraving called mezzotinto." But to return to the Bow china factory.

In 1750 the concern was evidently of considerable importance, and had doubtless been gradually increasing its business for some years previously, until the works were taken by Messrs. Weatherby and Crowther, at the period referred to in the following documents.

From 1753 to 1763 we find in *Kent's Directory* their names occurring every year as potters at St. Catherine's, near the Tower. This was the warehouse for china intended for the London market, but a retail shop was subsequently opened in Cornhill.

In Aris's *Birmingham Gazette* for November 1753 appears the following advertisement:—

"This is to give notice to all painters in the blue and white potting way, and enamellers on china ware, that by applying at the counting-house at the china-house near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, japanning, fan-painting, &c., may have an opportunity of trial, wherein if they succeed, they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly."

We quote the following passage from a work entitled *Handmaid to the Arts* (2nd edition, 1764, vol. ii. p. 354), written, it is supposed, by Robert Dossie, to show that other methods were adopted, viz., a sort of compost of ground Oriental china, mixed with a vitreous flux. The writer,

although unwilling to mention the names of the manufactories, evidently means Bow and Chelsea. He says:—

"There have been several similar compositions used for the imitation of china ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London eleven mills at work grinding pieces of the Eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a very heavy clumsy manner especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of being modelled or cast in a most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true china ware."

Nollekens the sculptor, in effecting a purchase of the model of a boy by Fiammingo from Betew, a dealer in articles of *vertu*, then residing in Old Compton Street, though the price was only fifteen shillings, was desirous of making an exchange, when the following conversation ensued (*Nollekens and his Times*):—

"*Nollekens.* Do you still buy broken silver? I have some odd sleeve buttons, and Mrs. Nollekens wants to get rid of a chased watch-case by old Moser, one that he made when he used to model for the Bow manufactory.

"*Betew.* Ay, I know there were many very clever things produced there; what curious heads for canes they made at that manufactory! I think Crowther was the proprietor's name. He has a very beautiful daughter, who is married to Sir James Lake.[1] Nat Hone painted a portrait of her in the character of Diana, and it was one of his best pictures. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin in Falstaff; Garrick in Richard; Frederick, Duke of Cumberland, striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes, and so forth.

"*Nollekens.* Mr. Moser, who was keeper of our Academy, modelled several things for them; he was a chaser originally."

This must have been about 1770, for the Royal Academy was not instituted until 1768, and it is said that Bacon, then a lad of fourteen, a pupil of Crispe, a modeller of porcelain, executed several groups and painted subjects for the Bow manufactory. Bacon was born in 1740, and apprenticed to a painter of porcelain at Lambeth, but observing the models of different sculptors sent to a neighbouring potter to be burnt, he conceived a strong inclination to pursue the art of sculpture, and his progress was very rapid. On page 899 a reference to Bacon will be found.

If some of the best Bow china figures are closely examined, a small "B" will be found impressed in the paste underneath. This is the mark of John Bacon. Mrs. A. R. Macdonald has a cleverly modelled pair of

[1] Sir James Lake, of the Firs, Edmonton, married Joyce, the daughter of John Crowther, Esq., on the 14th June 1764. He died in April 1807; she died at Boulogne in 1834, in her eighty-eighth year.

figures of cooks so marked, and several others have from time to time passed through the Editor's hands, and there is a white figure of the Cook in the British Museum.

There is a very curious document accompanying a Bow china punch-bowl in the British Museum, which we give as having been hitherto almost solely the only authentic account of the Bow Works; it serves to corroborate many allusions and statements that occur in the documents to which we shall presently refer:—

"This bowl was made at the Bow China Manufactory at Stratford-le-Bow, Essex, about the year 1760, and painted there by me, Thomas Craft—my cipher is in the bottom; it is painted in what we used to call the old Japan taste, a taste at that time much esteemed by the then Duke of Argyle; there is nearly two pennyweight of gold, about 15s. I had it in hand, at different times, about three months; about two weeks' time was bestowed upon it. It could not have been manufactured, &c., for less than £4. There is not its similitude. I took it in a box to Kentish Town, and had it burned there in Mr. Gyles's kiln, cost me 3s.; it was cracked the first time of using it. Miss Nancy Sha (*sic*), a daughter of the late Sir Patrick Blake, was christened with it. I never used it but in particular respect to my company, and I desire my legatee (as mentioned in my will) may do the same. Perhaps it may be thought I have said too much about this trifling toy. A reflection steals in upon my mind that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy, Carthage, &c., and similar to Shakespeare's cloud cap't towers, &c.

"The above manufactory was carried on many years under the firm of Messrs. Crowther & Weatherby, whose names were known almost over the world; they employed 300 persons; about 90 painters (of whom I was one), and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton in China; the whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes and warmed the whole, sometimes to an intense heat, unbearable in winter. It now wears a miserable aspect, being a manufactory for turpentine, and small tenements, and like Shakespeare's baseless fabric, &c. Mr. Weatherby has been dead many years; Mr. Crowther is in Moreden College, Blackheath, and I am the only person of all those employed there who annually visit him.

"T. CRAFT, 1790."

The bowl measures 8¾ inches in diameter. (This bowl and the inscription are figured in the *Ker. Gall.*, enlarged edition, figs. 487–8. The Giles or "Gyles" referred to here is the same man of whom the reader will find further interesting particulars in the notice of Worcester porcelain.)

Lady Charlotte Schreiber, whose enthusiastic and unceasing attention was for some years devoted to the task of elucidating our English ceramic history, especially the porcelain manufactories of Bow, Chelsea, Plymouth, and Bristol, and whose interesting collection is in the Victoria and Albert Museum, acquired several books formerly in use at the Bow Works, including books of designs, memorandum books, diaries, and some account books relative to the business; these she kindly placed at our disposal for the purpose of eliciting information as to the early history of this manufactory. These documents are from the library of Mr. Bowcocke of Chester, whose brother, John, was one of the managers of the works at Bow, to whom all these books originally belonged.

The first contains the accounts from January 1750–51, O.S., in which year the partnership of Messrs. Crowther & Weatherby commenced, up to

December 1755. From these it appears that a branch establishment was opened in London in 1753, which, no doubt, was that of St. Catherine's near the Tower, although the place is not mentioned. An account is given in separate columns of the value of the *bisket and glazed ware* taken into the warehouses at Bow, and sold out of the warehouses at London and Bow in each year. A statement for the year 1754 is here given to show the extent of the business transacted :—

A Weekly Account of Trade, &c., at London and Bow.

1754.	Goods Credited with Discount.			Credit without Discount.			Retail Cash, London.			Cash, per Journal.			Cash Received, Bow.			Goods Returned.		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
January 5	134	15	5	1	1	0	20	4	3	11	1	6	28	17	9½	9	15	0
12	174	6	1	25	5	6	29	4	8	138	9	3	16	14	8	4	13	0
19	192	13	6	24	16	10	50	16	0	153	18	9	28	15	10½	15	5	0
26	115	14	4	1	0	0	59	6	2	94	13	0	20	8	9	16	16	3
February 2	50	16	11	15	19	3	26	2	6	86	15	0	30	9	6½	1	6	0
9	69	8	7	9	14	7	42	3	9	40	5	4	21	6	1	62	1	5
16	51	16	8	3	7	6	32	17	5	71	18	5	24	14	7½	7	16	6
23	48	9	11	71	1	8	38	12	8	58	17	7	22	10	7½	2	19	3
March 2	67	1	3	13	9	6	56	4	3	83	2	5	26	3	10	17	14	6
9	89	12	7½	8	9	4	44	11	9	145	14	2	35	5	1½			
16	136	17	0½	9	5	6	27	11	5	70	12	6	33	16	4	2	0	6
23	41	7	5	13	0	0	36	8	10	55	9	6	14	7	0	1	9	0
30	104	11	0	14	10	6	41	18	3	90	16	2	21	9	9	...		
	1227	10	9	211	7	2	506	1	11	1101	13	7	325	0	0	141	16	11

Annual Account of the Porcelain Company's Trade for the Year 1754.

	Sold with Discount.			Sold without Discount.			Cash Received, London.			Cash Received, Bow.			Debts Come in.		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
1st Quarter	1277	10	9	211	7	2	506	1	11	325	0	0	1101	13	7
2nd Quarter . . .	2222	11	8	200	0	3	569	3	11	299	10	4	1434	10	1
3rd Quarter . . .	2647	18	1	385	2	2	381	18	11	150	4	0	2184	6	11
4th Quarter . . .	1982	3	8	189	0	0	353	5	8	77	8	11	2429	10	9
Total	8130	4	2	985	9	7	1810	10	5	852	3	3	7150	1	4
Discount 10% . .	813	0	0												
	7317	4	2												

Cash received, Bow . . .	852	3	3
,, ,, London . .	1810	10	5
Sold without discount . . .	985	9	7
Sold with discount	7317	4	2
Total	18,115	8	9

The following extract will show the actual cash receipts at Bow and London, 1751 to 1755, exclusive of the book debts received during the year, which, as will be seen in the preceding account for 1754, amounted to upwards of £7000. This statement gives us an idea of the steady increase of the business, which had nearly doubled itself in five years :—

O.S.	1750–1	£6,573 0 8
N.S.	1752	7,747 4 8
,,	1753	10,114 11 6
,,	1754	10,965 6 3
,,	1755	11,229 15 2

The next entry gives us the weekly account of the biscuit china made at Bow in 1754, and is interesting, as it informs us that the name of the Bow factory was *New Canton*, "the model of the building being taken from that at Canton in China," so distinctly stated by Thomas Craft; it also enables us to appropriate with certainty the china inkstand lately preserved in the Worcester Porcelain Company's Museum, painted with the favourite and well-known Bow pattern of the prunus; it is inscribed on the upper surface, "Made at New Canton, 1750," corresponding with the first year of Messrs. Weatherby & Crowther's partnership. One of these interesting Bow inkstands is now in the possession of Mr. Charles Borradaile, having been purchased by the Editor at the sale of the Walker Joy Collection. Another of the same kind and with an identical inscription is in the British Museum. There is also an illustration of another of these inkpots in the *Ker. Gall.*, enlarged edition, fig. 483. Other Bow specimens are illustrated in the same work, figs. 476–98.



New Canton or Bow Inkstand.

A Weekly Account of Bisket Ware made at New Canton.

1754.		£	s.	d.
Jan. 5.	No kilns	...		
12.	Do.	...		
19.	Do.	...		
29.	Do.	...		
Feb. 2.	Do.	...		
9.	Do.	...		
16.	Do.	...		
23.	2 kilns	128	15	2
Mar. 2.	Do.	126	8	11
9.	Do.	134	9	10
16.	Do.	147	18	6
23.	Do.	129	0	6
30.	Do.	132	14	10
		£799	7	9

1754.		£	s.	d.
April 6.	2 kilns	109	4	3
13.	Do.	140	13	3
20.	Do.	128	8	6
27.	Do.	115	3	6
May 4.	Do.	121	13	3
11.	Do.	115	16	6
18.	Do.	128	5	0
25.	3 kilns	184	13	8
June 1.	Do.	177	0	8
8.	Do.	177	17	6
15.	Do.	181	14	5
22.	Do.	177	3	0
29.	Do.	169	9	1
		£1927	2	7
		799	7	9
		£2726	10	4

Amount one week with another for 19 weeks is £143, 10s. 0d. each week.

There is a cash-account book for 1757 and 1758, of receipts and payments of a London branch of the Bow factory, either at St. Catherine's or in Cornhill; it is balanced weekly. The moneys

received are principally from customers, whose names are given, and ready money taken daily, cash received from St. James Street, &c., averaging about £120 per week; the bulk of the money was paid to Mr. Crowther every week, occasionally to Mr. Weatherby.

Mr. Frye frequently received sums varying from £15 to £30, possibly for expenses at Bow. Mr. Heylin's name occurs once or twice, only for small sums. Other payments are for powder gold and for grain gold for Bow; freight of clay; weekly wages—to Mr. Brown, 18s.; Mr. Sandys, 12s.; Hugh Williams, 12s.; Stephenson, 12s.; Burnett, 10s.; which average about 60s. per week.

The book we now refer to contains memoranda made by John Bowcocke in 1756; he was one of the managers, or perhaps travellers, for the Bow Works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which many will be identified by the curious reader.

"1756. Insure £450 on board the *Antilope*, John Cowling. Mr. Crowther paid Thos. Osborne for an anchor for the ship *Antilope* £12, 1s. 2 doz. crimson buttons for Mr. Frye.

"Jan. 29. Mr. Fogg,[1] a sprig'd sallad vessel, 12s.; 1 pair sprig'd boats, 6s.; 16 cooks, 2s. each, abated; a swan; two harlequins (returned), 7s.

"March. Mr. Fahy: 9 gentlemen and ladies at 9s., £4, 1. Mr. White: 1 small flutter, white; 3 pair of boys and girls; 1 pair small fidler and companion; 1 pair tambourines; 1 cook. Mr. Fogg: 2 doz. odd cups and 2 doz. imag'd small; 2 pair image ewers; 6 swans; 6 white boars; 6 sprig'd handled cups and 6 cans; 1 pair sauce-boats, Mr. Vere's pattern, 4s.; 1 pair large ribbed boats, 4s.; 1 large dragon milk-pot; 12 dragon breakfast cups and saucers with good deep colour; 1 sprig'd upright tea-pot, 3s.; 1 sprig'd cream ewer; 24 octagon nappy plates, partridge pattern; 1 vine-leaf milk-pot.

"March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol: 10 round dishes; 2 of each size from the smallest to the largest, both included; 1 largest octagon dish; 1 next less size dish; 36 table plates; 12 soup plates; 2 pair rib'd boats; 3 pair flat salts, without feet; they must all be the bordered image, blue and pale, as you please. She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable; I have not told her any price. Add 1 soup dish, 13 or not above 14 inches over; 12 table plates. Imaged pale blue.

"Quy. What's to be done with white bud sprigs; what quy. of Cupids and B. is wanted white; what floras, &c.

"March 30. Lent Mr. Frye, cash £8.

"April 22. Colol. Griffin, Brook Street; 4 small upright pint mugs to be painted to the very fine landskip pattern, as soon as possible.

"April 22. 4 doz. blue plates, Newark pattern; 8 doz. mosaic do.

"April 28. Lord Southwell. Mr. Heylin has promised him to make an oval tureen, the image pattern, and to be done in 6 weeks without fail. Think of the Chinese head for Mr. Weatherby.

"May 4. Mr. Vanderkist: an enamelled partridge coffee-pot, 9s. Mr. White: 1

[1] Mr. Fogg was a dealer in china, living in Swallow Street, nearer to Oxford Street than Vigo Lane. His son, after Regent Street was built, had a shop in it. Robert Fogg in Bond Street, china-man, died at Reading in February 1806, in his ninetieth year.

imag'd cup and 7 sprig'd chocolates. What is meant by 36 white men with salt-boxes? Mr. Hunter desires to have some mustard ladles as the cream ladles, only small boles and long handles; 6 enamelled roses, 2 pr. green leaf candlesticks, 4 white leaf candlesticks. Mr. Kentish: mandril coffee-pot. Mr. Fogg: 2 swans, wings open. Mrs. Whitfield to have 1 pr. white branch candlesticks. Mr. Williams: 1 pr. sporters; 1 enamelled pero, 6s.; 1 shepherd, imperial, 7s.; 1 shepherdess, 9s.

"May 7. Quy. whether any Windsor bricks were received at the glass-house which is charged to the porcelain compy. Paid Mr. Heylin, Minshull's draft, £10, 10s. J. B. Paid Sir Joseph Hankey for Messrs. Weatherby & Crowther, £348, 18s. Mr. Fahy: 1 pr. of the new shepherd and compn.; 1 pr. Dutch dancers, 9s.; 1 gentleman and lady, 18s.; 1 cook, 7s.; 1 boy and girl, 12s.; 1 Paris cries, 6s.; 1 woman with chicken, 7s. Whether any *bucks* is wanted? There was 5 pair sent down, and only 1 pair came back. Send down what *does* there is in town, and send down the Bow books.

"May 28. Patterns received from Lady Cavendish: a Japan octagon cup and saucer lady pattern; a rib'd and scollop'd cup and saucer, image pattern; a basket bordered dysart plate; a Japan bread and buttered plate. Mr. Williams: 12 setts blue teas, at 2s. 10d.; a sett compleat of the second *printed* teas.

"May 15. Recd. a pair of birds on pedestals, to be painted for Mr. Legg, corner of Birchen Lane. Lady Stairs: a compleat sett Dresden sprig, the canister top; partridge octagon plates. Mrs. Whitfield to have 1 p. white biscuit candlesticks.

"May 20. Duchess of Leeds: 2 square enamd. and sprig'd desst. 15s.; 1 blue dolphin pickle stand, 5s.; one white basin and cover, 3s.; the Duke of Argyle's acct; £207, 5s. The Duchess of Portland's acct. to be made out, and wait on the steward, Mr. Guidon, in Privy Gardens, Whitehall, and will be paid when her ladyship returns.

"June 18. Mr. Fogg: 1 pint *printed* mug, 5s.; 1 half-pint do., 3s. 6d.; 1 fine plate, 4s.; 1 partridge handd. cup and saucer, 3s. 6d. Allowed Mr. Fogg. In a Pero's broken hat, 1s. (Pierrot); in 2 Turks, 3s.; octagon dysart partridge plate, 3s. 6d. Mr. Fogg to know the price of the best cock plates; 4 pair rib'd boats at 4s. good; 2 pr. small imaged boats and plates; 6 squirrels; butter tubs; 2 small dragon milk-pots; 2 do., a little larger; 1 dragon sugar-dish. Mr. Morgan lent me a leaf for the roses; 4 vauses; 1 pair Minervas of each size. 2 double dozn. of lace and 2 double dozn. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

"July 24. Mr. Fogg to have one pair of coloured squirrels. The knife-handles: how many sold of Dresden flowers? and to have a double dozn. mounted. Has Mrs. Bernardeau had what she ordered of the wheatsheaf? To buy a partridge either alive or dead. To bring down the Chelsea cabbage leaves and bason. Recd. and gave Mr. Beswick receipt for £107, 12s. in full to Sept. 1755, for Weatherby & Crowther. J. B. Mr. Coleman: harliquin, columbine, and Pero (Pierrot). 1 small sprig'd round tea-pot. Goats, swans, and every other sort of toys to be sent in Baxter's order, flat drawers to be made on purpose, and each kept separate. A plate of the Princess Wales' pattern, good.

"Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's cash acct. with it: quy., how is Mr. Heylin made Dr. and J. C. Creditor?

"Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30. Mr. Fogg: caudle-cups, white sprig'd and saucers; 3 pr. image cream ewers full blue; 4 white leaf candlesticks, 2s. 3d.; 1 set large sprig'd teas handled; 2 pr. rib'd boats, at 4s. 6d.; 1 sprig'd teapot, 4s., good. Patterns received from Lady Cavendish; a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month, May 28th, 1756."

TRANSFER DECORATED BOW CHINA.

On analysing these memoranda, although they are but imperfect and necessarily curt, being written only for the writer's guidance, we are made acquainted with many facts not before disclosed; for example, it has not

been suggested hitherto that *printed* china was produced at Bow, yet it is evident that china was decorated with transfer engravings as early as the year 1756, as appears from the following entries :—

"One pint *printea* mug." "One half-pint ditto."
"A sett compleat of the second *printed* teas."

The patent which Messrs. Sadler & Green of Liverpool proposed taking out as inventors of the process is dated 1756, but they had brought the art to perfection several years before, and had kept it a profound secret. Transfer-printing on enamel was in vogue at Battersea before 1755, and the process would be the same on china as enamel. Horace Walpole, writing to Richard Bentley in September 1755, says, "I send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates." Mr. Binns of Worcester had a Battersea enamel watch-case with the tea-party, from the same plate as the impressions on the china. The *Liverpool Guide* of 1796 says, "Copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green. The manner in which this continues to be done here remains still unrivalled in perfection."

The proprietors of the Bow Works availed themselves of assistance by occasionally sending their china to Liverpool to be printed. All the pieces decorated with transfer engravings have, without discrimination, been erroneously assigned to Worcester, owing to the want of a thorough investigation of the quality of the body. In the Schreiber Collection there is a teapot with the transfer portrait of the "Prussian Hero," the handle and spout ornamented in relief with the enamelled flowers peculiar to Bow ; a bowl with prints of the well-known tea-party and garden scenes, and two plates, part of "a sett of the second *printed* teas," before alluded to, with poultry and leaves: some of these are probably of Bow body, possibly decorated with transfers at Liverpool.

Mr. Thomas Boynton, F.S.A., of Bridlington Quay, possesses a bell-shaped mug of Bow porcelain decorated with the King of Prussia on horseback, galloping over a battlefield, and the inscription THE PRUSSIAN HERO, and an impressed mark which is such as one sometimes finds on somewhat similar marks in Worcester in the centre of the bottom of a piece, but this mark is on one side instead of the centre.

Large quantities of blue painted ware issued from the Bow Works, and there are frequent allusions to them in the order-book for cheap services. On examining the blue pieces which can be safely assigned to Bow from the nature of the body, there is a peculiarity in the glaze which is accounted for as follows: blue being at that time the only colour that would bear the intense heat of the kiln (*au grand feu*), it is always painted on the biscuit *before* being dipped in the glaze, consequently portions, however slight, are apt, while the glaze is in the fluid state, to spread over the surface, giving

it a blue tinge, especially on large surfaces; the other colours, as well as the gold, are painted *over the glaze* and set in a kiln of lower temperature, called the reverberatory or muffle-kiln.

The following extract from Frye's patent of 1744 shows the exact method adopted at Bow:—

"The articles are 'put in a kiln and burned with wood,' called *biscuiting;* if they are very white, they are ready to blue with lapis lazuli, lapis armenis, or zapher, highly calcined, and ground very fine; they are then dipped in the glaze and burnt with wood, until the surface is clear and shining, and, when the glaze runs true, let out the fire. They are not to be taken out of the kiln till it is thorough cold."

On December 9, 1757, the following advertisement appeared in the newspapers, and was several times repeated:—

"At the Bow China Warehouse in Cornhill are great variety of useful and ornamental wares of that manufactory greatly improved, and for the convenience of the Nobility and Gentry their warehouse on the terrace in St. James' Street is constantly supplied with everything new, where it is sold, as at Cornhill, with the real price marked on each piece without abatement."

The above was given by Mr. Nightingale in his "Contributions," and is quoted by Mr. Bemrose in *Bow, Chelsea, and Derby Porcelain,* who also gives some extracts from Duesbury's work-book to prove that he was at some time previous to this (1751–53) an enameller to the trade, working in London for different china manufacturers, and in these work-books there are sundry entries and charges for enamelling certain Bow or "Bogh figars."

	s.	*d.*
2 Groups of Bogh Bird Candlesticks	3	6
2 Pr Bogh Seasons	12	0
1 large Group of Bogh figars	4	0
6 Bow doggs	6	0
1 Pr figars Bow	2	6

It will be observed that the date of these work-books of William Duesbury's, is some few years prior to the time of his acquiring a site and starting new workshops at Derby in 1756.

We find in the order-book the blue Newark pattern, blue dolphin pickle-stand, "setts of blue teas." A dinner service was ordered to be "blue and pale as you please," &c.

Among the patterns noticed in the same books are white bud sprigs, sprigged tea sets, and Dresden sprigs; partridge services, imaged services, and dragon services were in great demand; Chelsea cabbage-leaf, the lady pattern, and the Princess of Wales's pattern, white men with salt boxes, mugs painted to the fine landscape pattern, &c.

Of the figures and groups only a few are mentioned, such as Minerva of two sizes, Flora, imperial shepherd and shepherdess, the new shepherd and its companion, Cupid, gentleman and lady, boy and girl, fluter, fiddler, harlequin, columbine, and Pierrot or clown, tambourine player, sportsman, cook, Dutch dancer, woman with chicken, Turk and companion female

figure, birds or pedestals, swans, boars, squirrels, buck and doe, goat, and toys of all sorts.

These short notices of Bow figures, although far from being important examples, will remind many of our readers of similar pieces which have been classed as Chelsea.

Dr. Diamond had a statuette of Bow porcelain representing Fire (one of a set of the Elements), a semi-draped female holding an urn from which flames are issuing, and by her side a phœnix rising from the flames; this figure bears the marks of the sword and anchor in red. Mr. Durham, the eminent sculptor, and who, having studied the works of his predecessors, is intimately acquainted with their style, at once pronounced this to have been modelled by John Bacon, R.A., who, it is recorded, designed for the Bow manufactory; he pointed out the peculiarities of his style in the limbs of the figure, and especially the phœnix, which has been repeated in some of his larger groups in marble.

An earthenware mug, with raised decorations, and coloured group of a man and woman, and sprigs of hawthorn, &c., similar to Bow, has the name of "C. Bacon, 1746"; in the possession of Mr. Pritchard, Brislington.

We may also refer to the pair of white china figures of Woodward, the actor, in the character of the Fine Gentleman, and Kitty Clive as the Lady in *Lethe*, in the costumes as given in Bell's *Collection of Plays*. A pair of these in the white Bow china, exquisitely modelled and finished, bear the date 1758 stamped in the clay; they are in the possession of a lady whose family has retained them ever since they came from the factory. A fine example belonging to Mr. John J. Bagshawe is figured in the *Keramic Gallery*, enlarged edition, fig. 477, where many other pieces of Bow china may be found. One of these figures, Kitty Clive as Mrs. Riot, was sold at Christie's in 1874 for £40, again in 1875 for £31, and in 1880 at Sotheby's rooms for £22, and lastly in 1889 at the Frye sale for £18: it is in the collection of Mr. Claude Watney. There is also a pair of these figures of Kitty Clive and Mr. Woodward in the British Museum. As a curious comparison between the prices obtained for English china during these later days and those of the period of its manufacture, the following entry occurs in a catalogue of the sale of a gentleman's effects, December 1766: "Two Chelsea figures of Mrs. Clive in the character of the fine Lady, and four India figures, 11s." The late Mr. J. Loraine Baldwin had one of these portrait figures of Woodward in *biscuit* unmarked (formerly in Northumberland House), and also an old print engraved by F. Hayman from the picture by J. McArdell, from which the figure was in all probability modelled.

Memorandum Book of John Bowcocke for 1758.—There is little to interest us in this book. Bowcocke was at Dublin for the first eight months receiving consignments of glass and china from the works, which were sold mostly by auction; the money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan in *Hamlet*.

"April 19. Lady Freik show'd me two tureens she brought from France, moulded rom a full-grown cabbage (a sketch is given).

"Aug. 22. At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent, not to order; has been done.

"Sept. 24. At Bow. Went to hear Mr. John Crowther preach his first sermon.

"Oct. 16. Bought a china figure for Mrs. McNally, 4s.; painting do., 1s. 3d.; treating Mrs. McNally, wine 1s.; went to see her home from the play, 1s.; purl, 2d."

This lady was a good customer of the firm. On referring to the cash-book, we find she paid on October 16, £18, 13s. 9d.

"Nov. 27. At Bow. Observed in the burning of the biscuit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another, it is certain that one is always bad. All handled chocolates and coffees and handled teas to be burnt with covers.

"Dec. 26. Dined with Mr. H. Frye and family at Stratford."

In the front of this book is a note in pencil, written in 1866, stating that—

"One hundred years since, John Bowcocke died, Tuesday, Feb. 26, 1765, at 6 o'clock in the evening, of lockjaw. He was brother to William Bowcocke of Chester, painter, my mother's father.—THOS. BAILEY."

In the same collection are two books of pencil sketches by a French artist named De la Cour, of plants, trees, festoons of flowers, rococo scrolls, cane-handles, frames, chimney-pieces, landscapes (among which is a view of London), and figures, single figures for statuettes, &c.; another book contains coloured engravings by Martin Engelbrecht, of Nuremberg, of a great variety of subjects suitable for painting on china, costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians, Chinese figures and scenery, interlaced ornaments, &c. A fourth book published by Edwards and Darley, 1754, consists of engraved subjects: Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c.; the Chinese designs are mixed up with rococo scrolls and other ornamental work.

Having now carried our readers through the books referring to the Bow Works, we will take up the thread of the history, which we have brought down to the time when it was evidently in a most flourishing state, in the year 1758. We have no positive information how long it remained so, but it could have been only a few years before symptoms of decay became apparent. However, we find in *Kent's Directory* that the firm of "Weatherby & Crowther, potters, St. Catherine's," was continued down to the year 1762, when the catastrophe we are about to relate took place. We read in the *London Chronicle* of October 1762, "Mr. Weatherby, one of the proprietors of the Bow china warehouse in Cornhill, died at his house on Tower Hill on the 15th October 1762."

Mr. Thomas Frye, under whose management, and by whose talents

as an artist, and by his practical knowledge, the china had been brought to that perfection for which the manufactory had become so celebrated, and who had for more than fifteen years devoted his exertions to this end, died in April 1762 ; and although from ill-health he was compelled to leave Bow in 1759, yet his advice and assistance was doubtless attainable when required.

These events combined must have proved a great blow to the concern, and may have been the causes which hastened its dissolution ; for in the next year, viz., in 1763, the concern was broken up, and we find gazetted as a bankrupt, "John Crowther, of Cornhill, chinaman."

We have three advertisements of the sale of the stock of "Bow china porcelain," by order of the assignees of John Crowther, bankrupt ; on the 12th March, 1764, and following days, at the Bow warehouse in Cornhill ; on May the 19th, 1764, and on the 30th of the same month. The last took place at the great exhibition-room in Spring Gardens, "consisting of a large quantity of the finest porcelain, chosen out of the stock in curious figures, girandoles, and branches for chimney-pieces, finely decorated with figures and flowers, &c., dishes, compotiers, &c., beautiful desserts of the fine old partridge and wheatsheaf patterns, a quantity of knife and fork handles, some neatly mounted, and a variety of other porcelain."

In 1764, among the list of bankrupts occurs "Benjamin Weatherby, of St. Catherine's, merchant," perhaps a son of the partner in the Bow Works.

Mr. Crowther, however, still retained the works at Bow, and his name alone appears in the concern. We know nothing of its prosperity under the new directory ; but it is probable, with Mr. Crowther's knowledge (who seems to have been essentially the working partner), that it still maintained its position.

In the *Directory*, 1770–75, it is stated that John Crowther, of the Bow China Works, had a warehouse at 28 St. Paul's Churchyard. It was about 1775 or 1776 that the works were disposed of to Mr. Duesbury, and all the moulds and implements transferred to Derby. Mr. Crowther was, according to Thomas Craft's account, an inmate of Morden College, Blackheath, in 1790 ; he was elected on the 20th March 1777, the year after the disposal of the works to Mr. Duesbury.

The Bow figures and groups were, as a rule, made for purposes of utility as well as ornaments for the chimney-piece, and it may be observed as a frequent occurrence that on the back of these figures there is towards the base a square or triangular hole pierced through the body of the clay before glazing ; this peculiarity, which is never found on Chelsea figures, may therefore be taken as a criterion. The hole was for the insertion of a metal stem, branching out as might be required, to support nozzles for candles, usually painted green with leaves passing up the back of the figure ; there is also occasionally a round hole underneath the foot for riveting the metal stem. Some Bow figures have the mark of the dagger and anchor under this square hole, sometimes the letter B im-

pressed. There are many other points of distinction between Chelsea and Bow, especially as regards the colour; on the latter, crimson, pale blue, and yellow are the most frequent, and the scrolls on the stands are generally painted blue or crimson, and small yellow or crimson flowers with gold leaves on the dresses.

There are several marks, well known to collectors, that have not hitherto been assigned to any particular fabrique; but from the nature of the paste on which they occur and their peculiar make, as well as from comparison with fragments recently discovered on the site of the Bow Works, we may, with some degree of certainty, attribute them to that manufactory.

The introduction of the dagger on Bow china may have arisen from the circumstance of both the proprietors being freemen of the City of London, in the arms of which the dagger appears.



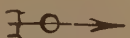
Incised on a hard white porcelain shell bowl, supported by smaller shells and rock-work. Staniforth Collection.



The Countess of Hopetoun had part of a leaf-pattern dessert service; one of the butter-boats has this mark impressed in the clay; and Mr. E. Norman had a porcelain vase covered all over with leaves in relief, edged with green and purple stalks, white veins and white ground, with this mark impressed.



This mark is on a butter-boat, embossed with leaves and painted in colours with a rose, butterflies, and insects, which we take to be Bow: it bears this mark in brown. Respecting it Mr. Marryat writes: "I must contend that my vase and butter-boat are of Bow manufacture, whatever the mark may be." The same mark is stamped in the clay on a salt-cellar, formerly in Mr. James Sanders's Collection.



Mr. James Sanders's Collection was purchased *en bloc* by the Editor in 1883, and is now partly at Ford Manor, Lingfield, Surrey, and partly owned by Mrs. Beresford Melville.

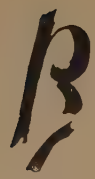
As regards the anchor mark, the Editor is of opinion that it was used at Bow as well as at Chelsea, but was of a different character. The anchor and dagger are now satisfactorily attributed to Bow, being on an altogether different ware to any ever produced at Chelsea.

This mark, impressed, is on a Bow china figure of an actor; also on part of a dessert service.



This anchor with a cable is on a porcelain caddy, painted with a landscape in orange *camaieu*, raised flowers on the lid; in the possession of Miss Lovell.





This mark (no doubt intended for *B*, for Bow) occurs on one of a pair of little vases of taper form, $6\frac{1}{2}$ inches high, painted in flowers on white ground. The companion vase is marked with a *B*. Formerly in Mr. Louis Huth's Collection, and now either the same or one similar is in the British Museum.



The *B* is in blue under the glaze, the anchor and dagger are painted in red over it, and burnt in in the muffle-kiln; it occurs on a china figure in the Victoria and Albert Museum. The Editor has seen several Bow figures with the anchor and dagger in both (red and blue) colours on the same piece.

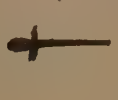


The mark is on a set of four figures representing the Seasons on scroll stands; the colouring is exceedingly good; also on the figure of a Turk, and of a musician with lute and tambourine; all in the collection of Mrs. A. R. Macdonald, who also possesses a very fine double-spouted teapot, of deep powder-blue ground, with panels of exotic birds; formerly in the collection of Lord Arundel of Wardour.



The letter A, as in the margin, was until recently considered to be a Longton Hall mark, and as will be seen on reference to the notice of that factory, occurs on some well-known specimens. There are, however, in the British Museum two vases with dark blue ground, frill ornaments, and painted in bird subjects, quite in the Longton Hall style, which have this letter A in blue, and also (in red) the anchor and dagger of the Bow factory.

While these pages are being prepared for the press (December 1910) a pair of Bow figures of the highest quality, $7\frac{3}{4}$ inches high, holding a cock and hen, have been sold at Christie's with this same conjunction of marks. (Mr. Albert Amor's possession.)



A pair of Bow figures in Eastern costume, $8\frac{1}{2}$ in. high, which are in the collection of Sir John Smiley, Bart., of Saxham Hall, Bury St. Edmunds, bear the marks in the margin in blue, accompanied by the anchor and dagger in gold. They are the only figures known to the Editor marked with this combination.



On a small Bow figure of a little girl (one of a pair) are two letters, A F, incised in the paste. In the collection of Sir John Smiley. It has been suggested that these are the initials of one of Frye's daughters who assisted him, but we only know of her work as a painter; she may have also modelled.

These are on a group of figures in the possession of Lady Mary Long; the anchor and upright dagger in red, the horizontal dagger in blue.



A cup and saucer, with impressed leaf surface and green border, is marked with an anchor and dagger, and a figure of a man playing on the bagpipes, emblematical of "Air," has in addition to the anchor and dagger a cross in blue on one of the scroll feet.

These two marks are scratched in the paste under the glaze on a pair of large white porcelain figures of a lion and lioness couchant, 12 inches long by 5 high; formerly in the possession of Mr. John J. Bagshawe, and there is a similar pair in the British Museum.



The same mark occurs on a cup and saucer decorated with sprays of prunus blossom in low relief, in the collection of the Rev. Septimus Firman of Liverpool, and on the white figure of an actress in Turkish costume in the British Museum.

The first mark is in gold, on a pair of figures, Minerva and Hygeia, in Lady Crewe's Collection; the second, also in gold, is on a jar with raised and coloured flowers, belonging to Miss Lovell.



In the late Mr. Dudley Ward Macdonald's Collection there was a pair of candlesticks with embowered birds of paradise, which have the anchor and dagger in red, and also the mark which is in the margin in blue.



These were formerly in Mr. F. J. Tompson's Collection, which was sold at Christie's in 1898, and the greater part of it purchased by the Editor.

In the Schreiber Collection there are three soft paste statuettes of Bow china, representing an actor in the character of Tamerlane, with turban and fur collar, all of the same model, some being coloured. One of these has this mark graved in the clay before glazing (fig. 1): it consists of a crescent at top, then a ring and stem in form of a cross, like a caduceus; the second figure, which is painted, has underneath an upright dagger and anchor pencilled in red, and a sword in blue placed horizontally (fig. 3); the third figure is of white china, unmarked, but the man holds a scimitar in his right hand, the point resting on the ground; the companion figure to this is an actress with high head-dress; both of these are well known to collectors.



1.

The first mark (fig. 1) has never before been attributed to Bow ; but we are, for many reasons, justified in doing so. In the Schreiber Collection there is a pair of white china pug-dogs with a similar mark, but the crescent at top is unconnected.



2.

The next mark (fig. 2) is also seen on Bow china ; it is a variation of fig. 1, having no crescent at top, but a dot on each side; it is given by Marryat as belonging to Bow.



3.

The triple mark (fig. 3), sometimes with the dagger and sword only, is frequently seen on china figures, but it has never been satisfactorily assigned; some call it early Chelsea, others Worcester, although they differ essentially from the known examples of these fabriques ; we may therefore, with greater propriety, place it as a Bow mark.



4.

Another mark frequently seen on blue painted and embossed china of Bow, especially on the sauce-boats, is an arrow with a ring in the centre of the stem (fig. 4).



5.

A similar mark, but with crossed arrows and an annulet, is on a Bow china saucer in the possession of Mr. Temple Frere (fig. 5) ; also on a pencilled saucer of a witch seated on a cow.



6.

The next mark is a bow and arrow (fig. 6) ; it is pencilled in red on the back of an octagon plate, painted with daisies and two quails, a favourite Bow pattern : being part of a service in the possession of the Duke of Northumberland at Stanwick.

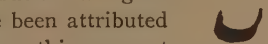


This mark, which has not been published in previous editions, occurs on a specimen in the British Museum. It is also claimed for Longton Hall.



The letter G in blue occurs on an undoubted Bow group of a peacock with foliage and a scroll base. It is the stand for a candelabrum. In Mr. Albert Amor's possession.

The crescent in blue is given by Professor Church as a Bow mark very rarely used, and, as it was generally accepted until recently, that figures were not made at the Worcester factory, such few figure specimens as one sees with this mark have been attributed to Bow. There is a figure of Ceres bearing this crescent mark in the British Museum. The reader should refer to the notice under the heading of *Figure making at Worcester*, in connection with these figures bearing the crescent mark.



The following marks are given in Mr. Bemrose's *Bow, Chelsea, and Derby Porcelain* :—



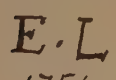
Sometimes the Bow mark is placed upon a portion of the decoration of the specimen. Mrs. A. R. Macdonald has a pair of candlesticks formed of two groups, each representing two quarters of the globe. Europe is represented by a figure of Britannia holding a shield, and upon this shield is the dagger in one of the heraldic quarterings. There is no other *fabrique* mark upon the candlesticks, which are unquestionably Bow of high quality.

The impressed mark "T°," which we have noticed under the remarks on Bristol and Worcester, is also occasionally found on Bow figures, and leads one to the conclusion that the modeller, Tebo, of whose name the letters are supposed to be a contraction, worked for Bow as well as Bristol and Worcester. Mrs. Macdonald has a dancing figure with this mark, of a boy which is a well-known Bow model, and, moreover, has all the characteristics of that paste.

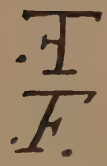
This mark has been included by Mr. Hobson in his recently published book on Worcester porcelain as the mark of a modeller who worked at this factory, and he has illustrated an important hexagonal vase with raised flowers, masks, butterflies, and insects. This vase may be of Worcester manufacture, but it has many of the details to be found on well-known Bow vases.

A somewhat distinct type of Bow china is shown in a pair of octagonal plates, painted in decorative borders and a monogram R. C., for Robert Crowther. The body is opaque looking, and of quite different appearance to the famous Craft Bowl, described fully on page 915, and to the glassy and vitreous-looking paste of which the majority of Bow figures is composed. One of these plates has painted on the back, "Mr. Robert Crowther, Stockport, Cheshire, January 1770." They were formerly in

the collection of Mr. Henry Willett, and were presented by him to the British Museum. Mrs. A. R. Macdonald has one of these interesting plates bearing the same decoration and inscription at the back.



A shaped mug of Bow porcelain decorated in the old Japan (Kakiyemon) style has these initials and date 1754 painted in a reddish colour, evidently by the brush of the painter, as the colour is one of those used in the decoration of the piece. Collection of Mr. Brown, Heathcote, Worthing.



The signature of Thomas Frye also occurs on some Bow figures, and such pieces must be attributed to an early period of the Bow Works previous to 1760. Mrs. A. R. Macdonald has a small pair of dancing figures of harlequins, with the monogram of Thomas Frye in red.



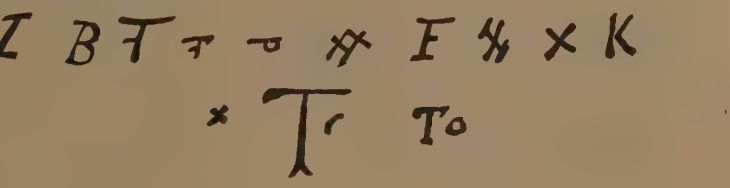
This mark in blue with the slight indication of another mark (in red), which might be intended for the anchor and dagger, is on a group of woman and child forming the candelabrum, which in the Editor's opinion, is of Bow porcelain. Captain Thistlethwayte's Collection.

With regard to this monogram, it is of interest to collectors of English porcelain to record the fact that the authorities at the British Museum have recently transferred a set of six pieces, including three dishes with elaborate borders, a teapot, and two sauce-boats, all of which are moulded with raised designs and painted in the Chinese taste in delicate underglaze blue, bearing a similar mark to the above, from Bow to Worcester, and for the following reason. A small fragment was taken from a tureen in the Dyson-Perrins Collection, and on analysis was found to contain steatite in the body. This ingredient, which was a feature of the composition of Worcester paste, is said not to have been used at Bow, and as this tureen exactly corresponds with the British Museum set, marked with what had hitherto been accepted as the monogram of Thomas Frye, the founder of the Bow factory, it is now considered to have been another signature of a Worcester painter or decorator, and not that of Frye, or else was the mark of Jade copied from other Chinese porcelain. This question of the transfer of certain specimens from Bow to Worcester has been more fully dealt with under the heading "Figure work at Worcester," and while the Editor of "Chaffers" agrees with the decision made for the reasons given, it must be distinctly understood that on this account all figures and groups bearing a monogram of T. F. are not to be classed as Worcester. On the contrary the majority of these are certainly of Bow manufacture, and the mark as previously taken for granted is either that of Frye, or it may be of a workman who migrated

from Bow to Worcester and signed pieces of both factories. In some cases the monogram is to be found in conjunction with the anchor and dagger of Bow, and in others the paste and colouring lead to the conclusion that they are of this make. The same remark applies to some few pieces bearing the crescent mark, instances of which have been given above. Paste, colouring, and some details, trifling in themselves but important taken in conjunction with others, must be carefully studied before we can attribute to either Bow or Worcester.

In the Schreiber Collection there are specimens bearing some of the above marks, and also some others which are copied from the catalogue, all of which are impressed in the paste.

Supplementary marks of Bow found on figures and groups in the Schreiber Collection. They are workmen's marks or modeller's initials, and some, such as the T. F., are apparently variations of Thomas Frye's monogram already mentioned.



This letter R, roughly incised under the glaze, on a vase with cover painted in birds and flowers; in Mr. E. Broderip's Collection.

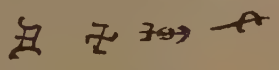


This mark, very small, also attributed to Worcester, is on a small mug decorated with subject etched in black, of Chinaman, cow, trees, &c.



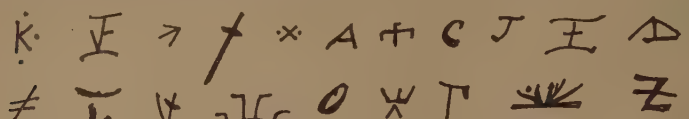
The letter P, in the margin opposite the next paragraph, frequently attributed to Plymouth, occurs on a cup and saucer etched in same design as the above-mentioned mug. (Mr. E. Broderip's Collection.)

The first of these marks in reddish brown, which has hitherto not been identified, occurs on a leaf-shaped sauce-boat. Two similar sauce-boats bearing the other three marks in the margin, are in the collection of Mr. Colchester Weymiss, Westbury Court, Gloucester, and one of same design but a larger size bearing the P, fourth mark in the margin, is in the Editor's possession.



All the undermentioned marks in blue occur upon small unimportant pieces of services, blue and white decoration, cups and saucers, milk-pots, bowls, shell-trays, sauce-boats, plates, teapots, &c. They are, in the Editor's opinion, of Bow manufacture, and not Worcester, as has been

generally supposed. Many of these workmen's marks are included in those given in the chart of Worcester marks. It is, of course, possible that some potters and decorators worked at both factories.





This mark, which is identified as Bow by a specimen in the Victoria and Albert Museum bearing the arrow mark of Bow, has not hitherto been attributed to Bow. It occurs on a can-shaped cup in Mr. E. Broderip's Collection.



This mark, somewhat similar to another Bow mark given on page 928, is on a shaped pint mug decorated in the old Imari (Japan) style, and is under the handle, in blue with gold over the blue. Mr. E. Broderip's Collection.



This mark, which is also claimed for Longton Hall, occurs on three specimens in Mr. Broderip's Collection: a milk-pot and two pint mugs, all of blue and white decoration.



This interesting mark in blue occurs on a square tray, dragon border of blue, red, and gold, cock and hen in centre. The specimen was claimed by the late Mr. Merton Thoms for Lowestoft, but it is probably Bow. Mr. E. Broderip's Collection.

The old Bow Works were situated just over the bridge, on the Essex side of the River Lea. The buildings, after the disposal of the goodwill and the removal of the implements to Derby about 1776, were turned to an entirely different purpose; the site of the china factory was purchased by the late E. L. Macmurdo, then of Old Ford, calico-printer, and was by him converted into chemical works, which afterwards became Marshall's Emery Mills.

About thirty-five years since, the site on the opposite side of the road was purchased by Messrs. Bell & Black for a manufactory of vesta wax-lights or matches. The houses close by are still called China Row.

Towards the end of the year 1867, nearly a century after the extinction of the china factory, and when even the nature of the ware made there was problematical and scarcely known or remembered, a mere accident brought to light some of its long-hidden relics. Useless as these would appear to some people, and the merest fragments, fit only for the

dust-heap or to be immediately immured again, yet a gentleman (Mr. Charles Schreiber, M.P.) thought the discovery of sufficient importance to mention it from his seat in the House of Commons. However, in trenching a drain from the manufactory into the sewer, the workmen, at about 8 to 10 feet from the surface, came upon the *débris* of a portion of the old Bow China Works.

Mr. Higgins, jun., who was attached to the match manufactory, received his first intimation of the *trouvaille* from perceiving fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This led him to keep strict watch over the excavation, and, by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, took the pains to arrange carefully in trays, and through their kindness we are enabled to describe some of the more interesting examples. Although fragmentary, they are particularly interesting, as showing us the various descriptions of ware made at Bow, verifying its products, and enabling us to identify not only the paste and glaze, but also the methods of ornamentation. The spot where the excavations were made is supposed to have been where one of the kilns formerly stood ; this is borne out to a certain extent by the presence of a quantity of bricks cemented together, the inner surface having become vitrified by the heat of the kiln, and also by a vast number of broken seggars, or cases of baked earthenware, used to contain the china, and protect it from the flame and ashes in the kiln. One of these seggars, of cylindrical form, measures 10 inches in diameter by 8½ inches in height; it has three rows of holes pierced through the sides, at equal distances from top to bottom, into which clay pegs (like large clout-nails) were inserted, to support the circular platforms within, at convenient distances, on which the china articles rested whilst baking. The cockspur, or point used to separate the china, is a simple cone of baked clay, not the usual form, which is like the *caltrop*, having always three points below and one



Fig. 7.



Fig. 8.

only uppermost. Large pieces of china clay were found, some in a soft soapy state, others hardened; bones of animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glaze: a number of circular medallions of baked clay from 2 to 6 inches diameter; one was marked on each side with H and M, cut into the clay. All the fragments of vessels discovered are of porcelain biscuit, not a piece of delft or common earthenware being found among them; some few are glazed, but these form exceptions.



Fig. 9.

The first we shall notice, and probably the earliest manufactured, are the pieces decorated with blue painting; the designs are painted, in mineral colour, on the biscuit, and have not been glazed or burnt in. These designs are principally of Chinese landscapes, flowers, figures, and birds: a few examples are here given to show their general character: figs. 7, 8, 9, 10, 11.[1]



Fig. 10.

A very frequent pattern, of simple character, in the blue ware, is three hanging branches of willow leaves. Among the rest is a mottled ground plate with white angular medallions of light blue scenery. The only variations in colour are a cup with green leaves and lake flowers, and a fragment painted in lake *camaieu* with a castellated mansion, of high finish: these two are glazed. Not a single specimen of blue *printed* china was discovered: all are *painted* with a brush. This is not at all surprising, for it must be remembered they are all unfinished pieces, which have never been out of the factory; and when this decoration was required they were sent to Liverpool to be printed.

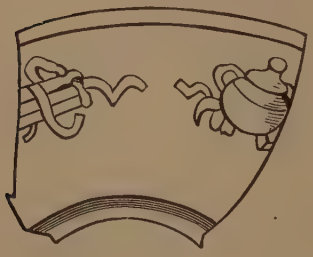


Fig. 11.

The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the mayflower; the hawthorn is represented quite after nature, with its thorny branches and blossoms. About a dozen of the moulds for stamping these flowers were also found, quite perfect; they are of biscuit, 3 inches by $2\frac{1}{2}$

[1] These cuts are reproduced from an article by the author on Bow China in the *Art Journal* of August 1869.

diameter. Fig. 12 is interesting, being the original mould of a biscuit cup which has its exact counterpart glazed. These pieces form a history in themselves.

Another mould is of two roses and leaves on a stalk (fig. 13). The raised figures on the biscuit are remarkably sharp, but the application of the glaze fills up the spaces; the other decorations in relief are the basket pattern, overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf, another of different pattern painted blue. In this extensive collection we find milk-pots, cups, cans, and saucers, open-work baskets and octagon plates, cup handles, lion's-paw feet, small pots for colour or rouge; but not a single piece has any mark which can be assigned to the *fabrique*. One of the cups has the name of "Norman" written on it in pencil, perhaps the name of one of the painters. Among other relics are pieces which have been injured in the kiln by falling into ugly and distorted shapes, plates and saucers that have inadvertently come in contact with each other and could not be separated. There is a great variety of china biscuit knife-handles, some plain, others with rococo scrolls in relief heightened with blue; two specimens are here given (figs. 14 and 15).

Some few pieces of an ornamental character are among the *debris*. The foot of a salt-cellar, beautifully modelled in biscuit, formed of three shells, with smaller shells and seaweed between: the upper shell, to hold the salt, is wanting; a sketch of it is here given (fig. 16).

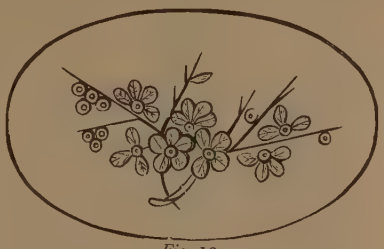


Fig. 12.



Fig. 13.

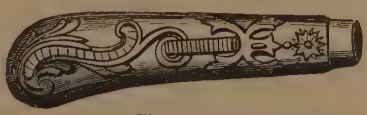


Fig. 14.



Fig. 15.

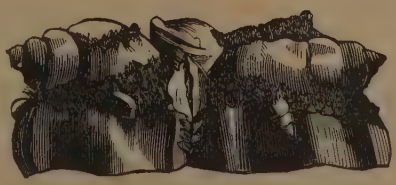


Fig. 16.



Fig. 17.



Fig. 18

To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand, in shells of all sorts, rockwork, coral, seaweed, &c., with three escallop shells: this has had one or more tiers above, but is broken off at the stem; some natural shells were found which served as copies. There are two pug dogs nearly perfect, with collars, on which are roses; two handles in form of female heads in high relief, for tureens and other large bowls (fig. 17); and a man's head, with a high cap and feather, nicely modelled (fig. 18); also the body of a female figure in biscuit, with laced bodice. The head here sketched forms part of a salt-cellar: a man kneeling on one knee supports on the other a shell held with both hands, his body is bent forward, and he wears a high cap with a feather turned over the top; these are alluded to in Mr. Bowcocke's memoranda (see p. 918, *ante*). A pair of these, of white porcelain, was in the possession of Mr. John J. Bagshawe of Sheffield, and a representation may be found in the *Keramic Gallery*, enlarged edition, fig. 476, now in Mr. Borradaile's Collection, and still bearing a Loan Exhibition ticket with Mr. J. Bagshawe's name. A pair of these figures is in the collection of Captain Thistlethwayte.

The Bow paste is exceedingly hard, and the fracture shows the texture to be very close and compact; consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness; the colour is a milky white.

Kentish Town. John Gyles had a kiln here for burning in the colours on porcelain; he was only a decorator, and procured the ware from other manufactories. Mr. Binns mentions some advertisements of his, both prior and subsequent to 1760, to "procure and paint for any persons Worcester porcelain to any, or in any pattern." In Craft's account of the bowl made by him in 1790 at the Bow manufactory, he states that he took it in a box to Kentish Town, and had it burned there in Mr. Gyles's kiln, which cost him three shillings. The reader will find further reference to this Mr. Gyles or Giles in the notice of the Worcester factory.

CHELSEA.

It was probably in or about the year 1745 that the Chelsea Works were established, and workmen were obtained from Bow, Burslem, and other places to assist in making the ware. We have it upon record that "Carlos Simpson was born at Chelsea;' to which place his father, Aaron

Simpson, went in 1747, along with Thomas Lawton, slip-maker; Samuel Parr, turner; Richard Meir, fireman; and John Astbury, painter, all of Hot Lane; Carlos Wedgwood, of the Stocks, a good thrower; Thomas Ward, and several others of Burslem, to work at the Chelsea china manufactory. They soon ascertained that they were the principal workmen, on whose exertions all the excellence of the porcelain must depend: they then resolved to commence business on their own account at Chelsea, and were in some degree successful; but at length, owing to disagreement among themselves, they abandoned it and returned to Burslem.[1]

In 1745 a company which at that time desired the exclusive privilege of establishing a porcelain manufactory at Vincennes (subsequently that of Sèvres), urged the benefit that France would gain by having works that would produce the fine porcelain, and thereby exclude that of Germany and England.[2] Faulkner (in 1829) says, "The Chelsea Porcelain Works were situate at the corner of Justice Walk, and occupied the houses to the upper end of the street; several of the large old houses were used as showrooms. Their ovens were in Lawrence Street. The whole of the premises have been pulled down and new houses erected on the site."

In Campbell's *London Tradesman*, 1747, we find the following: "Of late we have made some attempts to make porcelain or china ware after the manner it is done in China and Dresden. There is a house at Greenwich and another at Chelsea where the undertakers have been for some time trying to imitate that beautiful manufacture."

In the *London Magazine* of May 1753 we are told that at Chelsea and Stratford (Bow) undertakings were carried on in the greatest perfection, so as to emulate the elegancies of Dresden or Chinese porcelain.

Rouquet (*Present State of the Arts*, ed. 1755) says: "In the neighbourhood of London there are three or four manufactories of porcelain, among which that of Chelsea is the most considerable. It is carried on at the expense of a private person, and a French artist of great abilities furnishes or directs the models."

The following interesting account is from a statement made by Mr. Mason, who worked at the Chelsea manufactory, and whose son (also a china painter) worked many years at the Worcester manufactory, when conducted by Flight, Barr & Barr:—

"I think the Chelsea China Manufactory began about the year 1748 or 1749. I went to work about the year 1751. It was first carried on by the Duke of

[1] Shaw's *History of the Staffordshire Potteries*.

[2] The Chelsea Porcelain Works were only just commencing in 1745; but we have positive evidence that at Bow they were making china on an extensive scale. The allusion, therefore, in this paragraph would refer to Bow rather than Chelsea. We give the extract in the original words:—

"Il ose encore réprésenter qu'il est d'autant plus advantageux pour l'état qu'il ait réussi, qu'un nouvel établissement qui vient de se former en Angleterre d'une manufacture de porcelaine qui paroit plus belle que celle de Saxe, par la nature de sa composition, occasionerait la sortie de fonds considerables de la France, s'il n'étoit parvenue à pouvoir procurer à ce royaume ce qu'on auroit été chercher à grands frais chez l'étranger."—*Arrêt du Conseil d' Etat du Roy*, qui accorde à Charles Adam le privilége pour l'établissement de la manufacture de porcelaine façon de Saxe, au Château de Vincennes du 24 Juillet 1745.

Cumberland[1] and Sir Everard Fawkener,[2] and the sole management was intrusted to a foreigner of the name of Sprimont, report says at a salary of a guinea per day, with certain allowances for apprentices and other emoluments. I think Sir Everard died about 1755, much reduced in circumstances, when Mr. Sprimont became sole proprietor; and having amassed a fortune, he travelled about England, and the manufactory was shut up about two years; for he neither would let it or carry it on himself. I then went to work at Bow for a short time, which was carried on by a firm, but I don't recollect their names. I went to work again at Chelsea for Mr. Sprimont, after being absent between two and three years, where I stopped till I engaged with Mr. Duesbury to go to Derby, which was about the year 1763. I think there was very little business done there after that time. What time Mr. Duesbury made a purchase of it I don't recollect, but some of the materials were taken to Derby."

A beautifully modelled bust of the Duke of Cumberland, patron and part proprietor of the Chelsea manufactory, was produced at the works; it is of plain white glazed porcelain; he is represented bareheaded with a cuirass on his breast. One of these is in the Victoria and Albert Museum.

It will be seen by the following advertisement that Mr. Sprimont was for a time seriously ill and unable to attend to business:—

1757. "The public is hereby acquainted that the Chelsea Porcelain Manufactory has been very much retarded by the sickness of Mr. Sprimont; nevertheless, several curious things have been finished, and are now exposed to sale at the warehouse in Piccadilly with the lowest price, for ready money, fix'd on each particular. All warranted true enamel."

The period of its greatest excellence was from 1750 to 1765. It has been supposed that Venetians were the first workmen employed here, and this is borne out by the great similarity of the Venetian porcelain to that of Chelsea, both in gilding and painting, independent of which, the mark on both is an anchor. Three spots or blemishes, at equal distances, on plates and other pieces, where the glaze has been removed, characterises the Chelsea china, caused by contact of the three points on which it rested in the furnace, showing the rude method adopted in the first period of its manufacture; the same blemishes are also found in the early Italian pottery. Faulkner, in his description of Chelsea, says: "The manufacture of Chelsea porcelain was set on foot by Mons. Sprimont, a foreigner. The original proprietor, having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it."

In *Nollekens and his Times* we find a conversation between him and Betew concerning the Chelsea manufactory:—

"*Betew.* Chelsea was another place for china; the factory stood upon the site of Lord Dartrey's house, just beyond the bridge.

"*Nollekens.* My father worked for them at one time.

"*Betew.* Yes, and Sir James Thornhill designed for them. Mr. Walpole at Strawberry Hill has twelve plates by Sir James, which he purchased at Mrs. Hogarth's sale

[1] William, Duke of Cumberland, was born April 15, 1721, and died October 31, 1765.

[2] Sir Everard Fawkner, Knight, Postmaster-General, died at Bath, November 16, 1758, and his brother Kenelm in the month following.

in Leicester Square. Paul Ferg painted for them. Ay, that was a curious failure; the cunning rogues produced very white and delicate ware, but then they had their clay from China ; which, when the Chinese found out, they would not let the captains have any more clay for ballast, and the consequence was the concern failed."

Sir James Thornhill could not have designed for them, for he died in 1732, fifteen years before the establishment of the Chelsea Works, and moreover the plates spoken of by Betew were not of china at all. Walpole himself describes them as "twelve earthen plates in blue and white delft, painted with the twelve signs of the zodiac, by Sir James Thornhill, in August 1711 ; bought at Mrs. Hogarth's sale ;" they cost him seven guineas. These twelve plates formed Lot 26 on the 18th day of the famous sale of Horace Walpole's effects at Strawberry Hill, and realised £16, 16s. 6d. ; they are now in the British Museum.

Mr. Nightingale in his "Contributions" has quoted some advertisements showing that a "Cha[s] Gouyn" had preceded Sprimont as proprietor and director or manager of the Chelsea Works ; but in a deed quoted by Mr. Bemrose from the original document in his possession, in which the Lawrence Street property is leased by Nicholas Sprimont to James Cox, 1769, it states "heretofore in the tenure or occupation of Mr. Lagrave and then of the said Nicholas Sprimont," and does not mention the name of Gouyn. Who this Lagrave was we do not know, nor have we any information as to the making of china on these premises previous to Sprimont's occupation. Mr. Bemrose considers that from the wording of a deed quoted by him china must have been made by Sprimont some time previous to 1759, and he is also of opinion that Gouyn was manufacturing at another address (unknown) china which he was selling through a dealer named G. Stables. He quotes an advertisement headed "Chelsea Porcelaine" which appeared in the *Daily Advertiser*, May 15, 1750, which states that the "Sale-warehouse of the manufactory there, will from henceforward be constantly open," but curiously and most unfortunately the advertisement gives no address as to the whereabouts of the sale warehouse or manufactory.

Among the *Lansdowne MSS.* is a memorial from the "undertaker of the Chelsea manufacture of porcelain," who was "a silversmith by profession," and from a casual acquaintance with a chemist, who had some knowledge this way, was tempted to a trial, and upon the progress he made, he was encouraged to pursue it with great labour and expense. Neither the name of the undertaker nor the date of the memorial are given, but it is mentioned that the Duke of Orleans (who died in 1752) had tried the paste in his kilns. It states that "one hundred persons were employed, and a nursery of thirty lads from the parishes and charity schools, were bred to designing and painting." The memorialist complains of the smuggling sales of Dresden porcelain allowed to be imported for private use, but otherwise prohibited ; "that a certain foreign Minister's house had been for a course of years, a warehouse for this commerce, and the large parcel advertised for public sale on the 7th of the next

month was to come from thence." Dresden porcelain for private use only paid eighteenpence per pound, so that the competition was very injurious to the Chelsea china. He adds, he had sold during the previous winter of the value of more than £3500, which was a great deal, considering *the thing was new*, and was of so great extent that it was beyond the reach of his industry to produce such complete assortments as were required. Nicholas Sprimont was originally a silversmith by profession, residing in Compton Street, Soho. He entered his name at Goldsmiths' Hall on the 25th January 1742, and deposited his mark or punch as by law required, which was *NS.* in italics, a star above. Several examples of his modelling in silver have come under our notice; they are chiefly remarkable for the representations in relief of shells, coral, rockwork, crawfish, and reptiles, &c. There are two oval silver dessert dishes with escalloped edges, ornamented in full relief and beautifully executed, of shells, corals, crawfish, &c., round the borders, diameter 11 by 9 inches, preserved in the Royal Collection at Windsor Castle. He was probably a pupil of Paul Crespin, a silversmith of Compton Street, who entered his name at the Hall in 1720, and who produced pieces of a similar character. The Duke of Devonshire has a silver shell-shaped inkstand with various shells in high relief and a handle in form of a piece of coral, bearing the Hall mark of 1739 and Crespin's stamp as the maker.[1]

The undertaker had good cause of complaint; for Jonas Hanway, writing in 1750–51, in descanting on the manufacture of Dresden porcelain, observes.: "It is with great satisfaction that I observe the manufactories of Bow, Chelsea, and Stepney have made such a considerable progress; on the other hand, it is equally a subject of horror to see so many shops in the streets of London supplied with the porcelain of Dresden, though it is importable only under oath of being for private use, and not for sale."

Mr. Marryat quotes part of a letter from Horace Walpole to Sir Horace Mann of the 4th March 1763, in which he mentions having seen a set of Chelsea porcelain about to be presented by the King and Queen to the Duke of Mecklenburg, which was to cost £1200; this is perhaps the same service mentioned in the following advertisement of the 21st March 1764: "Exhibition Room, Spring Gardens, Charing Cross.—In this day's sale will be sold that magnificent and extensive table or desart service of the rare and curious Mazarine blue and gold, the same as the Royal pattern which was sold for £1150. Also some desart plates

[1] In 1751 Sprimont undertook the management of the Chelsea porcelain manufactory, and on taking possession he issued the well-known "Case of the Undertaker of the Chelsea Porcelain," which, although undated, is evidently of that time. He states therein that "he was originally a silversmith by profession"; corroborative proof of Sprimont's identity with the writer of the "case" is found in the exact similitude of his works in silver to many that he produced in porcelain. The well-known centrepieces or sweetmeat stands of shells and rockwork and the beautiful crawfish salts described in a catalogue of 1756, and which we occasionally meet with, are evidently modelled by the same hand as those in silver. Again, in the numerous announcements of the time, Sprimont styles himself "The undertaker of the Chelsea porcelain manufactory."

of the inimitable crimson and gold." The soup-tureen, several of the plates and oval dishes of this fine service are at Windsor Castle.

Mons. Groslet, who visited London in April 1765, speaks of the Chelsea manufactory as having just then fallen, and that the Comte de Lauraguais had endeavoured to treat with the proprietors. He had heard that the county of Cornwall furnished the proper clay for making the porcelain.

Mr. Sprimont made an attempt to dispose of the Chelsea manufactory in 1764, as appears from the following advertisement:—

"To be sold by Auction, by Mr. Burnsall, on the premises, some time in March next (1764), at the Chelsea porcelane manufactory. Everything in general belonging to it, and all the remaining unfinished pieces, glazed and unglazed; some imperfect enamelled ditto, of the useful and ornamental; all the materials; the valuable and extensive variety of fine models in wax, in brass, and in lead; all the plaster molds, and others; the mills, kilns, and iron presses; together with all the fixtures of the different warehouses; likewise all the outbuildings, &c., &c. And as Mr. Sprimont, the sole possessor of this rare porcelane secret, is advised to go to the German spaw, all his genuine household furniture, &c., will be sold at the same time.

"*N.B.*—Soon after, when everything is sold belonging to the manufactory, &c., and the large warehouse cleared, there will be some most beautiful pieces of the true inimitable Mazarine blue, crimson, and gold, that Mr. Sprimont has thought deserving finishing, that will be sold at Chelsea, as the whole remaining, and the last produce of that once most magnificent porcelane manufactory."

But he was evidently unsuccessful in finding a purchaser, for we find it advertised again in April 1769 in the leading newspapers, addressed, "To all Proprietors of Porcelain Manufactories and others: There is to be sold at Chelsea Manufactory, by order of the proprietor (having recently left off making the same), everything in general belonging to it; as all the plaster moulds, models in wax, lead, and brass; kilns, mills, iron presses, and a large quantity of biscuit-work, &c. Likewise all the buildings and many other articles. For further particulars, inquire of Mr. Thomas at the said manufactory."

On 17th May 1769, Mr. Burnsall again offers to sell by auction, "by order of Mr. Sprimont, he having entirely left off making the same, all the matchless pieces of that valuable manufactory, consisting of beautiful vases, urns, table, dessert, and tea services, &c., particularly two groups of the Roman Charity,[1] all most highly finished in Mazarine blue, crimson, pea-green, and gold, &c.; likewise all fine models, kilns, mills, presses, buildings, &c."

In April 1769, Josiah Wedgwood, writing to Bentley, who was then at Liverpool, tells him, "The Chelsea moulds, models, &c., are to be sold, but I enclose you the advertisement. There's an immense amount of fine things." Of these it is evident he intended to become a purchaser of at least a portion, had the classes or articles been sold separately, for he writes to

[1] These large and important groups, the subject of which is taken from Guido's celebrated picture, are very rare. One of them, which was formerly in Mr. F. J. Tompson's Collection, is now in that of Mrs. Lionel Phillips.

Cox, 24th July 1769, "Pray inquire of Mr. Thomas whether they are determined not to sell less than the whole of the models, &c., together. If so, I do not think it would suit me to purchase. I should be glad if you could send me any further particulars of the things at Chelsea." But they were sold in the lot, with the manufactory and all its appurtenances. (Meteyard's *Life of Wedgwood*, vol. ii. p. 120.)

Again, in March 1771, Mr. Christie of Pall Mall advertises the sale of the pictures of Mr. Nicholas Sprimont, *the late* proprietor of the Chelsea porcelain manufactory, who is retired into the country, brought from his late houses at Richmond and Chelsea. It may be noticed that he is here called the *late* proprietor, and it is probable that the buildings were privately sold to Mr. Duesbury in 1770, who took the unexpired term of the lease, and retained the premises until 1779, which, it will be seen by the next advertisement, expired at that date. The remainder of the stock of china from Chelsea was sold by Messrs. Christie & Ansell on the 5th of May 1779 and following days, and was the property of Mr. Duesbury, for the advertisement states, "the lease of the premises being expired, they will be sold without reserve."

In *Bow, Chelsea, and Derby Porcelain*, Mr. William Bemrose has collected several additional facts about the history of the Chelsea Works, and as he quotes from actual documents in his possession, the dates given by him are reliable. From these the following quotations are of considerable interest.

Sprimont leased the Lawrence Street site or property for fourteen years, from 3rd March 1759, and re-leased it to James Cox, 29th September 1769, who again leased the property to William Duesbury and John Heath on 9th February 1770. This lease ran out in 1773, and then Duesbury carried on a lease for seven years more until 1780. After this there was a period of uncertainty as to carrying on the works or closing them, and this period lasted until 1784, when Duesbury ordered the sale of the moulds and the demolition of the kilns, in accordance with the terms of his lease.

Mr. Bemrose also gives us much detailed information respecting a lawsuit which was of a prolonged character between Duesbury and Heath as plaintiffs, and a Mr. Burnsall as defendant, respecting a quantity of "unfinished ware" which it was alleged should have been included in the sale of the factory plant, stock, &c., by Cox to Duesbury. This ware it was alleged had been alienated by one Francis Thomas, a servant of Sprimont's, and it was as Thomas's executor that Burnsall was sued. The litigation ultimately ended by Duesbury paying the costs. The matter is of especial interest to collectors, however, on account of the schedule of the articles claimed to have been "concealed," as we easily recognise many of the models now so much in request by those who collect old Chelsea, and the date of the litigation establishes the fact of these articles having been made previous to 1769.

A letter from Sprimont to Burnsall requests that this "very large quantity of my porcelain both finished and unfinished that are not yet

delivered to Mr. Duesbury, this is to desire that you will deliver the whole to him immediately, being his property, and you will oblige," &c., &c.

After the purchase of the Chelsea factory by Duesbury, both that and the Derby Works were carried on conjointly, and many of the models transferred to Derby. This period, from 1770 to 1784, is the Chelsea-Derby period, and includes the time when some exceedingly fine work was produced. An advertisement undated, but which is supposed to have been circulated in the years 1774–75, informs the "Nobility, Gentry and Publick in general that Messrs. Duesbury & Co., proprietors of the Derby and Chelsea Porcelane Manufactories, have now opened a commodious warehouse in Bedford St., Covent Garden, with large assortments of the following articles specified in this catalogue."

The reader will find more detailed information of the Chelsea-Derby period of manufacture under the head of Derby.

The earlier productions of Chelsea are probably those similar in appearance to Oriental porcelain, frequently decorated with Chinese patterns. The fine vases in the French style in imitation of Sèvres, with *gros bleu*, crimson, turquoise, and apple green, were made from about 1760–75.

Chelsea porcelain, which, like that of Bow, was the result of private enterprise, ranks highest for beauty of decoration and careful finish, and is esteemed in proportion to its merit as a work of art. Some productions of the Chelsea Works bid fair to rival those of the far-famed Imperial manufactory of Sèvres, at any rate in the estimation of English connoisseurs, and the prices at which some have been recently sold have nearly equalled the sums paid for the finest specimens of Sèvres.

Two of the most important examples of Chelsea porcelain, both from their size and quality, are undoubtedly the "Chesterfield" vase and the "Foundling" vase. These veritable *chefs-d'œuvre* are two feet high, oviform, with bold rococo scroll handles, surmounted by dome-shaped covers: they are both exquisitely painted with classical or pastoral subjects on white medallions, probably by Donaldson (who also decorated some of the choicest Worcester vases), and they are equal, if not superior, to any other contemporaneous work at home or abroad; the reverse sides are painted with exotic birds of rich plumage, and the body or ground is of a rich *gros bleu* colour. The former of these was exhibited at the Loan Exhibition, South Kensington, in 1862, and again at Paris in 1867; it also formed a prominent object of attraction at the Leeds Exhibition of Works of Art in 1868.

The history of the companion vase now remains to be told. An extract from the minutes of the Hospital informs us that, "At a meeting of the Committee, Wednesday, 20th April 1763, the Treasurer acquainted them that he had received from Dr. George Garnier a fine vase of porcelain made at Chelsea. *Resolved*—That the Treasurer be desired to direct that a glass case be made for the safe keeping of the said vase, to be placed in the Committee-room of this Hospital." It does not even appear that a vote of thanks was accorded to the donor, so little was the gift appreciated at

that time; it was allowed to remain as a chimney ornament, and, strange to say, for nearly a century did it survive the risks and chances of accident which china is heir to, with the exception of a fracture of the cover. Some twenty or thirty years ago, an amateur made what at that time was considered a liberal offer for the vase, but it was declined; this circumstance drew the attention of the committee to its value, and precautions were immediately taken, by placing it again under glass, to prevent further injury. A few months after, Mr. Chaffers, who, on behalf of Lord Dudley, had purchased the Chesterfield vase for £2000, applied to the trustees of the Foundling Hospital to purchase the companion, and made an offer of a very large sum; after mature consideration, they came to the conclusion that they were not justified in retaining a fragile object of such value, when they could with the proceeds increase the funds of the charity and enlarge the benefits for which this noble institution was founded. This vase was then placed by the side of its companion at Dudley House.

A considerable portion of the late Lord Dudley's old Chelsea was sold by Messrs. Christie in May 1886, and amongst the specimens offered were these two magnificent vases. The highest bid was 2100 guineas, and they were withdrawn. The same amount was offered for a similar pair which the Earl had purchased from the Hon. P. J. Locke-King, M.P. These vases became the property of Sir J. B. Robinson, of Dudley House, when he purchased that residence and its contents in 1895. Amongst some notable pieces of Chelsea china sold at the auction, was the beautiful vase on pedestal, about 15 inches high, which Mr. Samuel Willson gave 945 guineas for, and the companion to which is in the British Museum. The tea service, formerly the property of Lord Lonsdale, realised 1200 guineas, a pair of vases with open-work necks, and covers, painted in Watteau subjects, 16 inches high, 1071 guineas, and a set of three vases, with scroll handles in relief, 700 guineas. Generally speaking, these prices were considerably less than Lord Dudley had paid for them, but his Lordship always had the reputation of paying extravagant prices for specimens upon which he had set his mind.

Probably the most valuable set of vases in existence is the beautiful set of seven, of rare pink ground colour and exquisite painting in mythological subjects, which were formerly at Chesterfield House in Lord Burton's possession, but have been parted with. They are illustrated in Litchfield's *Pottery and Porcelain*.

A pair of famous vases, 20 inches high, was given to the British Museum on the 15th of April 1763; the gift is thus recorded in the donation-book: "Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson." (*Ker. Gall.*, enlarged edition, fig. 504.)

There is every reason to infer, from the date of presentation of these two vases to the British Museum, and the other to the Foundling, on the 15th of April, 1763 (probably on the same day, for the committee did not meet till a few days after), that Dr. Garnier was the "person unknown,"

and that he purchased the set of three at the Chelsea Works, the Foundling vase forming the centre.

There is another style which, although it bears the anchor mark, differs entirely from the Chelsea manufacture previously spoken of; the vessels are of simple, elegant forms, with the frequent recurrence of gold stripes; these the connoisseur would at a first glance refer to Derby, but it is probable they were made at Chelsea, and are its latest productions, between 1770 and 1784, whilst under the direction of Mr. W. Duesbury, of Derby. The same forms and styles of decoration were adopted simultaneously at Derby.

There is this peculiarity about the Chelsea porcelain, that it will not, like the *pâte tendre* of Sèvres, bear any fresh exposure to the heat of the furnace without splitting and cracking, so that it cannot be repainted and "doctored" like its French rival. (For examples of Chelsea china, see *Ker. Gall.*, enlarged edition, figs. 499–507.)

Mr. Jewitt, in his *Chelsea China* (*Art Journal*, April 1863), gives copies of two letters from Robert Boyer to Mr. Duesbury; he was one of the old Chelsea workmen, who remained there to superintend the removal of the kilns, moulds, &c., to Derby. In the first he says:—

"LAWRENCE STREET, CHELSEA, *February* 18, 1784.

"SIR,—I wright to inform you how we are pretty forward in the pulling down of the buildings at Chelsea. I think a little better than a fortnight they will be all down to the ground and cleared of the primeses, which I shall be glad to my hart, for I am tired of it.

"Mr. Lygo[1] says you would wish to have the ion kiln come to Derby. Its hardly worth sending, for the corners are a good deail burnt at the bottom, and the sides are opend or drawd so much as 4 or 5 inches on each side. I wish yow will let me no if yow will have the mold of the large figur of Britania sent to the warehous or broake."

This was one of the largest and finest figures produced at the Chelsea Works, and such pieces are now of great rarity. Mr. John J. Bagshawe, of Sheffield, had one of these Chelsea figures; it represents Britannia seated on a lion, with trophies, &c.; she holds in her left hand a medallion of George II., and underneath the base is a *triangle* incised in the clay; another corroboration of its use as a Chelsea mark—*not Bow*, as generally supposed. A magnificent figure of a female with a lion, but not the usual Britannia model, of the very unusual height of 27 inches, was in Mr. Frederick James Tompson's Hampstead Collection. It is very finely modelled. This important figure was purchased by the Editor at the sale of the Tompson Collection, and it is now in the possession of Mrs. Lionel Phillips; it is illustrated in Litchfield's *Pottery and Porcelain*.

Louis François Roubillac, French sculptor, the author of Handel's monument in Westminster Abbey and of the statue of Shakespeare in the British Museum, modelled for Sprimont, and some of the most important groups and figures produced at the Chelsea factory are attributed to him. They are more graceful than the more commonplace Chelsea, and as a rule are richly gilt and decorated, and are almost invariably marked with the gold

[1] Mr. Lygo was London agent and salesman to Mr. Duesbury.

anchor. Sometimes they have an R impressed in the paste, as is the case with three beautiful figures of Apollo and two of the Muses, Erato and Clio, in Mr. Claude Watney's Collection, and also with a small figure of a gleaner which was in Mr. Dudley W. Macdonald's Collection; but many which we cannot doubt are of Roubillac's modelling, have no such initial. There are some very fine specimens in the Schreiber Collection (Victoria and Albert Museum). The late Lord Romilly had a pair of groups of sportsman and lady, representing Summer and Winter. Mrs. Lionel Phillips has a remarkable pair of figures, shepherd and shepherdess, formerly in an old house at Worthing, Captain Thistlethwayte has a pair of shepherd figures formerly in the Mainwaring Collection, and there are others in good private collections. While these pages are being revised (February 1911), a pair of groups representing the Seasons, 12 inches high, marked R. (Roubillac), were purchased by Mr. Amor, St. James Street, for the very high price of 950 guineas, and this record was eclipsed a few months later by his purchase of Roubillac's group, *L'agréable Leçon*, for the enormous sum of 1750 guineas. The three groups form a superb set of the best of Chelsea's productions. The reader will find in the Appendix a list of prices realised at auction by specimens of Chelsea during the last few years.

Roubillac settled in England in 1744 and died in 1762, so that we have no difficulty in approximately fixing the date of his work at Chelsea.

Upon some figures and groups bearing this impressed R, there also appears another monogram, that of J.M., the J being joined to the M (JM). This is apparently the monogram of a workman or modeller who worked under Roubillac. Mr. Charles Gilbertson has several figures bearing this mark in his collection.

EDITOR'S NOTE TO THE THIRTEENTH EDITION.

The numerous historical facts concerning the history of the Chelsea factory, collected by Mr. Chaffers, and compiled in the foregoing pages, may perhaps be rendered of more value to the collector if a short note of the different products of this important English factory be added.

About 1745, which is the earliest authenticated date we have, there were produced those white undecorated specimens which are of a soft paste somewhat like the early St. Cloud porcelain, and somewhat resembling opaque glass. To this period belong the bee jugs, the busts of the Duke of Cumberland, the crawfish salt-cellars, and several specimens which should be carefully studied at the British Museum, and also in the Schreiber Collection in the Victoria and Albert Museum.

Then follows the period beginning about 1751, when the paste was thicker, heavier, denser, decorated generally in the Oriental taste (Kakiyemon style), or when European subjects such as birds and animals from Æsop's Fables were chosen, the drawing is archaic in character. This is the time of the oval medallion with anchor in relief, and may be said to have lasted until about 1758. It is the period of the "moons" or "discs," that is an effect of moons or discs inside the paste, visible when the specimen is held up to a strong light, and is caused by the incomplete mixing of the ingredients in the paste or body. The table services of this period have no gilding, but the edges of the cups and saucers and plates, have a thin reddish-brown colour. Towards the end of this second period the small red anchor was used, and the figures were delicately modelled in the style of the earlier Dresden or Meissen groups and figures by Kändler.

From 1759 to about 1770 we have the beautiful ground colours introduced, first the rich deep blue (*gros bleu*), then a delicate pea green, and a year or so later the claret, which should be called a crimson lake, and is peculiar to Chelsea, also the turquoise colour. This is the period of the richest and most decorative of Chelsea porcelain, the time of Roubillac's modelling, the time of these numerous portrait statuettes, of the pieces made in the style of Sèvres, the quarters of the globe, the shepherds and shepherdesses, and the beautiful services, all of which now command such enormous prices. A specialité of the factory, too, was the making of those charming little flacons, and *étuis* sometimes mounted in gold, and decorated with French mottoes and legends which the collector prizes very highly, and which are equal in quality, and indeed very similar in effect to the finest specimens of Menécy and also of Meissen. In the latter part of this period gold was used more freely in the decoration of vases, figures, and services, and this last epoch of the Chelsea factory continued until the sale of the concern was advertised by Sprimont in 1769, and as will be seen in the foregoing notice of Chelsea-Derby, the works, models, plants, &c., passed into the possession of Mr. Duesbury in 1770.

MARKS ON CHELSEA CHINA.

On a milk-jug, of two goats, and in front a bee in relief, in the British Museum, formerly in the Franks Collection. This interesting mark is the earliest-dated example of Chelsea porcelain known. A similar jug, with the same mark and date, was in the possession of Mr. T. Thornhill, jun., and other similar jugs, some white and some coloured, but with the incised triangle mark only, are in the collections of Mr. Charles Borradaile, Mrs. A. R. Macdonald, Mr. Loraine Baldwin, Mrs. Wade of Brantingham-Thorpe, the Schreiber Collection in the Victoria and Albert Museum, and the British Museum. Mrs. A. R. Macdonald has a silver-gilt jug of this size and pattern which bears the London hall mark of 1724.



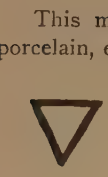
Sir A. W. Franks, in his *Notes on the Manufacture of Porcelain at Chelsea*, says: "As an additional confirmation that china of this kind (bearing the triangle) was made at Chelsea, I may mention that Walpole, in his *Description of Strawberry Hill*, speaks of 'two white salt-cellars with crawfish in relief, of Chelsea china,' a very uncommon design, which I have found only once, viz., at the Earl of Ilchester's at Melbury, where are four such salt-cellars, all marked with a triangle." A similar set, modelled by hand and not stamped in a mould, was in the collection of Dr. Diamond, marked with a blue triangle.

Mr. Borradaile has a leaf-shaped dish, which was formerly in Dr. Diamond's Collection, which bears this mark in blue, only the date is 1747 instead of 1745. It has also a small impressed anchor. It is the soft paste of the early period of Chelsea.

This mark, incised under the glaze, is on two small white Chelsea octagonal cups made in imitation of the white Oriental porcelain. The mark is evidently a copy of the Chinese seal. They are the only specimens so marked known to the Editor. Formerly in Mr. Frederick Tompson's Collection.



This mark, of a triangle, which is occasionally found upon English porcelain, especially upon the little milk-jugs in form of a goat, with raised flowers and a bee perched upon one of them, has hitherto been attributed to the Bow manufactory; but there is good ground for believing that the mark belongs to Chelsea, as will be seen presently. A pair of fine turquoise-ground vases and covers, fluted at top, with leaves turning over as handles, bearing this mark, are in the possession of Lady Dorothy Nevill; and a pair of vases from the same mould, green ground, painted with flowers, bearing the mark of the gold anchor, were in the collection of Mrs. Haliburton. A jug of moulded strawberry leaf design in the Sheldon Collection bears this impressed triangle.



This impressed triangle also occurs on a very small pair of shell-shaped salt-cellars, supported by some shells and coral in the British Museum, formerly in the Franks Collection, and there was a similar pair sold some years ago in the collection of Mr. F. J. Tompson; also on a white jug of quaint shape, with foliage in relief. The latter was formerly in the Staniforth Collection, and is now in the collection of Mr. H. E. B. Harrison.

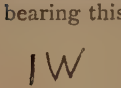
This mark in the underglaze is found upon a very early white Chelsea group of two lovers, in the British Museum, and also upon a white tall-shaped cup with flowers in relief, which is in the collection of Mr. Frank Hurlbutt of Flint, North Wales, and there is also a similar cup, but the relief pattern tinted with colours, but unmarked, in the British Museum. Two similar cups are also mentioned by Mr. Solon in his *Old English Porcelain*. In the Sheldon Collection there is a cream ewer of moulded strawberry leaf design, also bearing this extremely rare Chelsea mark.



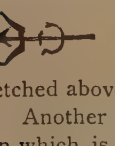
These initials in red, I W and W I, occur on a pair of small Chelsea figures of Sportsman and Vintner in Mr. E. Broderip's Collection.

IW WI

At the Marquis of Hastings' sale (15th January 1869) there were two small white porcelain cups, each formed of four leaves, standing on eight feet, escalloped edges, marked with the triangle impressed; and over the triangle on one of them was the mark in blue as shown in the margin. These cups, with some trifling objects, fetched above £9; they were in Mr. James Sanders's Collection.



Another very early mark of the Chelsea factory is an embossed oval, on which is an anchor in relief, with or without colour. There is in the Schreiber Collection a piece of white glazed china, being an exact copy of the well-known statuette, "La Nourrice," of Bernard Palissy, bearing the mark of the raised anchor. Dr. Diamond had two pheasants, coloured, with the raised anchor painted red, the rest of the medallion being left white. These pheasants passed through the Editor's hands several years ago, and were subsequently in the Rev. Mr. Egremont's Collection, since dispersed. Mrs. A. R. Macdonald has two early specimens of birds on stumps with this mark, and there is a tea





service bearing this mark, the cups of which are fluted, painted with animals, distributed in various collections; some cups and saucers are in the British Museum, one in Captain Thistlethwayte's Collection. The whole service was once in the Editor's possession. The anchor occurs in blue on a few pieces; those which have come under the Editor's observation have been decorated in imitation of Oriental porcelain, rich Japanese, or blue and white Chinese Several pieces thus marked are in the Schreiber Collection, Victoria and Albert Museum. The "fouled anchor" is also a very rare mark.

The plain anchor was said to be painted in gold, for the best quality, in red for the second quality, which is consequently more frequently met with; occasionally in purple.



Another variety. There is an octagonal cup and saucer in the British Museum, presented by the late Sir C. Price, painted with the leopard and the fox, from Æsop's Fables, which has on the bottom the anchor in white.



A later mark, in gold, the anchor being more perfectly formed, found on pieces of the best quality.



The Editor's experience does not confirm Mr. Chaffers' opinion that the gold anchor is necessarily the brand of the best quality; it was most probably the mark added by the gilder after he had finished the specimen prior to its last firing. The earlier pieces of Chelsea have no gilding, and the anchor is in red.

The form of the anchor varies according to the fancy of the painter; sometimes we find annulets, at others nothing at all, on the ends of the transverse bars.



This mark, of two anchors in gold side by side, one being inverted, occurs only on the best pieces. A dessert dish, beautifully painted, with cupid in the centre, in lake *camaïeu*, and gilt scrolls and compartments of roses equal to Sèvres, was in Dr. Diamond's Collection; also on a vase in the Victoria and Albert Museum.



Marked in gold on a candlestick, painted with exotic birds, of early make. Formerly in the possession of Mr. H. E. Kidson, of Liverpool. This mark is in red on a pair of small figures of gardeners formerly in Mr. Dudley W. Macdonald's Collection.



A charming little pot and cover, blue and gold, with pink cupids in *camaïeu*, is in Mrs. A. R. Macdonald's Collection.

Wales

SWANSEA

THE manufacture of earthenware was carried on in the Strand, at Swansea, some few years after the date of a lease "granted for the erection of a pottery" in 1764, and on a small scale; between 1780 and 1790 the works were taken by Mr. George Haynes, who styled them the *Cambrian Pottery.* Donovan (*Excursions in South Wales and Monmouthshire*), who visited the works about the year 1800, describes at some length the Cambrian Pottery. It was conducted, he says, by Messrs. Haynes & Co.; the plan upon which the works were carried on was similar to that of Wedgwood, comprising an extensive suite of rooms, furnaces, and baking-kilns, in which the various kinds of earthenware and porcelain were manufactured from the raw materials, the whole being moulded, formed, glazed, baked, printed, painted, and otherwise completely finished in the several apartments within the circuit of the works. The nature of the materials of which the different sorts of ware are formed, is kept as secret as possible. The art of manufacturing the superior kinds of porcelain, in particular, depends upon a correct and perfect knowledge of the properties of the various sorts of clay employed, and the other ingredients mixed with them. After describing the properties and component parts of porcelain, he says the steatite or soap-stone of Cornwall was discovered at *Gew Grez* or *Corez Cove,* in the parish of Mullion, between that place and the Lizard; its valuable properties were not known till after the middle of the eighteenth century, and quotes a passage from Da Costa's *History of Fossils,* published in 1757, which he thinks gave the first hint for the employment of the soap-rock of Cornwall:—[1]

"It is evident," says Da Costa, "that no species of clay whatever can be finer or fitter for the making of porcelain, than these hardened talcy soap clays, wherein nature has blended the necessary fossils, talc, and clay ready for our use. I am therefore convinced that those steatites pounded, then moistened, and worked up like a paste, with some proportion (if thought necessary) of fine soft clay, with due management, would make an elegant porcelain. I recommend the experiment for trial to the manufactories lately established in this kingdom."

[1] Mr. Richard Chaffers of Liverpool leased a mine of soap-rock for the manufacture of porcelain at Mullion, in Cornwall, in 1755, which is prior to the date of Da Costa's book.

Donovan minutely describes the method of mixing and working the clays at Swansea, and forming the vessels of ordinary pottery. He says:—

"We now come to the last process, in which the *porcelain* of the most superior kinds are decorated with emblematical designs, landscapes, fruit, flowers, heraldic figures, or any other species of ornamental devices. The whole of this is executed by the pencil of the painter; the various objects are slightly sketched in black-lead upon the ware after it is glazed, and is only submitted to a certain degree of heat in the kiln when nearly finished, to fix the metallic colours in their proper tints."

The preparation of the colours is next spoken of, and the gilding; he tells us that gold also enters into the composition of their purples.

"A solution of tin is prepared with nitro-muriatic acid, and being saturated with a small proportion of gold held also in solution, deposits a crimson precipitate, which after a few days becomes a fine purple; copper calcined by acids and precipitated by an alkali forms a beautiful green; an oxide of iron produces brown or black; and various earths that are slightly ferruginous afford browns and yellows of various hues;" cobalt, the rich blue, manganese, &c. "Biscuit porcelain, or that without any glaze or painting, is also executed here in great perfection."

He then gives an interesting account of the process of printing the surface of the ware, and he concludes thus:—

"We are to consider the manufacture of the superior kinds of porcelain in our country as an improvement in our national arts. The elegance of this ware is not to be denied; in one respect at least it has an advantage over the porcelain of India, its embellishments are certainly more chaste, more tasteful, and appropriate.

"Capricious fashion may for a time assign a preference to the manufacture of our Continental neighbours, but it will admit of doubt whether some of the better kinds of our home-made porcelain, under the management of such ingenious individuals as the conductors of those works, may not bid fair one day to vie with the boasted produce of the *Seive* (*sic* for Sèvres) pottery.

"We have no other rival on the Continent of Europe to dispute the palm with us."

The "porcelain" mentioned by Donovan was really a superior ironstone ware, and not the true Swansea porcelain now recognised by collectors, which was not made until 1814. There are specimens of the earlier as well as of the later kinds in a collection in the Cardiff Museum, and Mr. Alexander Duncan, of Penarth, Mr. Grahame Vivian, of Swansea, and Mr. Herbert Eccles, of Neath, have large private collections. In 1802 Mr. Haines retired, leaving Mr. L. W. Dillwyn sole proprietor; there appears, however, to have been some difficulty connected with the dissolution of partnership, for in a letter from Mr. Dillwyn in our possession he says, "*The Courier* contains a tolerably correct account of the late trial at Cardiff; the infamous conduct of my opponents during the trial is there mentioned, and I rather think it was inserted by the shorthand writer whom they employed; we had about 107 witnesses, and *I saddled Haines with above £1200 costs*," &c.

About 1810 an improved kind of earthenware was introduced, called *opaque porcelain*, and, with the assistance of Mr. W. W. Young, the draughtsman employed in delineating natural history, birds, butterflies, insects, and flowers, the ware became remarkable for its beautiful and truthful paintings. Mr. Dillwyn retired from the concern in 1813, leaving it to his son, Mr. L. L. Dillwyn.

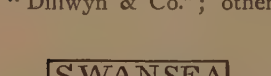
As already noticed, it was in the year 1814 that the manufacture of what is now recognised as Swansea porcelain was introduced. At that time Billingsley or Beely (a contraction of his real name, and by which he was probably best known) had commenced making his beautiful porcelain, which was much admired, at Nantgarw. It attracted Mr. Dillwyn's attention, and conceiving that the kilns used by Billingsley & Walker might be considerably improved, he made arrangements with them to carry out their processes at Swansea. With this view two new kilns were erected at the Cambrian Pottery, and the manufacture was conducted by them for some considerable time. This was the origin of the Swansea porcelain; and under the personal direction of Beely, who possessed the secret of mixing the ingredients which compose this beautiful paste or body, several experiments were made, and the paste or body was rendered more compact and harder. Specimens produced about this time, say after 1815, show a greenish tint ("duck's egg") when held up to a strong light, and the mark after 1817 is the word SWANSEA, accompanied by one or two tridents (crossed) as shown on the next page; and this trident was to mark a supposed improvement in the manufacture. Baxter, a clever painter of figure subjects, left Worcester and entered Mr. Dillwyn's service in 1816, and continued there for about three years, returning to Worcester in 1819. Pollard and Morris were also noted flower painters who worked at this factory.

The histories of William Billingsley and of his son-in-law Samuel Walker, given at some length in the notice of the Nantgarw factory, should be referred to.

SWANSEA.
Swansea.

The word SWANSEA is frequently found impressed on the ware, or stencilled in red.

The late Mr. Dudley W. Macdonald had part of a breakfast service of fine quality, the remainder of which is in the Victoria and Albert Museum, and which is described and illustrated in Professor Church's *English Porcelain*. It is painted in wild roses. One of the plates is marked "Dillwyn & Co."; other pieces are stamped "Swansea."



These two marks are separately impressed on two porcelain plates of the same service, painted with bouquets and groups of flowers in the centre by Pollard, a Swansea artist. (Franks Collection.) The same combination of marks occurs on a square plateau in Mr. Herbert Eccles' Collection.

The name of Bevington is occasionally found on pieces of Swansea porcelain. The period of his work and influence was from 1818 to 1824,

BEVINGTON & Co.,
SWANSEA.

and is marked by the peculiar dead whiteness of the glaze. This mark in the margin is impressed on a *biscuit* chimney ornament of a ram lying down; separated from the mark are the impressed letters I. W., which are those of the modeller, Isaac Wood. This specimen is in the Victoria and Albert Museum. With reference to Bevington & Co., the Editor is indebted

to Mr. Robert Drane of Cardiff, who has paid very close attention to many details regarding the history of both the Swansea and Nantgarw factories, and also to Mr. Herbert Eccles for the following information. There were two Bevingtons, Quakers; one was part proprietor of the works, and the other their commercial representative or "traveller." Both were essentially "business" men, and neither of them had anything to do, artistically, with the products of the factory.

The mark of a trident was adopted on some supposed improvement in the ware. The word SWANSEA and a trident are impressed on the three feet of a sugar-basin of white porcelain seen by the Editor.

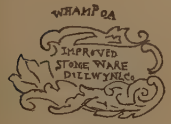


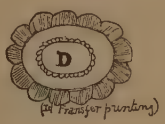
SWANSEA

The word "Swansea" with a single trident occurs in two spill vases painted with flowers and fruit by Morris, formerly in the collection of Mr. Dudley W. Macdonald. Sometimes both tridents crossed and the word Swansea are found both drawn in red, or impressed.



The following marks are also found upon specimens in the collection formed by the advice and assistance of Mr. Drane for the Cardiff Museum, and in the private collection of Mr. Alexander Duncan, to whom the Editor is indebted for drawings and tracings of the marks.







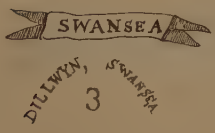


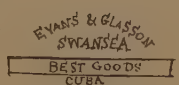














These marks, however, will not be found upon the finer qualities of old Swansea porcelain, but are those which have been used upon the later productions of pottery and semi-porcelain.

[1] The date of Evans & Glasson was quite late, 1850–70, and there is in the Sheldon Collection another variation of their mark, the names with the word SWANSEA being printed in a triangular frame.

So far as the fine old Swansea porcelain made by Billingsley is concerned, the only mark known to the Editor is the impressed mark, SWANSEA. This was only made for a very short time, and, finding that on account of the peculiar composition of the body so many failures occurred in firing, the experiment was tried of using more china clay and flint, which had the effect of hardening the body. In some specimens of the trident marked "Swansea," one can see that the body almost resembles glass, and when others are held up to a strong light, there appears a dark, smoky effect.

Mr. Herbert Eccles of Neath, who has one of the largest collections of Swansea, numbering nearly a thousand specimens, has analysed powdered portions broken off different kinds of Swansea china specimens, and the Editor is indebted to him for the following chronological list of marks and the varying compositions of the paste—

	Date.	Composition.
No. 1. Porcelain made from the Nantgarw recipe; impressed mark SWANSEA.	1814–16.	Pure sand, bone ash, china clay, potash.
No. 2. (*a*) Porcelain with duck's egg, green tint; see previous note.	1815–17.	Ground flint, bone ash, china clay, potash.
(*b*) Porcelain made after sale of the factory to Bevingtons.	1817-24.	
No. 3. Porcelain after so-called improvement, that is, made harder, more durable, and less liable to failure in firing, marked with trident, generally impressed, and sometimes accompanied by SWANSEA, also impressed.	1816–17.	Pure sand, soap-rock, china clay, potash, *no* bone ash.

The SWANSEA mark, when not impressed, is written or printed in red chiefly, but also in gold, blue, black, green, and yellow. The mark given on the previous page, "Dillwyn & Co., Swansea," is very rare on porcelain, but is common on pottery.

A great deal of Swansea china is unmarked, and one finds very occasionally both $\frac{\text{SWANSEA}}{\text{NANTGARW}}$ impressed on the same specimen. (*Ker. Gall.*, enlarged edition, figs. 508–9.)

NANTGARW (Glamorganshire). This porcelain manufactory was established by Billingsley, a celebrated flower-painter of Derby, who served his time to Mr. Duesbury, and probably left his service about 1796. In some of the early Derby pattern books now at Worcester mentioned by Mr. Binns, is frequently written, "To be painted with Billingsley's flowers," so that he was an artist of high repute at that time. He was not only a first-class painter, but he thoroughly understood the manufacture of porcelain in all its branches. In 1796 he established a porcelain manufactory at Pinxton, in partnership with Mr. John Coke: here he remained about five years, dissolving partnership in 1801, but the works were continued until 1812. In 1800 we find him superintending a small decorating establishment at Mansfield, where he remained for four years. From 1803 to 1808 he was at Torksey, in Lincolnshire, engaged in a manufactory there, and upon the

failure of the enterprise from lack of means, he was engaged by Messrs. Flight & Barr of Worcester. His son-in-law, Walker, was at Torksey, and also at the Worcester works, and made some improvements; he introduced that most important invention, the *reverberating enamel kiln*, already in use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it.

In 1811 Billingsley and his son-in-law, Walker, left the Worcester factory, breaking their engagement, and set up some kilns at Nantgarw for the manufacture of soft paste porcelain. Being in want of money to carry on their work, an application was made for Government assistance, and it was upon Mr. Dillwyn's investigation on behalf of the Board of Trade that they were induced to join the staff of his own factory at Swansea. Messrs. Flight and Barr having acquainted Mr. Dillwyn with their breach of contract, they were dismissed and returned to Nantgarw, but straitened means forced them to discontinue the struggle after two years, and thus they entered into an arrangement with Mr. Rose of Coalport to transfer their services to his factory. This happened about 1820.

The works at Nantgarw, however, were continued by a Mr. Weston Young, who had previously joined Billingsley, and whose name appears in the petition for Government assistance. It is supposed that upon their joining Mr. Dillwyn, he purchased the plant left behind, and carried on the concern for a time. Thomas Pardoe, a well-known china painter, whose work we have noticed at Bristol, was Young's assistant.

In the catalogue of the Geological Museum (p. 188) is an extract from a memorandum of agreement made on the 2nd February 1822 between Mr. David Morgan of the town of Neath, ironmonger, of the one part, and William Weston Young of the parish of Newton Nottage, land surveyor, of the other part, whereby it is agreed that he (Morgan) shall not make bricks or any other articles from the said sand (Dinas sand) without the consent of the said W. W. Young, who does also agree on his part to bind himself in the same manner and under the same penalties (£5000) not to reveal the said method to any other person or persons, or to make any firebrick or any other articles for sale from the said sand without the consent of Mr. D. Morgan, but that he shall at all times be at liberty to make the said materials for his own purposes at *his china manufactory at Nantgarw* or elsewhere.

The Nantgarw porcelain was of remarkably fine body and texture, but its composition, although highly artistic, was of an impracticable character, inasmuch as it would not always stand firing, being indeed more like glass than porcelain, it frequently cracked in the kiln. There was a great demand for it in London; it is said that Mr. Mortlock contracted to take the whole of it in its white state to decorate it in London. There are in the British Museum (case 39) two elaborately painted plates of this description of Nantgarw china decorated in London.

Mr. Bemrose, jun., of Derby, writes that Webster, a Derby painter, painted quantities of Nantgarw china in London for Mortlock of Oxford

Street, who purchased all that Billingsley made at this time in the white glazed state; it was fired after being painted by Robins & Randall, enamellers, of Spa Fields. Both Robins and Randall worked at one time at Derby, and also at Pinxton. The former was a Pinxton man; the latter was from the Caughley Works. (See an account of Thomas Martin Randall under notices of Derby and of Sèvres.)

Billingsley died in 1828, when Walker went to America and established a pottery there. (*Ker. Gall.*, enlarged edition, figs. 510–15.)

In Mr. Jewitt's sale there was a curious tea-cup of the usual Chantilly pattern, in blue, used by Billingsley as a trial-piece for colours and glazes; it had various washes of colours, with marks and contractions to show the mixture which had been burnt in: among these marks were NL FOB, NL FO, WITH CAL, &c.

NANTGARW.
NANT GARW
C.W.

This mark is impressed; sometimes the letters C.W. are found stamped under the word "Nantgarw," which probably stand for "China Works."

Sometimes we find the mark NANTGARW painted or stencilled in red, but the Editor is inclined to agree with Mr. Drane and other experts that these are not of Nantgarw make, but imitations. They must be viewed with suspicion.

Nantgarw

The word written in red, as in the margin, is very rare, and occurs on a spill-holder in the Sheldon Collection.

Collectors of Swansea and Nantgarw china will find some additional information in a recently published work on the subject, *The Ceramics of Swansea and Nantgarw*, by W. Turner.

The best public collection of Nantgarw and Swansea is that in the Cardiff Museum, where specimens decorated by Billingsley, Baxter, Pardoe, Pollard, Morris, Latham, and Young may be seen and their different characteristics compared. There are also a few specimens in the British and Victoria and Albert Museums. A great many examples of the various Swansea wares and some specimens of its porcelain are also to be found in the Royal Institution and the New Art Gallery at Swansea, and also in the Holborne Museum, Bath, and the Clifton Museum.

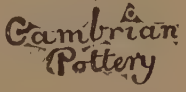
The best private collection of both Swansea and Nantgarw are those of Mr. Alexander Duncan of Penarth, near Cardiff, of Mr. Herbert Eccles of Neath, and Mr. Grahame Vivian of Clynde Castle, Swansea.

CAMBRIAN. At the commencement of the notice on Swansea (p. 950) there is mention of this CAMBRIAN POTTERY, which should be referred to. Some further particulars of the peculiarities and marks of its productions will be of interest to collectors. A thin, salt-glazed stoneware of extreme lightness was manufactured at the Cambrian Pottery into tea services, jugs, &c.,

painted in vivid enamel colours, in landscapes, costume figures, flowers, and animals; the subjects are painted in a rough and careless manner, although very effective. The forms of the pieces are good, and carefully modelled; some few of these are marked "Cambrian Pottery," but the majority are unsigned, and like other doubtful pieces, are, as a *dernier ressort*, attributed to Staffordshire.



Circa 1780. Mark unknown, but probably Swansea (Cambrian Pottery). It is on a very thin salt-glazed ware jug or coffee-pot, painted with roses and pinks, in the possession of Mr. E. Bourchier Savile.



This mark is on the very thin salt-glazed stone-ware spoken of above: a jug painted with flowers, cottages, &c., formerly in the possession of Dr. Diamond.

This mark is found on two large oviform vases of Cambrian pottery (in Mr. Alexander Duncan's Collection), about 1790, finely glazed and well painted, with a large medallion of a passion-flower, roses, &c., and a butterfly, and is an excellent example of flower painting by Thomas Pardoe on Swansea *ware*, before the introduction of porcelain. The body of the vases is *gros bleu*, but while in the case of one the gilding has not been properly fired, in the companion vase the "marbling" is in gold and the painting of the flower subject much better finished and shows substantial progress. There is an illustration of one of these vases in Litchfield's *Pottery and Porcelain*. The name "Young, pinxit," occurs on a pair of semicircular jardinières of Cambrian pottery, beautifully painted with birds, butterflies, caterpillars, vine leaves, and grapes, on dark-brown ground; in the collection of Sir A. W. Franks (now in the British Museum). William Weston Young also decorated the "opaque china," and was occasionally engaged at Nantgarw; he left the Cambrian Works and joined Billingsley & Walker at Nantgarw, which manufacture he continued after their departure in 1820. (See also page 956.)

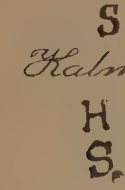
CAMBRIAN

This mark is found on pieces of Greek form and classic subjects; an elegant tazza shaped like the Greek calyx on a foot and two handles, with classical subject in the centre, and "key border painted in red on black ground; the mark underneath within a foliated border." Etruscan ware was not made at Swansea until 1845–46.

Dillwyn's
Etruscan Ware.

Prior to 1802 the firm was styled as here given, but we do not know when Mr. Louis Weston Dillwyn joined it; a trade card of the period in our possession has a view of the works engraved in the centre, as they appeared about 1800.

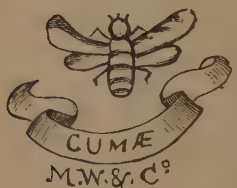
HAYNES, DILLWYN & Co. CAMBRIAN POTTERY, SWANSEA.



Some cream ware dishes and plates with flowers painted, and the names of flowers inscribed on the backs are marked as in the margin, and attributed to Haynes of Swansea. (Sheldon Collection.)

OPAQUE CHINA.

This ware was introduced about 1807, and was remarkable for the careful delineation of birds, butterflies, and shells, with which it was decorated.



LLANELLY (Carmarthenshire). A manufactory of pottery was founded here by Messrs. Chambers and Co. about 1839; the firm was Woronzou and Co. in 1868. The word CUMAE on the scroll is the name of the pattern; this mark is painted in the same colour as the design on the ware.

SOUTH WALES POTTERY. This pottery, formerly owned by Chambers and Co., is still in existence. Mr. Herbert Eccles of Neath has several specimens of the older ware, which is of a very medium quality, the pattern best known to the Editor being one with encrusted flowers. These are marked with the impressed stamp, SOUTH WALES POTTERY, in a circle, and the name, W. CHAMBERS, in an inner circle. Other specimens have a word denoting the pattern, and the letters S. W. P.

Ireland.

DUBLIN

WE have no history of the manufactories of pottery in Ireland, although there must necessarily have been many in existence from the earliest times, but they have fallen into oblivion, and even during the eighteenth century we have been unable to find scarcely any record of them. It is to be hoped some antiquary of Erin will turn his attention to the subject, and endeavour to identify the specimens, of which there must be many extant.

The following letters from Mr. Henry Delamain, of the India Warehouse, Abbey Street, Dublin, to Mr. William Stringfellow, at the Delft Manufactory in the Strand, Dublin, are of sufficient interest, we think, to give them entire. They are dated December 1753 and January 1754, and relate to the use of coals in heating potters' kilns instead of wood or turf, which Delamain states he had successfully adopted in his own manufactory. His aim appears to have been to obtain a reward from the English Parliament for his discovery, but it seems doubtful whether he was successful. Stringfellow, we may infer, was actually in his service, or at least under great obligations to him. Coal was used at Lille in 1784, and at Arras in 1785, but we do not think it was used, even in England, where coals are more plentiful, before the date of Delamain's letters. The first letter is from Delamain to Stringfellow, dated 19th December 1753:—

"DEAR SIR,—I was obliged to go for England at an hour's warning, therefore had not time to bid you farewell, or settle any of my affairs. In my way to London I called at Liverpoole, where I was advised to petition the Parliament of England for a reward, for having burnt and glazed delft ware with *coals*, and at the same time to get the Magistrates and Corporation of Liverpoole to back my petition and to get the potters here to joyne them, all which I have effected; but some of the potters doubt the success of our large kiln, which I have assured them has answered as well as the small one did, and that it was twice burnt before I left Dublin. As they are in correspondence with you, they say you gave them no such information, therefore they will write to you by this post, to know whether it was twice burnt before I left Dublin, and how it succeeds; therefore I beg you will answer them by return of the post, that it was burnt before I left Dublin, with perfect ware, which turn'd out as well as ever it was done with *turf* and *wood*, and that you have burnt it since I left Ireland, and that it answers to all our wishes, and that not a bit of ware was smoaked, but all white, and better glazed than ever you saw it done with *wood* or *turf*.

"Suppose it has happened quite the reverse, do you write what I desire you for your own advantage as well as my credit, for I have set them all on fire to burn their ware

with *coals*, and have come into this agreement with them, that you are to come over to build their kilns, for which they all promise to pay you handsomely; some offered me money, but I told them if they gave me £500, I would not touch a penny of it, but that it should be all for you; all that I desired of them was to back my petition to Parliament with the Mayor and Corporation, which they have promised to do, provided the great kiln turns out well, which they doubt; therefore by all means answer to them by return of the post all you can say in its favour, and more if necessary, for I know we shall make it do as well as the little one. It's the opinion of most people here the Parliament of England won't do anything for me, it being unusual, and this branch of trade thought nothing of by them; let that be as it will, I have pushed on your affaires here much better than ever you could do it yourself, and hope you will receive a large sum from them.

"I shall make what haste I can to Dublin, and be assured I will settle all your affairs to your satisfaction, and beg you will push on my business in the interim. They don't want you here these two months, before which time I hope to be in Dublin. Don't let any one know in Liverpoole I wrote to you on this subject. I beg to hear from you, directed to me, to George Fitzgerald, Esq., London. Let me know how everything goes on since I parted. My respects to Mr. Hornby, Mr. Shee, &c. Pray let me hear from you by return of the post, and let me know what's wanting for the manufactory, and whether the front of the house is finish'd.

"I am, &c. HENRY DELAMAIN.

"To Mr. Wm. Stringfellow, the Delft Manufactory,
in the Strand, Dublin."

The next letter to which I shall refer is written by Mr. Delamain to his wife, dated 18th December 1753, giving her directions to see Stringfellow immediately, and "beg him to write to Liverpoole this night and say, right or wrong, that the large kiln was burnt twice before I left Ireland and once since, and that it succeeds so well that not a bit of ware was smoaked, and that it glazes the ware better than turf and wood, and makes it harder and less subject to peel, and that about 2 tons or 2½ tons of coal will burn it." He concludes, "I shall go to London this day, and shall call in my way at Wor'ster to see the fine new manufactory," &c. This letter is addressed to Mrs. Mary Delamain, at the India Warehouse, Abbey Street, Dublin.

The next letter is dated the 9th January 1754, O.S., which corresponds with 20th January 1754:—

"SIR,—I am glad you're safe arrived in England, and am surpriz'd you did not receive my 2nd letter before you parted. The gentlemen of Liverpoole will assure you, if they do me justice, that I beg'd nothing from them but to gratifye you for the trouble you may be at to build kilns and to sign a petition for me to Parliament, which can by no means prejudice you or them. I am informed this post they refuse to sign the petition, which I think ungrateful, for this secret would never have been found out only for me, who, contrary to your opinion and all others, I persued the scheme to burn with coal, which several of the workmen of my manufacturie made oath of before I left Ireland, and which is confirmed by the votes of the House of Commons of Ireland. As it has been always my intention to serve you and settle you master of the manufactorie, and that I have freed you from all your troubles, it will be the highest ingratitude of you to do anything to my disadvantage, therefore beg you will not enter into any agreement with the manufacturers at Liverpoole till my affair is decided in the House of Commons of England, which will be done in a few days, for if you do it without my approbation, the consequence may be your ruin, and perhaps won't hurt me, and there's no money they can give you can recompense the loss it may be to me, and I am both able and

willing to pay you any sum they will give you, and even more. I now make it my request to you, that you will not inform them any part of the secret, and declare to them you never will, unless they sign my petition ; and if the Parliament grants me a sum for this, whatever they have agreed to give you, I will immediately pay you down in cash that sum, which I promise by these presents, and also you will be recompensed by one man in London more to build him a kiln than all the people of Liverpoole together will give you. I have great friends here, and a strong interest is making for me, therefore entreat you will not do anything to hurt me. As soon as my affair is decided in Liverpoole you must come to London, where we will settle all our affairs, and as soon as the kilns are built and properly burnt, we must go to France together, on some extraordinary affairs to both our advantage ; in the interim I will continue y'r guinea a week to y'r wife till our return to Dublin. Inclosed I send you a draught for five pounds, and beg you will get my petition signed, with an absolute promise that as soon as my affair is settled in Parliament, that you will build their kilns, and do them all the service in your power, but till then you can't do anything. As soon the Pet'n is signed, which must be done immediately, come up to me to London the next day, as fast as you can ; you will perhaps get a horse at Liverpoole for London, if not, hire one to Warrington, and come up in the Stage Coach to London ; you must leave Liverpoole on Sunday next to get to Warrington in the Monday's Stage, or you will be too late : if you can hire a good horse, you will be in London sooner than in the stage ; if you can't, don't miss the Monday's Warrington Stage Coach, for I want you much here on several accounts, and as soon as my affair in Parliament is over, we can set people to work both here and at Liverpoole not to lose time, for we must go to Paris as soon as possible. Write to me Saturday's post what is done, and don't let any one in Liverpoole know y'r coming to London. As soon as you arrive, get a Porter or a Coach to show you the way to Mr. Chilton's, a periwig maker in Porter Street, near Newport Ally, just by St. Martin's Lane or Newport Market ; if I am not at home, there's a Tavern next door to me where you may sup, and I have had a bed for you this fortnight past at my own lodgings. Don't let your wife know anything of your going to Paris for fear she should inform mine, which I don't chuse should know it ; be assured while we are absent she shan't want for anything. By all means get the petition signed, and send it to me by Saturday's post. Apply to Mr. John Hardman, who is my friend, about it.

"I do assure you the manufacturers of Liverpoole, as I am well informed, have no other intention to serve you, but to get the secret out of you, and then to take you as a journeyman painter ; therefore take care what you do, or this affair may be your perdition, but agreeing to what I would have you do, you can't fail of making your advantage of it, let things turn as they will. Since I wrote the above, I have consulted with one of the Members of Parliament of Liverpoole, who thinks it better you should not leave Liverpoole in so great a hurry after the petition is signed, for they are jealous people, and may raise numbers of false conjectures to my prejudice ; therefore, don't come up to London till you hear further from me, unless you think your leaving the town will not hurt me, for I want you much, and wish you was here this moment, but would not chuse either of us should do anything to disoblige the manufacturers of Liverpoole, therefore, let us act with prudence, which will turn to both our advantage. I have wrote this post that your wife may receive a guinea every Saturday night till we return, and that all care may be taken of her and the children if wanted. As soon as you receive this, go with the inclosed bill to Mr. Sandford, Mr. Gibson will show you where he lives, and he will pay you five pounds English on sight. I will in a few days send you down a letter of credit in case you want more money, that you may take it up without writing to me or drawing for it.

"Pray observe what I have wrote, and don't do anything with the people of Liverpoole without my consent ; I shall write to you constantly how my affairs go on in Parliament ; push the manufacturers to sign my petition without delay, write to me every post what occurs. I believe I shall receive my money in Holland, as soon as we get over.

"I am, dear Sir, your assured friend, &c., HENRY DELAMAIN.

"To Mr. Stringfellow."

It seems from the following letter that his kindness to Stringfellow in settling his affairs was but ill repaid, for he handed the preceding letters, written by Delamain, to the Committee appointed by Parliament to investigate his claim for the reward, which circumstance doubtless proved fatal to his cause so far, at least, as the Parliamentary grant was concerned.

"LIVERPOOL, *February* 12, 1754.

"MY LORD,—I have only to enclose your Lordship the two letters of Delamain's own writing, and I have had Mr. Stringfellow with me, and said a good deal to him about keeping them from the Committee; he says the reason was that Delamain made him promise not to produce them, if possible to avoid it, or he would not sign his release, and when Delamain sent that order down here he knew Stringfellow had them. I shall also enclose you another of his letters to him.

"I hope this may prevent Stringfellow's coming up again, and that the original letters may do; no doubt Delamain will own them his own. Stringfellow says he would not have come, but he waited on your Lordship first, and you advised him not to come without release, which he obtained from Delamain, and he gave him Two Guineas to bear his charges, and he had no money to support himself longer than that. I fancy you had as good close the Committee, and excuse his appearing; however, I show'd him Sir Ch. Mordaunt's order for his appearance there.

"I am, my Lord,

"Your Lordship's m't obd't Serv't,

"JOHN HARDMAN.

"To Lord Strange, M.P., London."

In Sleater's *Public Gazetteer*, 11th March 1760, the following notice may be found: "Tuesday last died Mrs. Mary Delamain, widow of the late Captain Henry Delamain, who was the first that brought the earthenware manufacture to perfection in this kingdom; and since his decease, his said widow (endowed with all the virtues of a good Christian, tender parent, and sincere friend) continued it with such advantage to the purchasers as to prevent the further importation of foreign wares," &c.

DUBLIN. In the course of the eighteenth century there must have been several manufactories of earthenware in Ireland. The Dublin Society having received in grants from the Irish House of Commons, from 1761 to 1767, the sum of £42,000, exclusive of an annual grant of £500 for the encouragement of various branches of trade in Ireland, gave away in 1766 £700 to encourage the earthenware manufacture in Ireland. There are several pieces of this Irish earthenware still extant; they are of a similar kind of material to that now known as Leeds pottery, and are marked with a harp and a crown, with the word *Dublin* in italics. The mark on the margin is on an earthenware bowl, like Leeds pottery, painted in blue, with a landscape on the inside and deep border of pierced intersecting annulets, in the possession of Mr. Stopford of Drayton House, Northamptonshire, who has also a plate with the same mark.



Dublin

Mr. Donovan of Poolbeg Street, on the Quay, does not appear to have been a manufacturer, but agent for several Staffordshire houses; among others he was agent for Mason of Stoke, whose ironstone china he stamped with his own name. About 1790 he had a glass manufactory at Rings End near Dublin, and he employed a painter to decorate pottery, and placed all sorts of fancy and imitation marks on china and earthenware. The mark in the margin is on a porcelain plate, with deep rose-coloured border, edged with gold, painted in the centre with a landscape, in the possession of Mr. C. Villiers Bayly, who has kindly supplied the information. His name occurs on china bearing the mark of two italic *S*'*s* interlaced with the letter M between, an early mark of Minton of Stoke.

Donovan, Dublin.

This name (in Roman capitals as in margin) is on a *black Egyptian* ware tea service, with fables of animals in relief, the Fox and the Grapes, &c., made about 1800; the teapot has on the cover a seated female figure, which forms the handle; in imitation of Wedgwood, the name impressed; formerly in the possession of the author. It also appears on an earthenware plate, blue printed, in the Sheldon Collection. Rogers of Longport (*q.v.*) is believed to have made pottery for Donovan to decorate.

DONOVAN

BELFAST. The following account of the Belfast potteries was furnished by the late Mr. W. Pinkerton, F.S.A.:—

"William Sacheverell, that had been Governor of the Isle of Man, made a voyage to Iona at that time. An account of it, entitled 'A Voyage to I-Columb-Kill in the year 1688,' was published at London in 1702. Mr. Sacheverell visited Belfast on his way to I-Columb-Kill, and he tells us that 'The new pottery is a pretty curiosity set up by Mr. Smith, the present sovereign, and his predecessor, Capt. Leather, a man of great ingenuity.'

"This Belfast pottery is also mentioned by Doctor, afterwards Sir Thomas Molyneux, Bart., in a manuscript description of a journey he made from Dublin to the Giant's Causeway in 1708. This manuscript is in Trinity College, Dublin; but, by the kind permission of Dr. Todd, I am now preparing it, with some others of a similar kind, for the press. Speaking of Belfast, Molyneux says: 'Here we saw a very good manufacture of earthenware, which comes nearest to delft of any made in Ireland, and really is not much short of it. It is very clear and pretty, and universally used in the North; and I think not so much owing to any particular happiness in the clay, but rather to the manner of beating and mixing it up.'

"The next pottery that I have any notice of was one set up by the late Victor Coates of Laganville, long before he established the well-known foundry at the same place. I have seen a coarse kind of delf, said to have been made at those works, though I have been traditionally assured that there was only red-pot ware made thereat. Mr. Coates' son is still alive, and may give us some information on that subject, which is not an uninteresting one. On Williamson's map of Belfast, surveyed in 1791, and republished a few years ago by the Messrs. Ward of Donegal Place, we may find 'Coates' Pottery' marked down on the site of the present foundry, and, next to it, we may see the words 'China Manufactory.' The partners in this Belfast china manufactory were Thomas Gregg, Samuel Stephenson, and John Ashmore. That they carried on the manufacture

of china there for some years is certain; for on January 29, 1793, the Earl of Hillsborough presented a petition from them to the Irish House of Commons. The original petition may be seen in the journals of the House. In it the petitioners state that, recognising the great advantages arising from the manufacture of Queen's ware and other fine kinds of ware, such as are made in Staffordshire, they united themselves into a company for producing such wares in Ireland, and by their exertions had carried this manufacture to a greater perfection in the County of Down, near Belfast, than was ever known in this kingdom; that they had been at great expense in erecting buildings, and importing machinery, and in bringing workmen from foreign places; that the difference in the prices of coal between Belfast and Staffordshire had greatly exceeded their expectations; and they now prayed for pecuniary aid. A committee, consisting of the Earl of Hillsborough, Mr. Johnson, and others, was immediately appointed by the House to report on the petition; and on the 2nd of February they reported that the petitioners had fully proved their allegations. The report was then ordered to be laid on the table; but it does not appear that anything was done further in the matter.

"Thus we see that the price of coals in Ireland was the principal obstacle to the success of the Belfast china manufactory, as it has been to our Irish glass manufacturers; and even at Plymouth, Cookworthy, the first maker of hard paste porcelain in England, was obliged to give up his works there for the very same reason—the price of coals absorbed the profits of the manufacture.

"A lady in Belfast has several specimens of this manufacture: one, a teapot of Queen's ware, is decorated with the figure of two armed volunteers, dressed in the imposing uniform of the First Belfast Company; one volunteer is in the position of 'shoulder arms,' the other at 'charge bayonets'; underneath them are the words 'For my Country.' On another teapot, of similar manufacture, are the words 'Martha McClelland,' it being formerly a usual mode at the potteries of thus burning in, as it was technically called, the names of persons to whom articles of ceramic ware were presented. These two teapots have a history—a regular pedigree it may be termed—and they are, undoubtedly, of Belfast manufacture. A third teapot, in the possession of the same lady, is of pure porcelain, painted in blue *en camaieu*."

The following advertisement from a newspaper of the end of the eighteenth century reveals the existence of a manufactory at Ballymacarret: "Greg, Stephenson & Ashmore are manufacturing, and have ready for sale (at their warehouse in Ballymacarret, near Belfast), a great variety of cream and painted earthenware, which they can assure their friends and customers is of the best quality, and now equal to any imported. As their prices are much lower than foreign ware can be laid in for, they therefore hope for a preference from the dealers therein. Apothecaries may be supplied with any quantity of gallipots on moderate terms.—Belfast, November 25, 1793."

In the *Belfast News Letter* of 29th October 1799 the following notice appears: "The partnership formerly subsisting under the firm of Greg, Stephenson & Ashmore has been for some time dissolved. Any demands against the said partnership will be paid by applying to Cunningham Greg, J. M. Stephenson, and John Ashmore."

BELLEEK (Lough Erne, County Fermanagh). About 1856 some clays suitable for making both fine pottery or stoneware as well as porcelain were discovered on the estate of John Caldwell Bloomfield, Esq., of which Belleek forms a portion. The following announcement appeared in the *Times* of April 1856: "Porcelain clay.—To be let, a bed of

porcelain clay and felspar. To be worked on such terms as may be agreed upon. Water carriage to all parts of the kingdom. Apply to J. Caldwell Bloomfield, Castle Caldwell, Co. Fermanagh, Ireland."

Mr. R. W. Armstrong of London, after a series of experiments with these materials, succeeded in bringing them into working order, and, in conjunction with Mr. D. McBirney, a merchant of Dublin, embarked in the year 1857 in the manufacture of ceramic wares, the title of the firm being D. McBirney & Co., under the immediate superintendence of Mr. Armstrong. The principal manufactures were of a useful character, such as dinner, breakfast, and toilet services; it is only within the last few years that the more artistic productions in porcelain have been developed. We were first made acquainted with these at the Dublin Exhibition in 1865, since which time great advances have been made both in the modelling and finishing of the decorative pieces. The leading characteristics of design are marine subjects, such as dolphins, sea-horses, tritons, nereids, aquatic plants, shells, the sea-urchin, coral, and rockwork; these are produced in parian or biscuit, and a creamy porcelain-like ivory; also covered with a glittering iridescent glaze like mother-of-pearl, similar to that of Brianchon of Paris, who took out a patent in this country in 1857. The mark is printed or stencilled upon the ware in red, brown, or green, and represents one of the Irish round towers, the harp, and the greyhound, as well as the three-leaved shamrock. This china is a real porcelain, the result of the simple vitrification of felspar and china clay, in contradistinction to the phosphate of lime or "bone body" used in England; the abundance of felspar near Belleek, and of pure flint, is a leading element in rendering the manufacture there so cheap. Some of the articles produced at Belleek contain as much as 72 per cent. of the local felspar. In addition to the potter's manual art, mechanical means were afterwards introduced, by which an important class of goods is formed in large quantities, such as white and coloured tiles, and porcelain insulators for telegraphic purposes; the composition requisite for these is used in the form of a dry dust or powder, and forced by machinery into metal moulds having the shape of the desired articles. H.M. the King possesses services of the more ornamental kind of Belleek china, and there are illustrations of these in Litchfield's *Pottery and Porcelain*. The Belleek factory is still carried on.



YOUGHAL, near Cork. A manufactory of brown ware was established here many years ago, and is still carried on.

John Angel, who was secretary to the Dublin Society, in a *General History of Ireland*, published in 1781, says as follows: "The great quantities of pipeclay found in Clonmel and other parts of Ireland have induced many of the manufacturers of Staffordshire to set up in Dublin

the manufacture of earthenware, which no doubt will meet with every encouragement from the inhabitants of Ireland." He says again, when speaking of mines and minerals: "Pipeclay has been found in many parts of Ireland, which hath been exported to France and England for the purpose of making that beautiful yellow ware called Paris ware. But in Dublin they make at present this ware, which is much esteemed." "At Carrickfergus," he says, "there used to be considerable quantities of a white bluish clay exported from this town to England for the purpose of making delft ware, which, after being there manufactured, was again imported into Ireland. This business has greatly decreased of late owing to the universal use of Paris yellow ware." "Rostrevor," he says, "is situated on the north side of Carlingford Haven, has a good quay, and ships may with great safety lie here. Here are a salt-house and pottery of the fine potter's clay found near Carrickfergus."

The following paragraph refers to an article called sulphate of barytes, which was largely employed by Josiah Wedgwood in the manufacture of his beautiful jasper ware. Let us hope that this material will be put to a more legitimate use than adulterating the staff of life. It is taken from the *Times* of February 1856:—

"Irish Exports.—The Cork papers give a timely notice respecting a lucrative but not very creditable trade that has recently sprung up near Bailydehob in that country. It consists in the exportation of large quantities of material called barytes, which is sent to Liverpool for the purpose, it is said, of adulterating flour. This substance—chemically termed sulphate of barytes—is admirably adapted for the adulteration of flour, being an impalpable powder, of perfect whiteness and great density, its weight being nearly equal to that of lead. It is not poisonous, but, being quite indigestible, its effects on the animal economy must be prejudicial if taken in large quantities. Some of it is used for a more laudable purpose—the manufacture of earthenware, for which, in conjunction with other clays of a silicious character, it is well adapted. Manganese is also said to be exported to England to some extent, for the purpose of adulterating black-lead."

Scotland

IT would appear that up to 1703 there was not such a thing in Scotland as a pot-work for making earthenware, a want which, of course, occasioned the yearly export of large sums of money out of the kingdom, besides causing all articles of that kind to be sold at double charges to what they cost abroad. William Montgomery of Macbie Hill, and George Linn, merchant in Edinburgh, now made arrangements for setting up a pot-house and all conveniences for making of 'laim, purslane,' and earthenware, and for bringing in from foreign countries the men required for such a work. As necessary for their encouragement in this undertaking, the Parliament gave them an exclusive right of making laim, purslane, and earthenware for fifteen years."—From Chambers' *Domestic Annals of Scotland;* quoted from *Acts of Scot. Parl.* xi. 3.

In the *London Chronicle* of 1755 we read: "Yesterday four persons well skilled in the making British china were engaged for Scotland, where a new porcelain manufactory is going to be established in the manner of that now carried on at Chelsea, Stratford, and Bow." Whether this porcelain manufactory was successfully established, and in what part of Scotland it was situated, we have no information.

In a newspaper of 28th December 1764 is a similar intimation: "We hear from Edinburgh that some gentlemen are about to establish a porcelain manufacture in Scotland, and have already wrote up to London to engage proper persons to carry it on."

PORTOBELLO, near Edinburgh. This name is found on earthenware dinner and dessert services, usually with yellow designs, leaves, &c., on a chocolate ground, of the end of the eighteenth century; the mark impressed. There are some specimens in the collection of Lord Mansfield, lately in that of the Rev. Robert Pulleine of Kirby Wiske, Yorkshire, of Mr. John J. Bagshawe of Sheffield, and the Sheldon Collection. They also made figures; the author had a Scotch fishwife, well modelled, of Portobello pottery.

SCOTT
BROTHERS.

SCOTT
PB

In the International Exhibition of 1851 we find as exhibitors the names Bell & Co., Glasgow, stoneware, porcelain, and parian.

PRESTONPANS. In the early part of this century this firm had extensive trade with Holland. An earthenware punch-bowl, partly printed in dark blue, with a floral and Greek fret border, and painted with groups of flowers in colours, was painted by Mr. Greig, an employé of the factory, and presented to his sister on her marriage, and marked with her initials, H. T. 22 June 1811. In the possession of Lieut.-Colonel Green, who obtained it from the old lady, living at Stirling.

Fowler Thompson & Co.

GLASGOW. There was a manufacture of stoneware here, but we know only of it by a butter-boat of white stoneware, good glaze, with three ears of corn in relief. The mark underneath in black is "Warranted Stone China, R. Cochran & Co,, Glasgow;" the royal arms above.

R. Cochran & Co. Glasgow.

DUNMORE. A manufacture of pottery has been recently established here by Mr. Gardner (in 1875). During the past years a great advance has been made in the quality of the articles produced. In addition to the brown glazed ware, the proprietor has succeeded in obtaining various tints of green and blue, similar to that of Minton, at prices much more reasonable, and flower-baskets, rustic tea sets, and some elegant forms for vases, furnished by the Countess of Dunmore, who takes great interest in its success. It is on the Earl's estate, close to the Airth railway station.

America

THE scheme of establishing potteries in North America appears to have caused considerable anxiety to Wedgwood, although, as proved by subsequent experience, his fears were entirely groundless. He writes to his patron, Sir W. Meredith, about the year 1765, as follows: "Permit me, sir, to mention a circumstance of a more public nature, which greatly alarms us in this neighbourhood. The bulk of our particular manufactures are, you know, exported to foreign markets, for our home consumption is very trifling in comparison to what is sent abroad; and the principal of these markets are the continent and islands of North America. To the continent we send an amazing quantity of white stoneware and some of the finer kinds, but for the islands we cannot make anything too rich and costly. This trade to our colonies we are apprehensive of losing in a few years, as they have set on foot some pot-works there already, and have at this time an agent amongst us hiring a number of our hands for establishing new pot-works in South Carolina, having one of our insolvent master-potters there to conduct them. They have every material there equal, if not superior, to our own for carrying on that manufacture; and as the necessaries of life, and consequently the price of labour amongst us, are daily advancing, it is highly probable that more will follow them, and join their brother artists and manufacturers of every class, who are from all quarters taking a rapid flight indeed the same way. Whether this can be remedied is out of our sphere to know, but we cannot help apprehending such consequences from these emigrations as make us very uneasy for our trade and our posterity."—Meteyard's *Life of Wedgwood*, vol. i. p. 367.

In a newspaper of June 20, 1766, we read: "On Friday last the Society for the Encouragement of Arts, Manufactures, and Commerce gave a gold medal, engraved by Mr. Pingo, the following inscription being engraved thereon: *To Mr. Samuel Powen, 1766, for his useful observations in China and industrious application of them in Georgia.*"

In January 1771 a paragraph states: "The Philadelphians have established a china manufactory. In time they will serve North America, and prevent the exportation of our English china ware." And in the *Edinburgh Weekly Magazine* of January 1771: "By a letter from Philadelphia we are informed that a large china manufactory is established there, and that better china cups and saucers are made there than at Bow or Stratford."

A.D. 1800, January 20, Isaac Sanford, of Hartford, Connecticut, North America, took out a patent for "a new method of manufacturing and making bricks, tiles, and pottery ware in general, and of discharging the moulds used therein."

In the report of the Philadelphia Exhibition, 1876, the following letter is printed:—

"DEAR SIR,—In compliance with your request, I give you a few particulars concerning the first manufacture of American porcelain. My brother, William Ellis Tucker of Philadelphia, was the first manufacturer of porcelain in the United States. He commenced at the old waterworks on the north-west corner of Schuylkill Front and Chestnut Streets in this city about the year 1825. In 1827 he received a silver medal from the Franklin Institute of the State of Pennsylvania, and a similar award from the American Institute of New York in 1831, both of which medals I now have in my possession. In 1828 I commenced to learn the different branches of the business by serving several years' apprenticeship to it.

"In 1830 my brother connected with this business the late Judge Hemphill of this city, and erected a large china factory at the south-west corner of Schuylkill Sixth and Chestnut Streets, with storehouse, glazing-kilns, enamelling-kilns, &c. Here they manufactured large quantities of fine porcelain, equal to any in body and glaze, but not in workmanship. My brother died in 1832. In the year 1837 I leased the factory with all the appurtenances, and continued the manufacture for some time, until a store on Chestnut above Seventh Street, which I had taken, was filled with china wares of my own make. I then discontinued the manufacture. Accompanying this please find a specimen of porcelain made, painted, and gilt by me in the year 1837.

"Yours truly,

"THOMAS TUCKER,

"111 North Nineteenth Street.

"To General Hector Tyndale."

At the International Exhibition at Philadelphia in 1876 a considerable space was devoted to American pottery, the first ever shown in any International Exhibition, showing that within the last ten years a considerable advance has been made in the material and in design. Mr. Walker's report, from which we glean our information, states coarse and bulky wares were manufactured at an early period. As early as 1760–70 potteries of a better class were established, and gave promise of success, and Wedgwood expressed his apprehension of their effect upon the English trade. These fears were, however, groundless, for after the conclusion of the war with Great Britain in 1815, these works were all closed, as they could not compete with England either in price or quality.

Up to 1830 no efforts were made for the manufacture of pottery. About which time a porcelain fabrique was established in Philadelphia, the materials being found in the United States, but it closed after a few years, after considerable loss to the founders. Another at Green Point, New York, also became a failure. About 1850 imitations of the Rockingham and cream-coloured wares at Trenton, New Jersey, and elsewhere. After failures and great losses, the Trenton works became well established in 1866, and became an entire success in 1870–73; of a white granite body for services, &c. On these wares it seems the English marks were copied to

a great extent, and did not equal the "ironstone" of Mason, or subsequently that of Morley & Co., and other Staffordshire potters. The forms, too, of the wares were chiefly copied from the English and French, and there was no originality in their productions. There are now about thirty manufacturers of the white, granite, and cream-coloured wares, of which half the number are situated at Trenton, New Jersey.

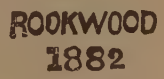
The Union Porcelain Works (T. C. Smith & Sons), Green Point, New York, exhibited table and tea services. Six houses at Philadelphia exhibited terra-cottas and stonewares, and Messrs. Galloway & Graff of Philadelphia produce articles of a more artistic character in terra-cotta, large vases, fountains, and statues, among which are the "Apollo Belvidere," Baily's "Echo," Canova's "Dancing-girl," Gibson's "Psyche," the "Warwick Vase," &c.

ROOKWOOD (Cincinnati). A pottery was founded in 1880 by Mrs. Maria Longworth Storer, who called it "Rookwood" after her father's estate near that city. Upon her retirement in 1890 her interest was transferred to a Mr. Taylor, who formed the present company for carrying on the undertaking.

The clays used are mainly from the Ohio Valley, and the decoration is generally effected by means of a good glaze in warm tints of browns inclining to yellows, and of reds, shaded something like the "flashed" oriental. The forms are good, and the decoration of each piece is slightly varied, so that no two sets or pairs of vases are exactly the same.

Marks as under, impressed in the paste.

Impressed in the clay. The regular mark from 1882, the date changing each year, until 1886.



This mark was adopted in 1886.



The flame at the top indicates 1887.



The addition of a flame each year makes the 1895 mark, and so on



EDITOR'S NOTE.

We have seen from the notices of the Plymouth, Bristol, Bow, and Chelsea factories that china clay was brought from South Carolina, Georgia, Florida, and from Cherokee and other parts of America, for use in England, and its importation is said to have ceased about the time of the War of Independence, when the discovery of suitable materials in Cornwall and Dorsetshire rendered such importation of American clay unprofitable. With such abundance of good material, and the almost prohibitive duties

imposed by the United States Government on the importation of foreign pottery and porcelain, it is singular that so little has been done in the way of fostering ceramic manufactures in the States.

The early settlers used the wooden trenchers and the pewter vessels, and supplanted these gradually by purchases from the old country; the Staffordshire potteries having developed an enormous American trade within the past century. It was this lucrative American trade that Josiah Wedgwood was so afraid of losing, when he wrote to Sir W. Meredith the letter quoted by Mr. Chaffers at the commencement of this chapter.

The Editor thinks that the very scanty notes of American ceramics given in the previous edition of Chaffers may be supplemented by some additional information, but the subject is really not of sufficient importance to the English amateur to render a lengthy treatise on this branch of our subject desirable.

In a book published a few years ago, *China Collecting in America*, by Alice Morse Earle, there is a short chapter devoted to the *Early Fictile Art in America*, in which she informs us that the oldest established American pottery is that of A. H. Hews & Co., North Cambridge, Mass. This business, which is at the present time a large and prosperous concern, was started previous to 1765, by Abraham Hews, at a place called Weston, and the firm only moved to Cambridge in 1870. There was also a flourishing pottery at Quasset, Wyndham County, Conn., the proprietor of which was Thomas Bugbee, and as the bounties offered by the U.S. Government gave encouragement, other factories started, but do not appear to have developed into very important industries. Miss or Mrs. Earle quotes an advertisement which appeared in the *Boston Evening Post*, May 12, 1769, for samples of different clays and fine white sand to be submitted for trial, and also for skilled labour.

"Twenty dollars per month, with victuals, drink, washing, and lodging, given to any persons skilled in making, glazing, and burning common earthenware who can be well recommended. Enquire of the printer."

About this time many English potters emigrated to America to find more lucrative employment in the new country, and in 1784 Richard Champion, the famous Bristol porcelain manufacturer, left England to live on a plantation near Camden. Wedgwood's fears, however, with regard to the rivalry of Champion were groundless, for the Bristol ceramist only lived as a planter in the new country, and died there in 1793.

The first *porcelain*, as distinct from pottery, is said to have been made by Messrs. Bonnin and Morris at a place called Southwark in Philadelphia. This concern was started in 1769, and in 1772 they were advertising for apprentices to the painting branch. This venture, however, was a failure, and Benjamin Franklin, writing to an English potter in November 1773, says :—

"I understand the china works in Philadelphia is declined by the first owners, whether any others will take it up and continue it I know not."

Then we find notices of Alexander Trotter's Columbian ware in 1808; of Washington ware, made at a pottery established in 1800 by John Mullawney in Philadelphia; of the North Liberty Pottery, and one by David G. Seixas, all in Philadelphia, besides advertisements of decorators of china by "enamelling and burning any device on china." In 1828 the factory of William Ellis Tucker was established, which is claimed by his brother in the letter quoted on page 970 as being the first in America.

We are not informed, however, whether there is any distinguishing mark on any of these productions, but there are several specimens of what is called "Tucker's natural porcelain" in the Trambull-Prime Collection in Philadelphia.

We are told that in 1847 Messrs. Lyman and Fenton started a pottery in Bennington, Vermont, which only lasted some twelve years. The productions appear to have been in imitation of our English Staffordshire potttery of the tortoiseshell and cream-coloured ware, and were marked with an impressed circular stamp, "LYMAN, FENTON & CO., FENTON'S ENAMEL, PATENTED 1849, BENNINGTON, VT." This firm also claims to have made a soft paste porcelain.

About 1837 an English potter named James Clews, who had worked at Cobridge in Staffordshire from about 1814, emigrated, and with the assistance of some American capitalists started a pottery under the title of "The Indiana Pottery Company," afterwards called the "Lewis Pottery Company." The difficulties with workmen and the expense of procuring potters from England proved too great for the new venture, and Clews appears to have lost the competency with which he had retired from his Staffordshire business.

Tortoiseshell ware, in imitation of that made in Staffordshire, was also made in New Jersey, the services of an English modeller, named Greatbatch, having been obtained, and some quaint jugs and "Tobys" were produced with an impressed mark, "D. & J. HENDERSON, JERSEY CITY."

The author of the book from which much of the above information has been obtained says that there are at present in the United States over five hundred factories of earthenware and china, chiefly, of course, of the former, situated in Trenton, Baltimore, East Liverpool, and Long Island City. This is, of course, a very large increase over those mentioned by Mr. Chaffers, but many of them are probably small and unimportant *fabriques*, where only coarse domestic ware is made, and whose work scarcely requires notice in these pages.

When the Editor was at Worcester making notes during the summer of 1896, he was informed that some of the artists and workmen had left the Royal Worcester Porcelain Works to establish a factory in America, and that the work produced had a considerable sale in the States. The kind of porcelain produced is, of course, an imitation of those classes of modern Worcester which find most favour with the American buyer.

In the International Exhibition of Turin, 1911, there was a small collective exhibit by "The American League of Ladies," of some specimens of decorative pottery and porcelain, and the jury of awards, of which body the Editor was a member, gave the *grand prix* to a fine specimen of egg-shell porcelain shown by Adelaide Alsop Robineau, of St. Louis, U.S.A.

ENGLISH ENAMEL

BATTERSEA.

THE manufacture of enamel was established at York House, Battersea, about 1750, by Stephen Theodore Janssen, Esq. He was the son of Sir Theodore Janssen, an eminent merchant of London, who left France several years before the persecution of the Protestants, and improved a fortune of £20,000, given him by his father, to upwards of £300,000; but in the year 1720 he lost above £50,000 by the bursting of the South Sea Bubble, and being a director of the Company, was compelled to pay, by an *ex poste facto* law, above £220,000, nearly one-half real estate, for the relief of the proprietors. It was therefore by this Act that in 1721 the particulars and inventory of all the personal estate of Sir Theodore Janssen was published. He appears, however, to have retained his estate at Battersea, called York Place, as Sir Theodore Janssen's estate is notified in a large plan of London and Westminster by Rocque, made between 1741 and 1756, being next but one to the Duchess of Marlborough's; it was here that the manufacture of enamels was afterwards carried on by his son. Sir Theodore Janssen died at the advanced age of ninety, at Wimbledon, in 1748, leaving five sons and three daughters. In the *Gentleman's Magazine* for that year are some verses to his memory. The eldest son, Abraham, succeeded him in the title, and died in 1765; he was succeeded by his brother Henry, who expired at Paris in 1767. The third son, Stephen Theodore Janssen, was a stationer in St. Paul's Churchyard; he became Alderman, and was elected Sheriff in 1749, the year after his father's death. In 1750 he married the daughter of Colonel Soulegre of Antigua, who in the following year gave birth to a son; in 1754 he was Lord Mayor of London; in 1756 he became bankrupt, and all his effects were sold by auction; in 1765 he was elected Chamberlain of London, and on the decease of his brother Sir Henry in 1767, the title descended to him. In 1777 his death is thus recorded in the *Gentleman's Magazine:* "Died, Sir Stephen Theodore Janssen, late Chamberlain of London, a gentleman respected for his many public and private virtues."

The manufactory was established about the year 1750; the earliest notice we find is in a letter dated Strawberry Hill, September 18, 1755, from Horace Walpole to his friend Richard Bentley, in which he says: "I shall

send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates." He here alludes to the transfer of impressions from copper-plates to the surface of enamel: these impressions were usually in red or black ink, and consisted of landscapes and figures, vases, flowers, birds, &c., as well as portraits of the celebrated characters of George II.'s reign. Horace Walpole had three—George II., his son Frederick, Prince of Wales, and another not described, stated in his Catalogue (1784, p. 16) as being made at Battersea. "It was a manufacture stamped with copper-plate, supported by Alderman Janssen, but failed." Other patterns and devices besides transfer-printing were adopted, and specimens of old Battersea enamel are frequently met with, but attributed to Germany; they may be easily recognised by the style and fashion of them, in all colours, especially a peculiar pink or rose-coloured enamel, painted with small flowers and gilt borders; candlesticks of elegant form, round salt-cellars, resting on three or four small claw feet, snuff-boxes, patch-boxes, with polished steel mirrors inside the covers, toothpick cases, bottle tickets, &c.

The late Mr. Octavius Morgan had in his collection a snuff-box decorated with various Masonic signs, and the date inscribed 5754, which in Masonic chronology stands for 1754, and Mr. Binns mentions the lid of another box of similar design which he had seen as dated 1753. Horace Walpole also mentions in his catalogue of specimens at Strawberry Hill "a kingfisher and a duck of the Battersea enamel."

Smith, in his *Life of Nollekens*, speaking of Ravenet, says: "He was employed to engrave copper-plates for the manufactories then in high estimation in Chelsea under the direction of Sir Stephen Janssen, from which the articles were stamped, consisting of scrolls, foliage, shells, portrait subjects, and figures of every description. Of some of these productions I have seen impressions on paper, and they, as well as everything from the hand of Ravenet, do him much credit."

The same authority, speaking of John Hall, says: "When a lad he painted ornaments upon china for the manufactories at Chelsea and Sir Stephen Janssen." Bryan (*Dictionary of Painters*, p. 309) says that "Hall was placed under the care of Ravenet, with whom was also Ryland at the same time. His first friends in London were Sir Stephen Theodore Janssen and Jonas Hanway, Esq." He also remarks: "There is still extant an admirable pen-and-ink drawing done by him, in imitation of engraving, at the age of seventeen."

John Hall was born in 1740, and was apprenticed to Ravenet when fourteen years of age, say in 1754, Ravenet being the engraver for the Battersea works, not the Chelsea (in which respect Smith is wrong). If Hall continued with him nine years, namely, till 1763, and then went to Battersea, it is evident the works were continued, as I have stated, for many years after Janssen's bankruptcy.

"James Gwinn, born in the county of Kildare, came to London about 1755. Some of his drawings were very neat and imposing, but not true;

he got his livelihood by designs for the lids of snuff-boxes, which he did for a manufactory at Battersea, under the direction of Sir Stephen Theodore Janssen; he died about 1766."—A. Pasquin's *Artists of Ireland.*

From Horace Walpole's account we find that it was a new manufactory in 1755; and in the *Public Advertiser* of 4th March 1756 is the following advertisement:—

"To be sold by auction, by Robert Heath, by order of the assignees, on Thursday, March 4, and following days—The genuine household furniture, plate, &c., of Stephen Theodore Janssen, Esq., at his house in St. Paul's Churchyard, consisting of crimson Genoa silk damask, &c., furniture, a carved Indian cabinet, with a variety of fine old Japan, Dresden, Nankin, and other china, books, &c., a chariot, &c., also a quantity of beautiful enamels, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to public view, consisting of snuff-boxes of all sizes, of a great variety of patterns, of square and oval; pictures of the Royal Family, history, and other pleasing subjects, very proper objects for the cabinets of the curious; bottle tickets, with chains, for all sorts of liquors, and of different subjects; watch-cases, toothpick-cases, coat and sleeve buttons, crosses and other curiosities, mostly mounted in metal, double gilt."

And in June 1756 the furniture, stock in trade, goodwill, &c., was advertised as follows for sale at York House:—

"To be sold by auction, by order of the assignees, on Monday next, June 8, 1756, and the following days, at York Place, at Battersea, in Surrey—The household furniture and entire stock of Stephen Theodore Janssen, Esq., consisting of a great variety of beautiful enamell'd pictures, snuff-boxes, watch-cases, bottle tickets, &c.; great variety of black enamels of various sizes, copper frames for mounting the unfinished enamels, with all the utensils, &c., belonging to the manufactory; also a great number of copper-plates, beautifully engraved by the best hands; some hundred dozens of *stove plates and Dutch tiles*, painted and plain, with many other particulars specified in the catalogues, which will be ready to be deliver'd at the house on Friday and Saturday next, the days of viewing, by T. Humphreys, upholsterer, in St. Paul's Churchyard, and by Mr. Chesson, upholsterer, in Fenchurch Street. The place is most pleasantly situated, with a convenient creek for barges and boats coming up to the house, which has been fitted up at a very great expense, with every conveniency for carrying on the said manufactory, which, if any person should think of continuing, they may be treated with by the assignees before the day of sale."

Whether the sale actually took place, or whether it was sold by private contract, we have no information, but we have every reason to believe it was continued for twenty years after, and did not finally cease until about 1775. Rouquet, a French enamel-painter, who resided in England for some years, returned to Paris about 1755, when he published a pamphlet, in which he speaks of the progress of printing as applied to enamel work.

In reading this advertisement, we find specified among the stock "*some hundred dozens of stove plates and Dutch tiles, painted and plain.*" It is most improbable that these could have been made of enamelled copper; nothing could be more unsuitable; only one inference can therefore be drawn, viz., that the stove plates and Dutch tiles were made of delft ware. Assuming this to be the case, the plain tiles were probably obtained from Lambeth, and the subjects printed and burnt in at Battersea, which factory alone at that time possessed the secret. We must bear in mind that the

date of this advertisement is June 1756, and the stock had been made perhaps some years before, also that the patent papers of the Liverpool inventor, Sadler, are dated July 1756, while the earliest notice of Worcester transfer is December 1757. This opens a new field of conjecture as to the origin of what have hitherto been recognised as Liverpool tiles.

Another and still earlier claimant of the invention arises at Battersea. Mr. Binns thinks that Robert Hancock was connected with the Battersea enamellers; he has in his possession a Battersea piece marked with his initials, "R. H. f."; the subject is one (a tea-party) which occurs likewise on porcelain. This may serve to show that it was in London, and in connection with the artists before named, that he learned his art; we cannot, therefore, wonder at the excellence displayed in the engravings transferred to Worcester porcelain. Studying under French artists, he was enabled to catch the spirit which render the works of Boucher and Watteau correctly.

Lady Charlotte Schreiber formed a very valuable and comprehensive collection of all the principal varieties of Battersea enamel, which she with great liberality presented to the Victoria and Albert Museum some years ago. It contains a great many specimens of nearly every form and colour that were made at Battersea, and by a careful study of the contents of these cases the student will be assisted to distinguish the characteristics of Battersea from German and other enamels. The pieces with transfer prints are of very artistic character, and their painted enamels are very effective; and in this connection the reader is referred to what has been written about the *transfer* decoration of Worcester porcelain under our notice of that factory. Among the more important and interesting are the following portraits: On an oval plaque, a full-length of the King of Prussia, dated 1757; George II.; Prince Frederick, his son; George III. when young; the Duke of Cumberland; Sir Robert Walpole; Maria Gunning, Countess of Coventry, and Elizabeth Gunning, Duchess of Hamilton, afterwards Duchess of Argyll; Gibbon, &c. An oval Battersea box, with black transfer of the Fortune-tellers, has in the foreground a tablet with a small crescent, probably by Hancock, then at the Worcester Works. Another box, printed with an almanack for the year 1759, bearing a copy of the duty stamp of one penny, is signed thus: "Made by Anth. Tregent in Denmark Street"; inside are the words of a French song set to music. Also a table-clock, the face of Battersea enamel, painted with scrolls and birds, and name of maker, "James Tregent, Leicester Square, London." There is also a collection of Battersea enamels at the Victoria and Albert Museum, selected from Mrs. Haliburton's sale, which took place in 1868.

Lady Charlotte Schreiber has favoured us with a sight of a book called *The Ladies' Amusement*, which contains engravings of subjects suitable for porcelain; many of these engravings are transferred on to the Battersea enamels, while others are copied in colours. By comparing specimens from her valuable collection, we are enabled to trace many of the designs to their source: two snuff-boxes, with five paintings of conversations, are seen on one sheet of plates, and other subjects are taken from the same book. This

circumstance will serve to convince the most sceptical that Battersea enamel is essentially of English growth, and painted with designs emanating from English artists, also that the transfer of engravings upon enamel are by English engravers; and I think, from close observation, we may also come to the conclusion that many of the identical engravings in this book have been transferred, not only on to the Battersea enamel, but on to the Worcester china. We may refer our readers to plates 28 to 38, 56 and 58, of this work, wherein they may recognise many subjects reproduced on Battersea enamel as well as English china, and, we may add, to Liverpool tiles. The following is the title of the book to which we refer:—

"*The Ladies' Amusement; or, whole Art of Japanning made easy*, illustrated in upwards of fifteen hundred different designs, on two hundred copper-plates, consisting of flowers, shells, figures, birds, landscapes, shipping, beasts, vases, borders, &c., all adapted in the best manner for joining in groups or being placed in single objects. Drawn by Pillement and other masters, and excellently engraved, &c. *N.B.*—The above work will be found extremely useful to the PORCELAIN and other manufacturers depending on design. London: Printed for Robert Sayer, Map and Printseller, at the Golden Buck, opposite Fetter Lane, Fleet Street." No date.

The designs are by the following artists: C. Fenn, A. B. Pillement, Walker, and Roesel; the engravings are executed by C. K. Hemerich, R. Hancock, Couse, J. June, P. Benazeck, Elliott, Roberts, and Stevens.

The art of enamelling on copper was continued in England long after the close of the Battersea Works. Lady Charlotte Schreiber informed Mr. Chaffers that she saw at a dealer's in Lower Brook Street three remarkable pieces of enamel on copper: a pair of ormolu vases, with dome-shaped enamel tops, painted with rural subjects, beautifully executed, but in rather a debased style of art—one signed W. H. Craft, 1787, the other dated 1788; and an oval plaque, size 13 inches by 11½ inches, the subject of which was Britannia seated, her arm resting on a shield, and in her left hand a sceptre, pointing to a triumphal column bearing four medallions with laureated borders, inscribed respectively "Earl Howe, June 1, 1794," "Earl St. Vincent, February 14, 1797," "Viscount Duncan, October 11, 1797," "Baron Nelson, August 1, 1798"; on the other side of the column, a lion trampling on the tricolour flag, and in the background a man-of-war, &c.; it was signed "W. H. Craft, *invt. et fecit.*" This important plaque was in the possession of Mr. Samuel Willson, the well-known dealer, and passed uninjured through the fire which partially consumed his premises in the Strand; it was purchased by the Editor as part of the salvage, and is now in a private collection. A small enamelled box is painted with a ship, and the words "Brave Nelson is no more"; and another specimen is decorated with a portrait of the Duke of Wellington.

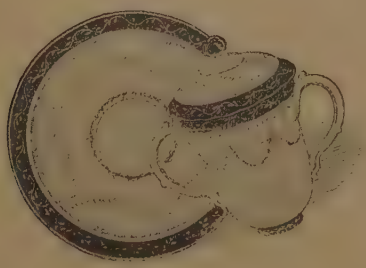
These two specimens must be of later date than the plaque just described, since Nelson died in 1805, and the Duke of Wellington's portrait would be of a date some years after this. The probability is that long after the Battersea enamel factory had been closed, certain enamellers, such as Craft,

continued to carry on work in a small way, and produced such pieces as are here mentioned, and as we find from time to time with indications of their being made as late as the first decade of the nineteenth century. Such work as this could be produced without any of the plant of a factory, the enamel itself could be fired in a potter's kiln, and the decorative work done in the artist's home. Among the small flacons in the British Museum (Franks Collection) are several of Battersea enamel.

Collectors who are not experienced are cautioned against the imitations which are made in Paris, and which are clever enough to deceive an unwary purchaser.

BILSTON

Bilston (Staffordshire). There was a considerable manufactory o enamel at this place in the latter half of the nineteenth century; the products were similar to those of Battersea, but the specimens we have seen are inferior in ornamentation, and we are not aware that they made transfers from engraved plates like the early Battersea. They, however, carried on a considerable trade in trinkets, snuff-boxes, patch-boxes, &c., of yellow, pink, green, blue, and other coloured enamels, or plain white, on copper, with medallions of landscapes and figures and fruit, coarsely painted, but effective. In the days when it was the fashion to wear patches, every lady and gentleman carried a small square or oval patch-box; these boxes were generally made of enamel, with occasionally polished steel mirrors inside the covers. A few years since a *trouvaille* of about 2000 of these enamel patch-boxes was displayed *en plein jour* by a lady in whose house they had been stowed away in cases. The history of them is, that when the manufactory ceased, or rather failed, in consequence of the change of fashion or other causes, about eighty years since, they were taken in lieu of rent by this lady's grandfather; the manufacturer's name was George Brett of Bilston. These were dispersed among the various dealers of London, but have in course of time been absorbed by private collectors. Generally speaking, the collector of Battersea enamel has a modified desire for the somewhat inferior but still quaint and interesting enamels of Bilston.



NOTES ON THE CURRENT AUCTION PRICES OF OLD CHINA

At the suggestion of the publishers of "Chaffers," I propose to give in the following pages some prices and particulars of representative sales by auction, where specimens of the different classes of pottery and porcelain which interest the collector, have been disposed of. Before adding such quotations from auctioneers' catalogues as are suitable for this purpose, it may be convenient to offer some words of explanation.

As the result of a fairly constant attendance at Messrs. Christie's rooms during a long experience, one may record the comforting reflection for the collector, that there is a gradual and certain appreciation in the value of genuine specimens of the old ceramic factories. Prices vary very considerably according to the *circumstances* of the sale, the name and reputation of the vendor collector, the support by friends and acquaintances who have known and appreciated the particular collection which is to be dispersed, and, above all, the *certainty* that the sale by auction is *bona fide*. When these factors have been taken into account the fact remains that, if we compare the average results with those of ten or even five years ago, there is a steady increase in value. When a dealer's stock of china is sold by auction there is always a suspicion that reserves have been given to the auctioneer, or that some one in the room is present to bid on behalf of the vendor, and the sale will therefore be comparatively a poor one; there will be a lack of spirit in the bidding, and the auctioneer's hammer will be critically and suspiciously watched by the members of the trade. These remarks also apply to the sale of the collection of an owner who is living, and who is likely to take means to protect his sale from the sacrifice incidental to auctions. As an instance of this, it is well known that when the owner is deceased or bankrupt, and the sale takes place on instructions of executors or the official receiver, there is generally a good attendance of the trade, and, although in individual instances there must be bargains for the shrewd and careful buyer, the result may be relied upon for an average of good prices.

Another important influence upon the result of a sale is the fact that the specimens are *fresh*—that is, have not been sold either publicly or privately quite recently. The "trade," who are the real support of the saleroom, prefer to buy specimens which have been in the possession of a private collector, for many years previous to their sale by auction, and if there be positive proof of the *bona-fides* of such a sale, and the quality of the collection be up to a high standard, then we may be sure that in the hands of a capable auctioneer, the prices realised will rule very high, although the number of buyers is necessarily limited, as must be the case where large sums are given for such *articles de luxe* as specimens of old china. During the year 1907, the sale of the collection of a well-known gentleman took place at Christie's, and an enormous assemblage of works of art, including a great

deal of fine Porcelain, were disposed of under the hammer on three separate occasions. The Hon. Mr. Massey-Mainwaring was known to be a good judge, his treasures were sold by order of the trustees, and he died during the progress of the auction. Therefore one would have thought that, the different conditions which I have named being fulfilled, the prices realised should be as high as the quality of the specimens offered would justify. There was, however, one very important reason for the absence of spirited bidding on the part of several of the prominent dealers, in the fact that these specimens were known to have been offered for sale during the owner's lifetime. In some cases they had been placed with one or more dealers for sale on commission, or they had been the subject of more or less recent transactions by way of exchange or barter. They were *not fresh* from the cabinet of a *bona fide* collector, who had bought and kept them for his own pleasure, and the general knowledge by the trade of these circumstances militated against the successful result of the sale, from the vendor's point of view.

It was consequently a great opportunity for the shrewd collector to buy good specimens at moderate prices. In the list of prices quoted from sale catalogues, which follow these pages, the reader will notice, on the list of Worcester specimens, a pair of important hexagonal-shaped vases and covers decorated with exotic birds and flowers on salmon-scale blue ground. These vases cost Mr. Mainwaring, about seven years ago, nearly £700, and at his sale, on April 11, 1907, they realised £535, 10s. They are magnificent specimens of their class and very nearly perfect, and yet, although fine old Worcester of this description has risen in value during the last few years, the price of these vases was influenced by the circumstances to which I have referred. Another reason for poor prices being realised in the Massey-Mainwaring sale was, that instead of devoting his collecting energies to some particular kind of Pottery or Porcelain, or of Furniture, Bronzes, or Paintings, he was an omnivorous buyer of every sort and kind, good, bad, and indifferent. The result of this promiscuous collecting was that although the catalogue included some fine specimens, such as the Worcester vases noticed above, there was no important quantity of any particular kind of Porcelain to attract a large number of specialists. And this remark brings me to the mention of another point in these notes on sale prices, and that is the advantage of a *special* as opposed to a miscellaneous collection of china. One might naturally think that a great many examples of the same class would cause a glut in the market and therefore a slump in price, but the experience of those who constantly attend sales has proved that this is not the case. "The more the merrier" is a proverbial saying which seems to apply to accumulations of almost any description of valuable old pottery or porcelain. When a few specimens only of any particular kind are included in a general collection of heterogeneous classes, say of Majolica, good, bad, and indifferent; English china, represented by Bow, Chelsea, Derby, and other eighteenth-century factories; Sèvres, and other French porcelains; continental fabrics, such as Dresden, Berlin, Vienna, and so on—such a collection will not realise to so much advantage as a really valuable one of either Majolica, English, Sèvres, or continental porcelain *sui generis*.

One of the reasons for this is, probably, that in the former case there will not be a sufficient number of lots of any particular kind to attract from long distances the best buyers of that description of ware.

There was a notable instance of this when the sale of the celebrated Narford Hall Collection of Majolica took place at Christie's. This important

collection of so many of the best productions of the fifteenth century Italian *botegas*, brought over to England the chief continental dealers and many distinguished amateurs, and the result was a list of sensational prices, which, however, would to-day be considerably increased if the collection as such could be resold.

Again, when the Hawkins Collection was sold by Christie's in 1904, including two whole days devoted to the sale of Sèvres porcelain, a precious and costly commodity that one would think only the privileged few could afford to buy, yet there was no falling off in price. The French and German dealers came to compete with their English *confrères*, and one saw no diminution in price of good Sèvres porcelain.

The sale of the Trapnell Collection of Worcester china in 1902, which lasted three days and comprised some five hundred lots and nearly two thousand specimens, gave a similar result, and many other instances could be given.

There are some exceptions to this rule, and the one which occurs to me as noteworthy was the sale of the Cornelius Cox Collection of old Wedgwood ware, about fifteen years ago. This sale occupied four days, and took place on account of the death of the former owner, who had, until shortly before his death, been one of the most keen and liberal purchasers, both by auction on commission, and privately, from the dealers. Some of the prices realised at Christie's were considerably less than those which Mr. Cox had recently given, although since that time the same specimens have been sold for far higher prices.

The reasons for this temporary fall in the price of fine old Wedgwood jasper ware were, firstly, that the trade support was much less spirited than it would have been if a few years had elapsed since the collection had been formed. The dealers did not care to repurchase specimens which they had so recently sold, and in many cases they had given an especially high price, because they knew that in Mr. Cox they had an almost certain customer.

Another reason is that Wedgwood, unlike Majolica, Sèvres, or Dresden, has no continental market, and therefore there was no competition from the French and German collectors, and a four days' sale had to be absorbed by the rather unwilling London dealers, who had by the death of Mr. Cox lost their best client.

In another work on the subject of collecting china, and also in my handbook on collecting old furniture, I have somewhat fully explained the system in vogue amongst some of the dealers to keep down auction prices, so as to enable one of their number to buy lots for less than their fair market value, by reason of the organised absence of competitive bidding by those who have agreed to "join" the combination. This system is known colloquially as the "knock out," and results in a subsequent resale of the lots, which have been bought by the syndicate amongst themselves, when the profit over and above the auction price, instead of going to the vendor or owner of the goods which have been sold, is divided according to the "knock out" regulations among those who have taken part in the combination.

In some cases this objectionable system has resulted in very considerable loss to the vendors of old china; but without wishing in any way to defend this trade combination, I am quite sure that if we were to take the aggregate sum of a year's sales, the effect of the depreciation of certain lots due to the "knock out" would be much less important than is generally imagined to be the case. My reasons for making this statement would, I believe, be confirmed by leading members of the trade. These combinations or "knock

outs" are the constant source of irritation and quarrelling. In some cases only dealers of a certain standing are admitted to the select (?) cabal; in others differences arise between two or more dealers in consequence of the settlement of some lot or lots not being satisfactory to both or to all the parties. The practical effect given to these trade differences is a more or less spiteful competition at the next opportunity, and the auctioneer and those who have instructed him, benefit almost as much from this kind of vexatious competition, as they have lost by the "buying in combination" of some of the lots. Then again there are a great many instances in which dealers would not lose their time to attend a sale if it were not for the hope of picking up a few pounds from a "knock out." Frequently this ends in disappointment, as by a good attendance on the part of the members of the trade who never take part in this kind of combination, and of the public, there is no chance of a profitable "knock out"; and the mere attendance of the dealers who came with the idea of spoil, but who support the sale by occasional bids, results in a substantial increase of the sum total.

The general condition of business, the degree of prosperity enjoyed by the country, also affect the sale prices, but certainly not to the extent that one would expect. Those who have attended Christie's rooms for the past twenty or thirty years have been surprised at the stability of auction prices, at times when, from the state of politics, the conditions of trade and finance, or other passing circumstances, one would naturally have expected a slump, to find, on the contrary, that if the especial conditions of the particular sale were satisfactory, the prices would appear to be but slightly affected by the extraneous causes to which I have alluded.

There is one other influence on sale prices which is perhaps of more predominance than any other, and that is the caprice or fashion of the time. It is quite extraordinary how small a number of rich collectors may influence the prices of specimens of old china at auction sales. The trade is so limited that a very little suffices to upset the current price of any particular kind of specimen. I have known instances in which one, two, or three wealthy French or German amateurs have wanted a certain description of ceramic specimen, say, the Majolica of Urbino or of Caffaggiolo, and have purchased such as they could find in the hands of dealers in their own country. Those foreign dealers would then repair to London and buy all that they could find from such members of the trade as held specimens of the kind in demand. Within a month perhaps there would be a sale at Christie's of a good private collection, and the bidding for such specimens as would be likely to suit the two or three foreign collectors, would be advanced by twenty or thirty per cent. In some cases the demand even of one purchaser is sufficient to cause a large advance in price. I well remember, some twenty-five years ago, the instance of a certain nobleman with a strong penchant for things theatrical, who began the collection of costumed figures of old china, to gratify the whim of a certain actress whose good favour he was anxious to enjoy. He called on several of the dealers, and secured such "Falstaffs," "Garricks," "Othellos," "Kitty Clives," and other costumed china figures as he could find, and asked to be offered others which came into the market. There happened to be a sale at Christie's a short time after this, in which an unusually large and important figure of Richard Quinn as "Falstaff" was included—and the price which it realised, instead of being about £15 or £20, which one would have estimated as its normal auction value, suddenly jumped to 60 guineas. Three or four dealers were all competing on the strength of the noble lord's request for figures of this kind.

I could give many other similar instances, from which, perhaps, the observant reader will judge that, if he has some particular requirement, it is well not to inform more than one dealer of the fact, or he will create a market against himself.

A little reflection must make it apparent that where the quantity of any particular kind of china is so restricted, as in the cases I have quoted, it only requires a very limited amount of influence to raise the price.

The change in the fashion of decorating rooms must also affect the demand for different kinds of old china, and these changes are reflected in the saleroom. Within the last fifteen or twenty years collectors have been more inclined to specialise, and instead of being buyers of all kinds of specimens of old pottery or porcelain, they have turned more serious attention to some particular description of china. In these cases the collector generally has more than one dealer who is in constant communication with him as to desirable specimens, and such are either bought by the dealer on speculation as an addition to his stock, or on commission for a client. In such special collections very large sums of money are invested, and, as in the majority of cases, ample funds are available for the improvement of the collection, it must necessarily follow that if particularly fine or rare specimens are offered by public sale, there must be active competition and high prices.

The foregoing remarks by way of explanation may serve to show the reader that any judgment formed merely upon the perusal of a list of prices quoted from auction catalogues, requires to be qualified by some knowledge of the circumstances of the sale. Such extracts will serve to show the *direction* of the taste of that section of the public which is interested in the values of old china. They also serve to some extent to give the standard prices of some of the many classes into which "Pottery and Porcelain" may be divided from the collector's point of view, and the notes of reference to previous sales of the same or similar examples may help the amateur to estimate the value of specimens offered to him from time to time.

With regard to the change in values of the different classes of Pottery and Porcelain, I may notice the following as the result of my own observation, confirmed by the marked catalogues of the past five or six years of Christie's sales, which Mr. Albert Amor, my old friend and successor in business, has kindly placed at my disposal.

ORIENTAL PORCELAIN

A better knowledge of the different periods into which Chinese porcelain may be divided has resulted in a marked increase in value of fine specimens. This increase has been particularly noticeable with regard to the scarce descriptions which are in demand by the wealthiest collectors. The early Céladon pieces are eagerly sought after, and when the colour is just that which is adjudged "right" by the expert, and especially when enriched by fine old mountings of the *period* represented by the style affected, the price may be reckoned in hundreds and sometimes in thousands of pounds.

The Ming, the Khang-shi, and the Kien-lung periods have their respective admirers and collectors, and important specimens, such as Vases, particularly if they happen to be in pairs or in sets of five, and are in good condition, command sums which may appear sensational to the ordinary observer. *Famille-verte* and *famille-rose* are great favourites, and when plates and cups and saucers of the eggshell description have the ruby backs

so much coveted by collectors, high prices are always given. Specimens of the *famille-noire* are extremely rare and in great demand. From one to five thousand pounds will be paid for a really important black ground vase of from 24 to 30 inches in height.

"Blue and white" and "powdered blue" are still great favourites, and although, owing to the average collector being better informed than he was when the craze for this highly decorative kind of china first set in, the prices for second and third class specimens are lower than they were some ten or twelve years ago, the value has increased materially for pieces of good form and high quality.

Some of the quotations from recent sale catalogues are given as evidence of this increased demand. Really good "blue and white" must have the blue colour in two shades, of which the darker shade is what is termed "lively," and the ground colour must also possess the almost indescribable charm of "quality." The record price for a "blue and white" specimen is that of £5900 for the famous oviform vase and cover painted with branches of prunus blossom on a marbled blue ground. The brilliancy of the ground colour of this piece is of the remarkable character which has been described by some writers as "*pulsating*" blue. This celebrated specimen was sold at the dispersion of Mr. Louis Huth's Collection in May 1905, and it may be mentioned incidentally that Mr. Huth purchased it for £25.

MAJOLICA

Very few collections of really good Majolica have come into the market recently; collectors are always willing to pay very high prices for specimens of the earlier periods. Caffaggiolo, Faenza, Castel-Durante, Gubbio (Maestro Giorgio), Pesaro, and Urbino are the favourites. The best productions of these ateliers or *botegas* may be depended upon to realise increased prices upon their former records, if they should be offered in good company and under favourable conditions.

SÈVRES, DRESDEN, AND OTHER CONTINENTAL FABRICS

The fine quality specimens of Sèvres and Dresden are always in sufficient demand to maintain their values, and there has been a marked advance in the prices of some descriptions which are more especially sought after. Figures and groups of old Dresden of the period when Kändler modelled for the Meissen factory, and particularly of such costumed figures as are known as "Harlequin" groups or figures, seem to be in ever-increasing favour by certain wealthy collectors. At the sale of Lord de Grey's Dresden in 1902, a medium-sized group of four or five figures brought £1050; at Sir Thomas Firbank's sale a larger group, but composed of fewer figures, sold for nearly £700; and in October 1906, at the sale in Cologne of the Fischer Collection, a single figure of a harlequin playing with a pug-dog realised over £100. A similar figure was bought by the writer about eight years ago for £50, and twenty years ago for £15.

Specimens of other continental china factories, such as Carl Theodor or Frankenthal, Ludwigsburg or Cronenburg, Höchst or Mayence, and kindred fabriques, where the modelling is excellent and colouring delicate and effective, have within the last few years more than doubled in value. Twenty years ago such specimens as are now sold for £60, £70, and £100 each, could have been bought on the Continent for relatively small sums.

The more marked increase of price is for the charming groups and figures of these factories, which are very fascinating and have a distinctive character. The portions of table services, such as plates, dishes, and cups and saucers, teapots, milk-jugs, and the like, although worth considerably more than they were, say ten years ago, have not increased to anything like the same extent as have such groups and figures to which I have referred.

Some quotations are given in the following pages which illustrate these remarks, and if the reader will note in many instances the small size of the group or figure, compared with the amount realised, he will see that it is by no means the *importance* of the specimen which has influenced its price, but rather some peculiar charm of modelling and colouring, some daintiness of expression of the ceramic artist's ideas, which has appealed to the collector, or to his *avant courier*, the dealer.

The Harlequin groups and figures have already been noticed, and with these must be classed the "crinoline" groups, although, strictly speaking, the name is incorrectly applied, inasmuch as the crinoline was an article which was unknown until about fifty years ago. The old fardingale was, however, a fashion for ladies towards the middle of the eighteenth century, and it is the lady in a fardingale holding a pet pug-dog, with negro page in attendance and a lover in the costume of the period, which is the particular description of group now in demand. In the sale of a collection in 1908 a similar group to the one already noted as having realised 1000 guineas in Lord de Grey's Collection, was sold for the same large sum at Christie's rooms.

If the reader will refer to the notice of Dresden porcelain he will find some description of the groups and figures of this period.

It is instructive to make a passing remark to emphasise the fact that, for a group of this description to realise such a sensational price, there must be no suspicion as to the genuineness of the specimen, not only as to quality and date of the paste or body, *i.e.* the material of which it is composed, but also of the decoration.

In the Massey-Mainwaring sale, to which I have already referred, there was one of these groups, representing the celebrated Countess Kossel, with a fardingale, and holding in her arm a pug-dog. This was placed by Christie's in a position of great honour at their view day, and comments were made by leading members of the trade and some of the best-known amateurs. The figure itself was considered by some to be original, but the decoration undoubtedly very late, and only in the *style* of Kändler's period; other experts adjudged the group, paste as well as decoration, to be modern, and as a result, when the lot came up for sale in its turn, instead of the bidding starting at 100 or 200 guineas, and advancing by fifties and twenties, there was a hesitating offer of ten guineas, and the price ultimately reached was only fifty-five guineas.

ENGLISH POTTERY AND PORCELAIN

Many of the remarks made upon Oriental Porcelain and the continental fabrics apply also to the products of our own English ceramic industries of the eighteenth century. While the ordinary Chelsea or Derby specimen of no particular merit as regards quality—that is, form, colour, and general attractiveness—realises by auction very little more than did a similar specimen ten or twelve years ago, the price of the pieces of higher quality have materially increased in value; and this may be said to be an increase in proportion to rarity and merit.

Chelsea vases and cups, with rich crimson lake ground, Vincennes blue or apple green, and painted in figure subjects, will bring about half as much again as they would have sold for ten or fifteen years since. Worcester pieces of importance having, as to size and appearance, rare ground colours, particularly the yellow known as canary yellow, have fetched prices more than double those of a few years ago, and the ordinary kinds of Worcester porcelain are also considerably higher in value. Fifteen years ago the average price at Christie's of Worcester dessert plates, with panels of flowers on a ground of dark blue salmon scale, was about £8. When birds and insects were painted instead of flowers the price rose to £12, and if by chance a specimen came into the market having figure subjects, the price increased to £50. Now all these averages may be doubled. In nearly every case in which a good specimen of the Trapnell Collection (sold in 1902) has been resold its price has considerably increased. Many books and magazine articles have been written on English ceramics within the last few years, some of them, such as Mr. Turner's work on Nantgarw and Swansea, Mr. Spelman's work on Lowestoft, and Mr. R. L. Hobson's on Worcester porcelain, dealing with individual factories; others, like Mr. Bemrose's work on Bow, Chelsea, and Derby, and Mr. Burton's on English china, treating the subject more broadly. Collectors are therefore better informed, and go about the business of collecting more methodically.

The result is that specimens offered for sale by auction are critically examined for special characteristics that have been pointed out by the different authorities, and a much higher price is given than one would have expected a specimen to bring which seemed to be wanting in attractiveness unless some particular "points" were taken into consideration.

Staffordshire Pottery figures, which used to be merely classed as "Staffordshire," are now accredited to Ralph Wood, or his nephew, one of the Waltons, or some other individual potter who has been written about, and salt-glaze is rightly separated from ordinary Leeds ware, with which it was formerly frequently confounded, and deservedly brings a much higher price. Indeed, amongst the pottery class the increased estimation of good salt-glazed pottery is one of the most encouraging signs of the times. Its merits were extolled many years ago by the present writer, and it is only now obtaining the appreciation it deserves.

Amongst the lower-priced kinds of English pottery and porcelain, one notices that Coalbrookdale, which was made in imitation of Dresden about sixty years ago, with the small encrusted flowers like the Dresden of that period, is now selling for much more money than was the case some years since, and also that the more modern kinds of Worcester, when Flight and Barr were proprietors of the factory, now sell for quite high prices. The same remark applies to well-decorated "Chamberlain" or "Grainger" Worcester. Fifteen years ago if such a specimen were offered one would expect to hear the remark, made in a disparaging manner, that "it was only Chamberlain, or Flight and Barr."

Of Chelsea figures there are one or two kinds which are in especial favour, and which have not only increased in value but seem still to be appreciating. First there are those of the early period when there was little or no gilding, but good modelling and individuality and character. Secondly, those gorgeous groups and figures modelled by Roubillac and magnificently coloured and enriched by gilding—sets of the Muses on pedestals, shepherds, pedlars, and small-sized figures of Cupid in different disguises. In the list of prices quoted from auctioneers' catalogues given

at the end of these notes, one of the latest is that of a pair of figures of Shepherd and Shepherdess of this description. They were sold at Messrs. Knight, Frank & Rutley's rooms in Conduit Street, and therefore had not the advantage of a fashionable company at Christie's, and yet they realised the record price, for a pair of Chelsea figures, of 540 guineas. The hand of the male figure, moreover, was missing. The decorative effect of this splendid pair of figures is superb—the rich colouring and gilding, combined with graceful modelling, rendering them specimens that a wealthy collector delights to possess. They are marked with the impressed R, the initial letter of Roubillac. These prices have since been completely eclipsed by Mr. Amor's purchase at Christie's in 1911 of the pair of "Season" groups only 12 inches high for 950 guineas, and a centre group of two figures 15½ inches high, entitled *L'agréable Leçon*, for 1750 guineas. These three specimens are all Roubillac's work at the Chelsea factory, and they are precisely of the same kind and period as the figures, only more important. The tiny flaçons and bonbonnières of the Chelsea factory have also increased in price within the past few years—after suffering a temporary decline in value about twelve or fifteen years ago.

Nantgarw and Swansea, although, of course, strictly speaking, Welsh factories, are included in these remarks upon English china, and deserve special mention. As the reader will have observed in reading the notices of these factories in the body of this volume under their respective headings, very little was made at either Swansea or Nantgarw, on account of the short life of both factories, and collectors are prepared to pay very high prices for good specimens, especially for those which are believed to have been *decorated* as well as *made* at the works. If the reader refers to the notices of these factories he will observe that a great deal of *white* Swansea and Nantgarw porcelain was sent to London for decoration. Some of the latter is very beautiful, but at the present time collectors are more keen on that which is entirely of local production.

The large sum of five hundred guineas, given to Mr. Amor two years ago, for a dessert service, was bought for stock in the ordinary way of business, and it has been twice resold since that time at an enhanced price. Some rather occult specimens of Lambeth Delft and of Wincanton fayence have been sold within the last two or three years for much higher prices than they would have brought if their identity had not been discovered, owing to the information which has been available, and perhaps it may be allowed the writer the modest boast that he was the first to call attention to the latter-named Somersetshire factory. Many such specimens formerly changed hands at very small sums, because they appeared to be pieces of Dutch Delft of a very ordinary kind, but now these are recognised as old English pottery of so early a period as the seventeenth century, and collectors hold them in much higher estimation.

The following quotations from auctioneers' catalogues of the past five or six years, with occasional marginal notes as to the sale of some of the same specimens at previous dates, will perhaps help the collector to understand the value of the different kinds and classes of Pottery and Porcelain, and will be a useful addition to the information given in the body of the volume, where historical notices of all the factories, and descriptions of some of the more remarkable examples are duly set forth in their proper places.

FREDERICK LITCHFIELD.

February 1912.



A pair of superb Chelsea figures of the highest quality and finest decoration. The Imperial Shepherdess and Shepherd, 13 inches high, most richly decorated and marked with the gold anchor and the modeller's mark. Roubillac.

In the collection of Fred. Lowenadler, Esq. Purchased at Knight, Frank & Rutley's for £566, March 1907.

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QUOTATIONS FROM AUCTIONEERS' CATALOGUES OF SALES OF REPRESENTATIVE SPECIMENS, WHICH HAVE TAKEN PLACE DURING THE PAST SIX YEARS

(*These quotations from Sale Catalogues have been continued from those given in the previous edition* (1908), *and now include prices as recent as December* 1911.)

ENGLISH PORCELAIN

BOW

	£	s.	d.
A statuette emblematic of Winter, on green and gold scroll plinth. (Formerly in Dr. Diamond's collection.) Height, 9⅝ inches . . .	21	0	0
One figure of an actor wearing a turban. Height, 7½ inches . . .	8	18	6
Pair of groups, lady and gentleman, playing musical instruments, richly decorated. Height, 9 inches. (From the Wallace Johnstone collection.) Christie, December 9, 1904	34	0	0
Pair of groups, lady and gentleman, in Eastern costume, standing in flowering bosquets. Height, 9 inches. (From the Wallace Johnstone collection.) Christie, December 9, 1904	30	0	0
Pair of figures, lady and gentleman, wearing Eastern costume and fur-lined cloak. Height, 7 inches. March 31, 1905	34	13	0
Pair of figures, lady and gentleman, playing zither and drum. Height, 8 inches. March 31, 1905	44	2	0
Four figures, "The Continents," with attributes on plinths encrusted with flowers. Height, 13⅛ inches. June 2, 1905	120	15	0
Sauce-boat, painted with flower sprays in colours and with branches of fruit in low relief. (From the Walker collection.) Sotheby, June 27, 1905	2	12	0
Vase and cover, large oviform, painted with flower sprays in colours and richly encrusted with flower branches, surmounted by a bird. (From the Walker collection.) Sotheby, June 27, 1905	10	10	0
A set of figures emblematic of the Seasons. Height, 6½ inches. Christie, March 20, 1906	56	14	0

A similar set of figures was sold at Sotheby's rooms, May 4, 1880, for £12.

Pair of figures, of a girl with flowers and a youth with barrel and wine cup, on plinth encrusted with flowers. Height, 7 inches. Christie, June 19, 1906	46	4	0
Ecuelle cover and stand, painted with fruit in panels with gilt borders on dark blue ground. Christie, June 26, 1906	152	5	0
Pair of octagonal dishes, painted with flowers and rocks in the Chinese taste. Diameter, 12 inches. Christie, November 15, 1906 . . .	5	5	0
Pair of statuettes, Kitty Clive as "Mrs. Riot," and Woodward as the "Fine Gentleman" in Garrick's "Lethe," white. Height, 10½ inches. Christie, November 15, 1906	77	14	0

It is interesting to follow the fortunes of these figures. In 1874 the Kitty Clive figure was sold at Christie's for £40, in 1875 it fetched £31. The pair, *i.e.* Kitty Clive and Woodward, were sold on May 4, 1880, for £22 and £15 respectively, or £37 the pair, and at this last sale in November, 1906, as above, £77, 14s.

	£	s.	d.
Pair of figures, of a lady and girl, on plinths encrusted with flowers. Height, 7¼ inches. Christie, November 20, 1906	34	3	0
One figure of a sportsman, standing in a bosquet of flowers. Height, 7 inches. (Formerly in Dr. Diamond's collection.) Christie, April 5, 1907	8	8	0
A set of three vases and covers, encrusted with flowers and surmounted with birds. Height, 13 inches and 10 inches. Christie, April 5, 1907	12	12	0
Vase and two beakers, painted with insects, and encrusted with flowers. Height, 7½ inches and 6 inches. (Massey-Mainwaring collection.) Christie, May 9, 1907	10	10	0
Four figures of birds, on tree stumps encrusted with flowers. Height, 5 inches. Christie, February 7, 1908	19	19	0
A white figure of a woman, in Eastern costume. Height, 7¾ inches. Christie, February 14, 1908	3	3	0
A figure of Flora, holding a bouquet of flowers and with a vase at her side, on green, lake, and gold scroll plinth encrusted with flowers. Height, 11½ inches. Christie, March 19, 1908	27	6	0
A group of a harlequin and lady, in a bosquet of flowers. Height, 9 inches. Christie, April 30, 1908	26	5	0
Pair of figures of a lady and gentleman playing the bagpipes, on green, lake, and gold scroll plinths. Height, 9¼ inches. Christie, May 28, 1908	86	2	0
A group, 15 inches high, of Venus and Mars standing in front of a bower of trees. London Curio Club, November 15, 1909	63	0	0
Pair of figures of a girl and youth, with birdcage and nests. Height, 7¼ inches. Christie, February 2, 1911	17	6	6

BRISTOL

	£	s.	d.
A group of three boys by a tree. Height, 9 inches	15	4	6
Jug, with mask spout, painted with festoons of flowers in green with gold lines across, with pink scale and gold borders, marked with +. Puttick and Simpson, July 6, 1906	46	4	0
A coffee-pot, decorated in festoons of flowers (marked). Saul, Southport, September 21, 1906	7	15	0
Oval dish with sprays of flowers in colours on white ground. Diameter, 10 inches. Christie, February 15, 1907	8	18	6
A teapot and cover, painted with flowers on white ground, a cup and saucer, with flowers and a laurel wreath. Christie, April 5, 1907	8	18	6
A jug, painted with festoons, and sprays of flowers in colours. Height, 9 inches. (Massey-Mainwaring collection.) Christie, April 11, 1907	14	3	6
A cabaret, decorated with laurel wreaths and festoons on white ground, comprising teapot, milk-pot, saucer, cup and saucer, and oval plateau. (Massey-Mainwaring collection.) Christie, May 8, 1907	43	1	0

This cabaret was bought in in 1892 by the deceased collector at £63, the sum of £60 having been bid.

	£	s.	d.
Pair of cups and saucers, painted in festoons of green foliage. (Lord Abercromby.) Arber, Rutter, Waghorn & Brown, February 19, 1908	26	5	0
A teapot and cover, with *famille verte* decoration of flowers in the Oriental taste. Foster, March 19, 1908	29	8	0
Figure of a river nymph, with fish. Height, 10 inches. (From the Edkins collection.) Christie, December 22, 1908	23	2	0
A small double sauce-boat, painted with laurel festoons in green, and with foliage in low relief round the lower part. (Merton A. Thoms, Esq.) Christie, February 10, 1910	50	8	0
Pair of oval dishes, painted with bouquets and sprays of flowers in colours on white ground, and with gilt edges. Width, 10 inches. (Merton A. Thoms, Esq.) Christie, February 10, 1910	38	17	0
A group of Venus, Adonis, and Cupid, on plinth encrusted with flowers, and with a basket of flowers at the side. Height, 10 inches. (Merton A. Thoms, Esq.) Christie, February 10, 1910	189	0	0
A biscuit portrait of Benjamin Franklin. (Merton A. Thoms, Esq.) Christie, February 10, 1910	39	18	0

	£	s.	d.
Teacup and saucer, painted with laurel festoons, a coat-of-arms, and initials S.S., with gilt bands round the borders. Part of the Burke Smith Service. Christie, December 16, 1910	34	13	0
This is part of a different service from that which is known as the "Burke" service.			
Tea service, fluted and painted with festoons of flowers in green, 24 pieces. Christie, July 13, 1911	120	15	0
A teacup and saucer, painted with figures emblematic of Liberty and Plenty, standing beside a pedestal, upon which is painted the arms of Burke impaling Nugent and inscription. (Part of the service presented by R. & J. Champion to Mrs. Burke, and known as the Burke service.) (J. E. Nightingale, Esq., F.S.A.) Christie, December 7, 1911	178	10	0

CHELSEA

Pair of candlesticks, the stems encrusted with flowers, and figures of lambs on the plinths. Height, 9 inches. January 20, 1905	4	14	6
Figure of a dancing girl, in a crinoline. Height, 7 inches. (From the Hardcastle collection.) January 31, 1905	42	0	0
A figure of Diana. Height, 7 inches. Sotheby, February 21, 1905	7	0	0
Pair of figures, of girl and youth with baskets of flowers and fruit. Height, 8¾ inches. February 24, 1905	19	19	0
A figure of a lady, holding a bouquet of flowers and carrying a basket of flowers and fruit, her costume richly decorated, with a figure of a lamb at her feet, and branches of flowers at the back, on gilt scroll plinth. Height, 11½ inches. (Dr. W. O'Neill.) Christie, May 11, 1905	105	0	0
Pair of candlesticks, the stems formed as flowering bosquets with birds. Height, 10 inches. June 27, 1905	17	17	0
Figure of a youth with a basket of grapes. Height, 6 inches. (From the Walker collection.) June 27, 1905	32	11	0
Pair of figures, of a lady and gentleman holding open baskets, on plinths encrusted with flowers, and with figures of dogs. Height, 7½ inches. (From the Walker collection.) Sotheby, June 27, 1905	65	2	0
The Editor bought at Christie's rooms a precisely similar pair of figures, May 4, 1880, for £13, 13s.			
Pair of figures, of shepherd and shepherdess, with lamb and dog, on white and gold plinths encrusted with flowers, modelled by Roubillac; very fine quality. Height, 11½ inches. (From the Walker collection.) Sotheby, June 27, 1905	136	10	0
Pair of figures, lady and gentleman with a page, on green and gold scroll plinths encrusted with flowers. Height, 10½ inches. (From the Walker collection.) Sotheby, June 27, 1905	75	12	0
Pair of candlesticks, formed as the fables of the "Vain Jackdaw" and the "Cock and Jewel," in flowering bosquets. July 7, 1905	52	10	0
Two figures of Apollo and Urania on turquoise, white and gold scroll pedestals. Part of the set of ten figures. (Nine Muses and Apollo.) Height, 15 inches. July 7, 1905	162	15	0
These were somewhat restored. On March 16, 1883, at Christie's, there were sold a set of six of these figures—Apollo, Urania, Thalia, Melpomene, Euterpe, Polymnia—in almost perfect condition for £493, 17s. But for the condition of those sold in 1905 the price would have been considered to be remarkably low.			
Pair of figures, of a lady in draped dress and a man playing a flute, richly decorated and marked with gold anchor. (From the Broomfield Hall, Sunningdale, collection.) Chancellor & Sons, March 26, 1906	279	0	0
A pair of figures, similar in size, quality, and decoration, but slightly different in subject, sold at Christie's, April 20, 1883, for £171.			
A group, the Fortune-tellers. Height, 14 inches. (From the James Cockshut collection.) Christie, May 4, 1906	162	10	0
Service, painted with vegetables, fruit, flowers, and large leaves on white ground and with shaped edges, consisting of fifteen plates, eight large plates, and two saucer dishes. Christie, November 20, 1906	32	11	0

	£	s.	d.
Twenty plates, painted with fruit and insects on white ground, and with shaped gilt edges. Diameter, 7⅛ inches. Christie, November 20, 1906	20	9	6
Six plates, similar. Diameter, 9 inches. Christie, November 20, 1906	26	5	0
A pair of saucer dishes, similar. Diameter, 9½ inches. Christie, November 20, 1906	5	15	6
Four, nearly similar, with birds in centre. Diameter, 9½ inches. Christie, November 20, 1906	34	13	0

It should be observed here that the difference in decoration between fruit and insects and good effective "bird" decoration raised the price from about £2, 7s. 6d. each to £8, 15s. each.

Group of a lady and gentleman seated beneath a tree with Cupid in the branches above. Height, 11 inches. Christie, November 20, 1906	141	15	0
Two mugs, painted with exotic birds in colours on white ground. Height, 6½ and 6 inches. Christie, November 30, 1906	7	17	0
Pair of important figures, shepherd and shepherdess, richly painted and gilt, with floral background, and on white and gold scroll bases. Marked with the impressed R (for Roubillac, modeller). Height, 13 inches. Knight, Frank & Rutley, March 26, 1907	566	0	0

There is an illustration of this pair of figures facing p. 988.

A triple scent-bottle, formed as a group of four hens, on plinth painted with flowers. (In the Von Pannwitz collection; sold at Munich, this scent-bottle realised £21.) (Hermann Zoeppritz.) Christie, May 12, 1908	25	0	0
A sweetmeat stand, with seven shell dishes, painted with insects and encrusted with shells and seaweed, on pedestal. Height, 16 inches. Christie, April 23, 1909	57	15	0
Pair of figures of a girl and youth, with flowers and fruit. Height, 9 inches. (B. Hicklin, Esq.) Christie, June 3, 1909	100	16	0
Pair of figures of a lady and gentleman dancing, the latter wearing a mask. Height, 7 inches. (Dr. Dumergue.) Christie, July 9, 1909	73	10	0
A figure of Neptune with a dolphin, on plinth encrusted with shells. Height, 10 inches. Christie, February 14, 1910	16	5	6
Pair of vases and covers of square shape, pink ground marbled with gold, each painted with figures of Bacchus, groups of flowers and birds, in panels; the necks pierced with rosettes, and the covers of open trellis design. Height, 13½ inches. (Octavius E. Coope, Esq.) Christie, May 5, 1910	1260	0	0
Pair of groups, each with figures of a lady and gentleman carrying flowers and fruit, emblematic of the Seasons, and standing on white and gold scroll plinths, richly encrusted with coloured flowers, foliage, and corn, modelled by Roubillac, and bearing the impressed R. Height, 12½ inches. Christie, February 17, 1911	997	10	0

This marks the record of price by auction for a pair of Chelsea groups of this size.

A figure of a lady, wearing a mask, and carrying a hurdy-gurdy, on plinth encrusted with flowers. Height, 7¼ inches. Christie, March 3, 1911	52	10	0
Large group, of shepherd and shepherdess seated in an arbour of May-blossoms. Height, 15½ inches. Modelled by Roubillac, after Boucher's "Le Mouton Favori." (Sir Alexander Macdonald of the Isles, Bart.) Christie, May 4, 1911	1837	10	0

This wonderful group formerly belonged to Louisa, daughter of the Duke of Gloucester, and wife of the eleventh Baronet and third Lord Macdonald.

CHELSEA WITH DARK BLUE AND WITH CRIMSON GROUND COLOURS

Large deep cup or bowl, widening towards the lips, richly gilt with exotic birds and foliage on mottled dark blue ground. Height, 3¾ inches. (From the Hawkins collection). Christie, May 10, 1904	80	0	0

A similar cup was sold two years previously for £65.

	£	s.	d.
Pair of plates painted with wreaths of flowers, birds and insects in trefoil shapes, panels and gilt lattice work borders in mottled dark blue ground. (From the Hawkins collection.) Christie, May 10, 1904 .	84	0	0
On May 17, 1905, a similar pair of plates in the Louis Huth collection were purchased by Mr. Amor for exactly the same price.			
Pair of large cups, crimson ground, richly gilt with birds and festoons of flowers and foliage tied by ribbons and trellis and scrolls round the lip. (From the Hawkins collection.) Christie, June 6, 1905 . . .	263	0	0
These were formerly in the Marjoribanks collection. The form and size of these cups are similar to the single cup described above as sold for £80, but crimson ground instead of blue.			
An inkstand, comprising stand, ink and sand vase, pen-case, and taper-holder; ground dark blue, pencilled with butterflies and flowers in gold, and with shield-shaped reserved panels painted with exotic birds in polychrome; the handle of the cover of the pen-case is formed as a seated lamb. (From the Massey-Mainwaring collection.) Christie, March 15, 1907	141	15	0
A similar inkstand to the above, the ground colour being pink. The ink and sand vases missing. (From the Massey-Mainwaring collection.) Christie, March 15, 1907	204	5	0
It should be observed that although two rather important pieces were missing from this inkstand, the greater rarity of the ground colour caused a much higher price to be given. It is reasonable to suggest that if this specimen had been as complete as the one with blue ground, the price would have exceeded £300.			
An ecuelle cover and stand, crimson ground, finely painted with flowers in colours on gold ground, with green, white, and gold scroll handles. Christie, March 22, 1907	336	0	0
Another of similar form, finely painted with sprays of flowers on white ground, and with pink borders of scroll outline. Christie, March 22, 1907	200	10	0
Pair of vases and covers painted with flowers in colours on gold ground, and with lake borders, enriched with turquoise, white and gold scrolls in relief, the necks and covers of pierced trellis design. Height, 15½ inches. Christie, July 2, 1908	672	0	0
Pair of cups and saucers, painted with birds and branches in panels, and with alternate mottled blue panels, gilt, with flowers and trellis work. (Lord Amherst.) Christie, December 11, 1908	120	15	0
Pair of bottles, with mottled dark blue ground, gilt with insects and vine-leaves, and modelled with grapes in relief, the handles formed as Satyrs' heads. Height, 10 inches. (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	126	5	0
Vase and cover, encrusted with festoons of coloured flowers, and gilt with a bird, &c., with figures of Cupids seated on either side, on boldly modelled scroll-shaped plinth, painted with insects. Height, 13 inches. Christie, July 1, 1909	399	0	0
Pair of deep bowls or cups, painted with exotic birds, flowers and fruit in colours on gold ground. Height, 3¾ inches. Christie, March 18, 1910	267	15	0
Pair of deep bowls or cups, with mottled dark blue ground, gilt, with peacocks and other birds among branches of foliage. Height, 3½ inches; diameter, 4⅛ inches. (T. W. Waller, Esq.) Christie, June 8, 1910	168	0	0
Pair of vases, of pear shape, dark blue mottled ground, gilt, with exotic birds, branches of flowers, the handles modelled as groups of fruit and flowers, painted in natural colours. Height, 16½ inches. (T. W. Waller, Esq.) Christie, June 8, 1910	1890	0	0

COALBROOKDALE AND COALPORT

Thirteen plates, with green borders richly gilt. Knight, Frank & Rutley, October 26, 1907	10	10	0
Dessert service, apple green painted in flowers, 18 pieces. Sotheby, December 14, 1905	8	10	0

	£	s.	d.
Dessert service painted with classical subjects in the centre and panels of flowers on the border on turquoise ground, consisting of two large tazzas, supported by biscuit figures of children. Two etagères, eight tazzas, a pair of sugar tureens and covers, thirty plates. Christie, December 19, 1905	110	5	0
Pair of plates, the centres painted with views surrounded by turquoise and white borders, on which are designs profusely jewelled. Exhibited at the 1851 Exhibition. Sotheby, February 21, 1906	9	15	0
Pair of vases and covers, painted with flowers on white ground in dark blue and gold riband borders and with turquoise beading. Height, 12½ inches. Christie, May 4, 1906	52	10	0
Pair of vases and covers, Sèvres pattern, painted with spiral bands of flowers on pink ground, and with gilt cords in relief. Height, 13 inches. Christie, June 8, 1906	21	0	0
Pair of boat-shaped vases and covers (*vaisseau à mât*), painted with panels of flowers in gilt borders on turquoise ground, the shoulders and covers pierced with flowers and foliage, and with white and gold borders. Height, 12½ inches. (Mr. E. J. Stanley.) Christie, January 31, 1908	47	5	0
Pair of vases, painted with flowers, and encrusted with Cupids, flowers, &c. Height, 13½ inches. (The Earl of Dunraven.) Christie, January 28, 1910	15	4	6

COPELAND

Dinner service, gilt and decorated in quaintly coloured oak and other leaves and flowers, comprising 162 pieces. Brady & Sons, Perth, September 5, 1906	20	0	0

Copeland was the successor of Spode. See the account of this firm.

Dessert centre, with vase supported by four Parian figures and festoons richly gilt. Sotheby, November 20, 1906	7	5	0

DAVENPORT

Pair of fruit-baskets with stands and side handles, quaintly decorated in English landscape subjects. Brady & Sons, Perth, September 5, 1906	4	5	0
Set of three vases, with scroll handles, pale green ground, with panels containing birds and flowers. Height, 8 inches. (Lord Abercromby.) Arber, Rutter, Waghorn & Brown, February 18, 1908	8	10	0
Dessert service, painted with small panels of landscapes round the border, on pale yellow ground, richly gilt, consisting of 17 pieces. Christie, May 10, 1910	11	11	0

DERBY

Plate, painted with a portrait of Charlotte Augusta, Duchess of Leinster, with rosebud and laurel border with red, blue, and gold edge. (From the Hawkins collection.) Christie, June 21, 1904	24	0	0
Dinner service, painted with flowers and foliage round the borders in red, blue, green and gold, 109 pieces. November 18, 1904	17	17	0
Dessert service, painted with flowers and ornament in red, blue, green and gold in the Oriental taste, 20 pieces. January 20, 1905	26	5	0
Tea service, with dotted ornament in gold and borders of dark blue, 36 pieces. (From the Huth collection.) Christie, May 23, 1905	19	19	0
Pair of vases and covers, oviform with striped white and gold ground and dark blue borders, painted with oval panels of nymphs and landscapes in colours. Height, 10½ inches. (From the Huth collection.) Christie, May 23, 1905	183	15	0

A similar pair of vases in the sale of Mr. Stewart Hodgson's collection some eight or ten years ago realised £150.

	£	s.	d.
Pair of jardinières and covers, painted with turquoise and gold borders and portraits of Louis XVI. and M. Antoinette, and flowers in panels on reverse. Sotheby, December 14, 1905	15	0	0
Coffee-cup and saucer, painted with group of fruit on pale pink ground, gilt with stars and with small panels of rosebuds, and a coffee-cup and saucer on pink ground with gilt borders. Christie, May 4, 1906	42	0	0
Set of three jardinières, semicircular shaped, painted with a view of Pembroke town and two landscapes on green ground with gilt borders. Christie, June 19, 1906	22	1	0
Dessert service, painted with raised views in colours, the borders richly gilt with arabesques; consisting of a pair of sugar tureens, covers, and stands, two dessert baskets, twelve shaped dishes, and twenty-five plates. Christie, November 15, 1906	96	12	0
Tea service, nearly similar, consisting of teapot, cover, and stand, sugar-basin and cover, cream-jug, bowl, two dishes, eleven teacups, twelve saucers, three coffee mugs, and a large mug. Christie, November 15, 1906	35	14	0
A set of three jardinières, with pierced covers painted with oblong panels of landscapes on pale green ground. Christie, February 15, 1907	22	1	0
Pair of figures of "The Mansion House Dwarfs," with inscriptions upon their hats. Height, 7 inches. Christie, July 2, 1908	28	17	6
Figure of Garrick as "Richard III." Height, 11 inches. Christie, January 29, 1909	13	13	0
Pair of figures of boys, with a book and dog 5½ inches and 6 inches high. Dresden crossed sword mark. (Dr. Dumergue.) Christie, July 8, 1909	10	10	0
A biscuit group of a nymph and classical warrior before a statuette of Diana. Height, 14⅓ inches. Christie, July 22, 1909	12	12	0
A mug, with initials D.P. in flowers, and royal blue and gold border—marked. London Curio Club, November 15, 1909	16	5	6
A miniature teapot and watering-can, encrusted with flowers on a green ground. Christie, December 17, 1909	28	7	0
Pair of bowls, with scalloped edges, the exteriors painted with exotic birds and trees in colours. Diameter, 8½ inches. Christie, March 18, 1910	17	17	0
Dessert service, painted with landscapes in colours in the centres, in striped dark blue borders, consisting of 52 pieces. Christie, March 18, 1910	215	10	0
Pair of vases, encrusted with branches of coloured flowers, and the covers modelled with large bouquets of various flowers in highest relief. Height, 17 inches. (Charles A. O. Baum-Gartner, Esq.) Christie, November 29, 1910	33	12	0
Figure of a peacock, on plinth encrusted with coloured flowers. Height, 6¾ inches. Christie, November 29, 1910	12	12	0
A group representing a peep-show, with figures of children. Height, 5¾ inches. Christie, February 24, 1911	60	18	0
A group of the Tithe Pig. Height, 7¼ inches. Christie, December 1, 1911	20	9	6

DERBY-CHELSEA

	£	s.	d.
Fine tea-service, with crimson ground, gilt with festoons of flowers, and turquoise and gold peacock feather decoration round the lower part. Consisting of teapot cover and stand, sugar-basin cover and stand, cream-jug, bowl, twelve cups and saucers. (Massey-Mainwaring collection.) Christie, April 11, 1907	525	0	0
Cabaret of Sèvres pattern painted with Cupids on clouds in pink in panels with gilt borders on turquoise ground, consisting of sucrier cover and stand, cup and saucer, and oval plateau. (Massey-Mainwaring collection.) Christie, April 11, 1907	71	8	0

It should be noticed that the important pieces of teapot and milk-jug are missing from this little set.

Teapot and cover of Sèvres pattern, painted with panels of cupids on clouds in pink, on white ground, with spiral of turquoise colour. (Lord Melville's collection.) Christie, May 14, 1907	43	1	0
Pair of cups and saucers, painted with medallion heads and husk festoons in blue and gold borders, and with blue and gold fluted bands. (Lord Melville's collection.) Christie, May 14, 1907	30	9	0

	£	s.	d.
An oviform vase, painted with The Three Graces in an oval panel, and a spray of flowers on the reverse upon a richly gilt ground, and modelled with winged figured handles. Height, 15 inches. (Lord Abercromby.) Arber, Rutter, Waghorn & Brown, February 18, 1908	48	0	0
Teapot, cover, and stand, painted with flowers and foliage in green, and with ruby-coloured stripes gilt with foliage. (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	63	0	0
A group of The Tithe Pig. Height, 6 inches. Christie, February 25, 1910.	11	11	0
The Seasons: a set of four figures of children on pink and gold scroll plinths. Height, 9½ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	92	8	0
Pair of figures of Shakespeare and Milton. Height, 11½ inches. (Walter Calvert, Esq.) Christie, November 29, 1910	11	0	6
A figure of Neptune with a dolphin, on pedestal encrusted with shells. Height, 13 inches. Christie, February 3, 1911	6	16	6
Teapot and cover, painted with groups of fruit and wreaths of flowers in panels, on turquoise ground gilt with vines. (John Cockshut, Esq.) Christie, May 4, 1911	126	0	0

LAMBETH DELFT

Dish, octagonal shaped, decorated in blue and white, and bearing the arms of the Routledge family, whose motto was "Verax atque probis," and crest an oak tree. Dated 1637. Sotheby, February 21, 1906	7	0	0
Coronation mug, with portrait of Charles II. inscribed and dated "C. 2nd, R. 1660." Height, 3½ inches. Bond, Ipswich, April 18, 1906	38	0	0
Vessel, formed as a cat, painted in blue. Dated 1657. Sotheby, June 25, 1906	20	0	0
Set of six plates, inscribed. 1. "What is a merry man?" 2. "Let him do what he cann." 3. "To entertain his guests." 4. "With wine and merry jests." 5. "But if his wife doth frown." 6. "All merriment goes down." All dated 1734. Sotheby, June 25, 1906	41	0	0

This interesting set of plates are described in Litchfield's *Pottery and Porcelain*, second edition.

A model of a house, decorated in blue and white. Sotheby, November 15, 1906	3	5	0
A plaque, decorated with the arms of the Apothecaries Company in blue. Christie, November 15, 1906	9	19	6
A figure of a lady in embroidered dress, marked with the initials and date in blue, I.S.A. 1619. Sotheby, November 6, 1908	15	10	0
A bottle, painted with birds and foliage in blue, and dated 1628. Height, 7½ inches. Christie, February 19, 1909	24	3	0
An octagonal plaque, painted with a coat-of-arms and scroll mantling in blue and yellow. Christie, February 14, 1910	15	15	0
Small wine bottle, inscribed "Clarit, 1647." Height, 4½ inches. (Sir John Evans.) Christie, February 14, 1911	25	4	0
Wine bottle, painted in blue with the crown and cipher of Charles I., and the date, 1648. Height, 6¼ inches. (Sir John Evans.) Christie, February 14, 1911	34	13	0
An oval dish, of Palissy design, the centre modelled with Venus and Cupid in relief, painted in blue, yellow, and brown, the border modelled with masks and baskets of fruit in relief, and with sunk panels painted with landscapes, the arms of the City of London, the arms of the Embroiderers' Company, initials $\frac{\text{N.}}{\text{R.E.}}$ and the date, 1661. Width, 19 inches. (Sir John Evans.) Christie, February 14, 1911	68	5	0

LEEDS WARE

Six plates, with coloured transfer birds on cream ware. Sotheby, February 21, 1905	4	15	0
Teapot and cover, with painted scale decoration, and another, scarlet ground and green leaves. Sotheby, February 21, 1905	2	2	0

LIVERPOOL WARE

	£	s.	d.
Bowl, with a printed ship inside, inscribed "Success to the William and Nancy." Dated 1776. Sotheby, November 13, 1906	3	0	0
Mug, with printed portrait of William Pitt. Sotheby, November 13, 1906	2	8	0
Pair of cylindrical mugs, with portraits of George III. and Queen Charlotte, supported by scroll work, introducing the Royal Arms, in red. Signed J. Sadler, Liverpool. Height, 6 inches. (Merton A. Thoms, Esq.) Christie, February 11, 1910	42	0	0
Bowl, with three views of shipping, inscribed "Senegal," "Guadeloupe," and "Cape Breton." Diameter, 7¾ inches. (Merton A. Thoms, Esq.) Christie, February 11, 1910	23	2	0

LONGTON HALL

	£	s.	d.
Pair of figures of lady and gentleman with tambourine and lyre, on scroll plinth. Height, 21 inches. (From the Walker collection.) Christie, June 27, 1905	64	0	0
Vases, set of three, two-handled, bleu du roi ground, gilt floral decorations encrusted with flowers, the panels painted with landscapes, river scenes, and birds. Robinson & Fisher. November 18, 1905	136	10	0
Pair of vases, painted with panels of exotic birds in gilt borders on dark blue ground. Height, 17 inches. Christie, December 5, 1905	26	5	0
Pair of figures, boy and girl, on scroll bases. Sotheby, December 14, 1905	15	0	0
Vase and cover, with dark blue ground painted with exotic birds in colours in emulation of Worcester, in shaped panels with gilt borders. Height, 11½ inches. (From the Walker collection.) Christie, June 27, 1906	42	0	0
Pair of figures of leopards. Height, 3¼ inches. (Merton A. Thoms, Esq.) Christie, February 11, 1910	31	10	0
A figure of a sportsman, with gun, dog, and dead bird. Height, 6¾ inches. Mark, crossed L's. (Merton A. Thoms, Esq.) Christie, February 11, 1910	53	11	0
Pair of vases and covers, in emulation of Worcester, painted with exotic birds in panels, on mottled dark blue ground, and formal leaves modelled in low relief. Height, 8 inches. Mark A, in blue. (T. W. Waller, Esq.) Christie, June 8, 1910	115	10	0
Set of three vases and covers, painted with classical figures, birds, branches in panels, with gilt foliage borders, on mottled blue ground. Height, 11 inches and 10 inches. Christie, April 7, 1911	225	15	0

LOWESTOFT

	£	s.	d.
Bowl, painted with medallion views in brown, and with ribbons and foliage round the border in dark blue and gold. Diameter, 13½ inches. November 18, 1904	6	6	0
Child's jar, 1798, shaped, decorated in blue with border inside, at the top and outside with sprigs of flowers, and inscribed, "Onley Harvey, 1798." Bond, Ipswich, April 18, 1906	7	10	0
Jug, 1775, decorated with sprays of flowers in blue, marked No. 5 at bottom, inscribed with a cartouche (Ludham in Norfolk). Height, 5 inches. Bond, Ipswich, April 18, 1906	20	0	0
Jug, 1778, pear-shaped, decorated in blue with sprays of flowers and insects, inscribed within a "Chippendale" frame (J. Bayfield, 1778). Height, 7 inches. Bond, Ipswich, April 18, 1906	17	10	0
Jug, 1786, decorated in blue transfer within a Chippendale design cartouche, a view of a coachman driving a coach with four horses, inscribed and dated below "William Bevine, Lowestoft, coachman, 1786." With this interesting jug is a framed description in the handwriting of the late Mr. W. Mason, of Ipswich. Height, 7½ inches. Bond, Ipswich, April 18, 1906	64	0	0
Mug, decorated in rose and pale green colours, inscribed within a 1790 period cartouche, "A trifle from Bungay." Illustrated in Suffolk Arch. XI., Part 3, p. 369. Height, 4¾ inches. Bond, Ipswich, April 18, 1906	56	0	0

	£	s.	d.
Plate, 1770, decorated in blue round the edge with sprays of flowers, inscribed within a "Chippendale" frame "William and Mary Ellis." Dated at back, 1770. Diameter, 9 inches. Bond, Ipswich, April 18, 1906	23	10	0

This kind of specimen represents the best work of the factory.

Inkstand, with decoration in blue, and inscribed "A trifle from Lowestoft." Christie, March 11, 1909	13	13	0
Coffee jug and cover, painted in blue with panels of Chinese river scenes on powdered-blue ground. Christie, December 3, 1909	18	18	0
Large teapot and cover, painted in blue with the royal arms and cipher of George III., and the date 1772; also on the reverse a scroll-shaped panel, enclosing the initials G.B., and the date 1772. (Merton A. Thoms, Esq.) Christie, February 11, 1910	26	5	0
A cylindrical mug, painted with a view of a seaport, lighthouse, and shipping, and the arms of Trinity House in colours, on white ground enriched with gilt dots. Height, 5½ inches. (Merton A. Thoms, Esq.) Christie, February 11, 1910	75	12	0
Teapot and cover, painted with panels of Chinese landscapes in blue, on a ground of raised white flowers, and with initials I.H. and the date 1761 in relief. (Merton A. Thoms, Esq.) Christie, February 11, 1910	65	2	0

MASON'S IRONSTONE

Pair of large vases, decorated in gold with Kylin tops. Debenham & Storrs, January 3, 1906	8	5	0
Dinner service, decorated with flowers in colours, consisting of 197 pieces. Christie, March 2, 1906	53	11	0

MINTONS

Sèvres pattern service, painted with groups of flowers and fruit in centres and panels of birds round the border on *gros bleu* ground, gilt, with flowers, 38 pieces. (From the Duke of Buckingham's collection.) Christie, June 2, 1905	67	4	0
Pair of vases and covers, Sèvres pattern, painted with Leda and Diana and amatory trophies in panels on turquoise ground, and with white and gold foliage handles and borders. Height, 12 inches. Christie, December 5, 1905	53	11	0
Harlequin service, variously painted with flowers, figures, &c., consisting of 54 plates. Christie, March 6, 1906	33	12	0
Pair of Sèvres pattern vases and covers, painted with camp scenes after Morin, and military trophies, in apple green borders on marbled *gros bleu* and gold ground, painted by Boullemin and Leroi. Made for the 1851 Exhibition. Height, 20½ inches. Christie, March 30, 1906	136	10	0
Solon ware vases (pair), with chocolate ground and oval panels of nymphs and cupids in white. Height, 16 inches. Christie, May 4, 1906	22	1	0
Pair of vases and covers, oviform with turquoise ground, painted with panels of children in beaded white and gold borders. Height, 16 inches. Christie, May 4, 1906	27	6	0
A Solon ware bowl, decorated with nymphs and cupids in white on black ground, and supported by figures of four children. Diameter, 20½ inches; height, 24½ inches. (Thomas Wood, Esq.) Christie, April 24, 1908	38	17	0
Pair of Solon ware vases, with figures of nymphs and cupids before an altar and fountain, in white on black ground, and with decoration in green, blue, chocolate, and gold round the necks and plinths. Height, 20 inches. (Stephen G. Holland, Esq.) Christie, June 30, 1908	183	15	0
Pair of Sèvres-pattern vases and covers, painted with panels of figures and flowers on pink ground. Height, 15 inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	105	0	0

NANTGARW

	£	s.	d.
Four plates, painted with birds in the centre and groups of flowers on the border, and richly gilt with shells and leafage. Impressed mark. (From the Hawkins collection.) Christie, June 2, 1904	69	10	0
Plates of this same service have been recently sold for £25 each.			
Dessert service, in emulation of old Sèvres, painted with bouquets and sprays of flowers and blue lines round the borders, and with raised white flowers. Impressed mark, 11 pieces. (From the Anglesey collection.) Christie, January 12, 1905	69	6	0
Oval tray, painted with flowers in turquoise and gold borders. Impressed mark. Length, 11 inches. Christie, January 20, 1906	6	6	0
Plate, painted with doves in the centre and pink rosebuds round the border, on dotted gold ground with raised flower sprays. Impressed mark. Christie, February 27, 1906	44	2	0
Plate, with hunting scene and flowers, with apple green border. Impressed mark. Christie, February 27, 1906	21	0	0
Plate, painted with a bird in the centre, raised green branches of flowers and gilt scrolls round the borders. Impressed mark. Christie, April 27, 1906	30	9	0
Pair of deep plates, painted with rosebuds in the centre and a wreath of roses round the border on dotted gold ground. Impressed mark. Diameter, 10 inches. Christie, May 4, 1906	29	8	0
Two small cups and saucers, with two handles, painted with rosebuds on white ground and with raised white blossom. Christie, May 18, 1906	22	1	0
Dessert service, painted with bouquets of flowers in colours and richly gilt with flowers and trellis work. Impressed mark, 21 pieces. Christie, July 7, 1906	78	15	0
A plate, painted with figures snowballing, in colours in richly gilt border. Impressed mark. (J. E. Wilkinson, Esq.) Christie, April 6, 1909	26	5	0
Bowl, cover, and stand, painted with rosebuds on dotted gold ground. Impressed mark. Christie, February 1, 1910	22	1	0
Pair of plates, painted with birds and flowers, and with white scrolls in relief. Impressed mark. Christie, March 4, 1910	25	4	0
Pair of oval dishes, painted with rosebuds and birds, and richly gilt with foliage, with black medallions round the border. Width, 11½ inches. Impressed mark. Christie, February 3, 1911	21	10	6
Pair of plates, painted with bouquets of flowers in colours, the borders modelled with white flowers and scrolls. Impressed mark. Christie, March 7, 1911	28	7	0
Pair of plates, painted with birds and groups of flowers, and the borders richly gilt with shells and foliage. Diameter, 9¼ inches. Impressed mark. (Montague White, Esq.) Christie, December 15, 1911	43	1	0
Plate, painted with a view of a park in the centre and small views of country seats round the border, the ground gilt with flowers, and with raised flowers and scrolls. Diameter, 9½ inches. Impressed mark. (Montague White, Esq.) Christie, December 15, 1911	26	5	0

NEW HALL

	£	s.	d.
Tea service, painted with flowers in the Oriental taste, red, blue, green, and gold, consisting of sugar-basin and cover, cream-jug, bowl, dish, ten teacups, twelve coffee-cups, and twelve saucers. Christie, November 20, 1906	14	3	6

PLYMOUTH

	£	s.	d.
A white shell stand, encrusted with shells	5	5	0
Half-pint mug, with neatly hand-painted bird and flowers. Saul, Southport, September 21, 1906	5	0	0
Pair of shell stands of seven dishes, each encrusted with shells, coral, and seaweed. Height, 11¼ inches. And four shell dishes *en suite*, painted with flowers, the stands encrusted with shells, seaweed, and figures of birds. Christie, March 22, 1907	102	18	0

	£	s.	d.
A shell, sweetmeat stand, painted with flowers in the Oriental taste, and encrusted with shells. Height, 7½ inches. Christie, April 5, 1907	25	4	0
Pair of small jugs and covers, painted with panels of Chinese figures in landscapes, on a gilt ground-work of formal flowers. (Percy Arden, Esq.) Christie, December 15, 1909	27	6	0
Mug, painted with birds and trees in colours. Christie, February 1, 1910	13	13	0
A large figure, representing Literature and Art, richly decorated. Height, 13½ inches. Sotheby, November 19, 1910	23	10	0
Teapot and cover, painted with flowers in colours in the Oriental taste. Christie, November 25, 1910	21	0	0

ROCKINGHAM

Teapot and cover, large brown, glazed with birds and flowers in colours in relief, and inscribed, "E. Willmott, Christmas, 1800." Sotheby, February 21, 1905	37	16	0
Twelve plates, octagonal, painted with flowers and birds in colours, in stippled green and red borders, in the Chinese taste. Griffin mark. (From the Huth collection.) Christie, May 23, 1905	26	5	0
Tea service, buff, with flower decoration, 44 pieces. Lewendon, Hull, March 9, 1906	29	14	0
Pair of figures of a man and woman in Eastern costume. Height, 7¾ inches. Christie, June 22, 1906	16	16	0
Dessert service, blue and gold, the centres with landscapes, comprising centre dish, twelve shaped dishes, and twenty-four plates. Puttick and Simpson, July 6, 1906	10	10	0
A bowl and stand (2 handles), large, painted with flowers, with deep red and pink borders heightened with gold. Puttick & Simpson, November 5, 1906	6	16	6
A dish, encrusted with flowers in colours and centre painted with fruit on a table. Sotheby, November 13, 1906	4	12	0
A vase painted with shells and fruit, and richly gilt upon a white ground. Height, 14½ inches. Marked. (Skidmore.) Hepper & Sons, March 4, 1908	15	4	6
Pair of plates, painted with the Crown, Lion, Rose, Thistle, and Shamrock, the border gilt, with the Garter motto on dark blue ground. (Said to have belonged to William IV.) Christie, January 29, 1909	48	6	0
Vase and cover, painted with a classical river scene and birds, and encrusted with coloured flowers. Height, 12½ inches. Christie, November 25, 1910	15	4	6

ENGLISH SALT GLAZE

Tea service, blue, gold, and white, 43 pieces. Lewendon, Hull, March 9, 1906	20	8	6
A tea poy, 1770, square-shaped, decorated with scratched flowers in blue, and on one side with a female half-length figure within a "Chippendale" frame holding a cornucopia, inscribed on one side "Marthe Saymore, September ye 25th, 1770." Height, 5¼ inches. Bond, Ipswich, April 18, 1906	11	0	0
Teapot, crimson ground with white panels, in which are flowers in enamelled colours. Sotheby, June 25, 1906	26	0	0
Bowl and cover, and a milk-jug decorated in rich blue ground. Sotheby, June 25, 1906	26	0	0
Teapot and cover, brilliantly enamelled with flowers upon a dark blue ground. Sotheby, June 25, 1906	25	0	0
Teapot and cover, brilliantly enamelled upon the body with roses, auriculas, and other flowers, with turquoise handle and spout, and painted on the bottom with a sunflower. Sotheby, June 25, 1906	50	0	0
A figure of a man, wearing Eastern costume, with blue coat and turban. Height, 5½ inches. (J. E. Wilkinson, Esq.) Christie, April 6, 1909	31	10	0
A figure of Cupid riding a leopard, by Ralph Wood. Height, 8 inches. Christie, December 3, 1909	36	15	0

	£	s.	d.
A jug, painted in colours, with a lady and gentleman, and buildings in a landscape, and with pink, green, and blue diaper work border. Height, 9½ inches. (Lady Bateman Scott.) Christie, February 22, 1910	75	12	0
A teapot and cover, painted with flowers in colours on dotted black ground, with branch handle and spout. Christie, February 25, 1910	16	16	0
A teapot and cover, painted with portrait of the King of Prussia in colours, on a ground of black arrows. (The Rev. A. Willett.) Christie, March 31, 1910	34	13	0
Teapot and cover, with pink ground and vine branches in low relief, coloured green and purple, branch handle and spout. Christie, April 28, 1911	48	6	0

SPODE

Pair of vases and covers, hexagonal, painted with panels of flowers in the Oriental taste, with gilt mask handles. Height, 20 inches. Christie, March 30	44	2	0
Dessert service, painted with groups of peaches, grapes, and other fruit, in apple green and gold borders, 113 pieces. (From the Anglesey collection.) Christie, January 12, 1905	220	10	0
Tea service, painted with flowers in dark blue, red, and gold, 40 pieces. February 24, 1905	11	11	0
Dessert service, painted with panels of flowers and birds on pink ground, and with white and gold gadrooned edges, comprising centre dish on foot, two square, four shell-shaped dishes, and eighteen plates. Christie, February 27, 1906	33	12	0
Dinner service, painted with flowers in the Oriental taste, and with dark blue and gold panels, 169 pieces. Christie, April 20, 1906	38	17	0
Pair of two-handled cups, covers, and saucers, painted with flowers in colours on dark blue ground, with scale-pattern in gold. Christie, December 10, 1909	34	13	0
A vase, painted with flowers in colours on gold ground. Height, 6½ inches. Christie, July 25, 1910	8	18	6

STAFFORDSHIRE POTTERY

Collection of 59 models of cottages, many coloured and encrusted with flowers. Christie, January 19, 1906	31	10	0
Group of the Madonna and Child, engraved in Church's *English Earthenware*. Sotheby, February 21, 1906	8	0	0
Barber's jug, 1809, silver lustre, decorated with two medallions, one of a barber and customer in his shop, and another emblematical of Hope, inscribed "William Freeman, 1809." Height, 6¾ inches. Bond, Ipswich, April 18, 1906	5	0	0
Group of Vicar and Moses, in pulpit translucent colours. Sotheby, November 13, 1906	8	10	0
Two figures of Falstaff on plinths encrusted with flowers. Height, 9 inches. Christie, November 15, 1906	5	15	6
Pair of figures of cupids riding lion and lioness; and inkstand surmounted by an eagle, and a figure of a peasant girl. Christie, November 15, 1906	20	9	6
Groups (a pair), the Shoemaker, on pierced blue and white plinths. Height, 12 inches. Christie, November 15, 1906	27	6	0
Two groups, Hercules and the Bull. Height, 5½ inches. Christie, November 15, 1906	15	15	0
Large statuette of Cleopatra, height 22 inches, and a figure of a nymph, height, 17 inches. Christie, November 15, 1906	19	8	6
Four Toby fill-pot jugs, formed as gentlemen, and one jug formed as a lady. Christie, November 15, 1906	30	9	0
Statuette of Sir Walter Raleigh, holding a roll. Height, 21½ inches. (Percy Fitzgerald, Esq., F.S.A.) Christie, January 24, 1908	21	0	0
Large jug, decorated with a bird and flowers in silver lustre and white, and inscribed, "J. Simpson, Original Staffordshire Warehouse, 1791." (Percy Fitzgerald, Esq., F.S.A.) Christie, January 24, 1908	14	14	0

	£	s.	d.
A group of lovers, with a lamb, goat, and dog. Height, 10 inches. Christie, December 22, 1908	18	18	0
A large figure of a nymph, with a dove. Height, 30 inches. (The Rev. A. Willett.) Christie, April 1, 1910	39	18	0
A voyez jug, modelled with Bacchanalian figures in high relief. Height, 13 inches. Christie, May 26, 1910	153	5	0
A similar specimen sold at Christie's, July 26, 1910, for £50, 8s.			
An equestrian figure, by Ralph Wood. Height, 11 inches. Christie, November 25, 1910	42	0	0
Group of the Madonna and Child. Height, 13½ inches. Christie, February 2, 1911	12	12	0
Group of a shepherd and shepherdess with lamb, dog, and goat at their feet. Height, 10¾ inches. Christie, March 3, 1911	9	19	6
Jug, modelled with Bacchus and an infant satyr in high relief, and with lizard handle, by Ralph Wood. Height, 12 inches. Christie, March 21, 1911	25	4	0
An equestrian figure, by Ralph Wood. Height, 11½ inches. (Col. Hegan Kennard.) Christie, May 29, 1911	77	14	0

STAFFORDSHIRE SLIP WARE

Ralph Toft plate, 17 inches, buff ground, decorated with figure of a soldier in relief, with a sword in each hand and a bust at either side; trellis border. Dated 1677. Warner, Leicester, March 19, 1906	86	0	0
Brown ware posset pot, two-handled, with lid inscribed in "slip," "William and Mary Goldsmith," date incised on lid "June ye 7th, 1697." Height, 9 inches. Bond, Ipswich, April 18, 1906	15	0	0

SWANSEA

Vase and cover, campana-shaped, and pair of oviform vases, painted with wreaths of flowers and with marbled white and gold bands. Height, 6 inches. (From Mrs. Hardcastle's collection.) March 31, 1905	33	12	0
A dessert service, painted with flowered decorations on a richly gilt ground, comprising pair of sucriers, covers, and stands, centre dish, two oval dishes, four square *ditto*, and four circular *ditto*, with nineteen plates. (From Sir R. Wyatt's collection.) April 13, 1905	472	10	0
Tea service, decorated with flowers in medallions on basket-work ground bordered with blue and gold, and consisting of twelve cups and saucers, sucrier and cover, with jug and slop-basin, 28 pieces. Puttick and Simpson, December 12, 1905	13	13	0
Plate, painted with roses in white and gold border, and beautifully painted with a seaport scene in the centre. Sotheby, December 14, 1905	35	0	0
Pair of plates, painted with wreaths of flowers on white ground, and an oblong dessert basket similar. Christie, December 19, 1905	29	8	0
Dessert service, marked "Dillwyn & Co.," beautifully painted with bouquets of flowers in the centre and richly gilt borders, consisting of eleven plates, four oblong dishes, one oblong centre dish on stand, and two square dishes. Sotheby, June 12, 1906	33	10	0
Dessert service, marked "Dillwyn & Co.," beautifully painted in bouquets of flowers in centre and richly gilt borders, consisting of eleven plates, four oblong dishes, one oblong centre dish on stand, and two square dishes. Sotheby, November 13, 1906	42	0	0
A tea service (part only), painted with sprays of roses and other flowers and insects on white ground, consisting of two sugar-basins and covers, two cream-jugs, a plate, five teacups, one coffee-cup, and two saucers; and three Swansea cups, one saucer, and two dishes nearly similar. Christie, November 15, 1906	25	0	0
A biscuit vase and cover, with flowers in relief. Impressed mark. Height, 5¼ inches. Christie, May 26, 1910	16	16	0
Jug, painted in colours with the Hanley to Manchester coach, with blue and gold border and initials I.A. (Abel Buckley, Esq.) Christie, May 31, 1910	21	0	0

	£	s.	d.
A circular inkstand, painted with flowers in colours. Diameter, 5¼ inches, marked in red. Christie, February 3, 1911	8	8	0
A pottery Toby fillpot jug. Height, 9½ inches. Impressed mark. Christie, February 24, 1911	32	11	0
Set of three campana-shaped vases, painted with octagonal panels of flowers, on dark blue ground, gilt with arabesques, and with gilt mask handles. Height, 6¾ inches and 6 inches. Christie, March 3, 1911	47	5	0

WEDGWOOD

Plaques of Jasper ware

Oval plaque, with nymphs discovering the sleeping Cupid, in white on green ground, with black border 4 inches wide. (From the Huth collection.) Christie, May 23, 1905	5	5	0
Octagonal plaque, with chariot of Cupid in white on buff ground and with black border, and small dark blue plaque, with an equestrian warrior. (From the Huth collection.) Christie, May 23, 1905	5	5	0
Oblong plaque, dark blue jasper, with a frieze of dancing "Houris" in relief. Height, 9 inches by 2½ inches. (From the Huth collection.) Christie, May 23, 1905	16	16	0
Oblong plaque of blue jasper, with a classical subject in relief, framed. Height, 14 inches by 7½ inches. (From the Huth collection.) Christie, May 23, 1905	73	10	0
Oblong plaque of blue jasper, with nymphs sacrificing, in relief, framed. Height, 16 inches by 7 inches. (From the Huth collection.) Christie, May 23, 1905	257	5	0
Oblong plaque, with chariot and classical figures in relief, in white on green ground. Height, 15½ inches by 6 inches. (From the Huth collection.) Christie, May 23, 1905	210	0	0
Set of three jardinières, square shape, with festoons in relief. (From the Huth collection.) Christie, May 23, 1906	27	6	0
Portrait plaque, Edward Bourne, modelled by Hackwood and signed under shoulder of portrait, a fine blue and white portrait in black "basalt" frame. Christie, June 12, 1906	15	15	0
Oval plaque, Ganymede feeding the Eagle, marked Wedgwood & Bentley. Height, 6¼ inches by 5¼ inches. (From the Meyer collection, and later from the Cox collection.) Christie, June 12, 1906	40	19	0

The most important plaque of this description known to collectors was one measuring 26 inches by 11 inches, with subject, "A Sacrifice to Hymen," which was sold in the Cox collection, May 6, 1880, and realised £415. The finest collection of jasper ware in existence was that formed by Mr. Marjoribanks, afterwards Lord Tweedmouth, and was recently sold privately by the present Lord Tweedmouth to Mr. Davis, of Bond Street, and is now in the possession of Sir W. H. Lever, M.P. It includes many of the original models in wax by Flaxman, the famous sculptor.

Pair of pillar vases on hexagonal plinths, with reliefs of "blindman's-buff," &c. Christie, June 12, 1906	42	0	0
Vase, dark blue, with scroll handles, with reliefs of sacrifices, &c., and a round pedestal for the same. Christie, June 12, 1906	22	1	0
Pair of vases of tripod form, goats' heads and claw supports, lotus leaves on the dome-shaped cover. Christie, June 12, 1906	32	11	0
Set of three vases, in green ground, modelled by Hackwood, with reliefs of sacrifices, medallions, &c., and three square pedestals for the same. Christie, June 12, 1906	147	0	0
Pair of vases and covers, black "basalt," with panels of nymphs, rams' heads, and festoons of flowers in relief. Height, 13¾ inches. Christie, December 19, 1906	12	12	10
An oblong plaque, modelled with "The Sacrifice of Iphigenia" in white relief on blue ground. Height, 15½ inches by 6½ inches. Puttick and Simpson, November 4, 1908	51	9	0
Pair of candlesticks, formed as tree stems, with figures of Cupid in white relief upon a blue ground, emblematic of Summer and Winter, on octagonal plinths. Height, 11 inches. Christie, July 1, 1909	20	10	0

	£	s.	d.
Pair of black basalt ewers, emblematic of Wine and Water. Height, 15½ inches. Christie, February 24, 1910	13	13	0
Pair of double seals, formed of blue jasper balusters, with chased gold mounts. Christie, March 18, 1910	15	15	0
Pair of black basalt figures of Shakespeare and Milton. Height, 16 inches. (The Rev. A. Willett.) Christie, April 1, 1910	9	9	0
An oval plaque, with figures of nymphs and Cupid in white, on sage-green ground. Height, 6¾ inches by 8¼ inches. Designed by Lady Templeton. (T. W. Waller, Esq.) Christie, June 7, 1910	18	18	0
Pair of black basalt busts of Homer and Cicero. Height, 13 inches. Christie, March 7, 1911	8	18	6

WEDGWOOD'S PRINTED WARE

Dinner service, with pale pink borders, decorated with wreaths of foliage and berries in green and red, 158 pieces. (From the Huth collection.) Christie, May 23, 1905	15	15	0
Service, with flowers in blue in the style of old Nankin, 90 pieces. (From the Huth collection.) Christie, May 23, 1905	16	16	0
Dinner service, with birds and flowers in colours in the Oriental taste, consisting of 140 pieces. Christie, December 1, 1905	26	5	0

WHIELDON WARE

Tea poy, square shaped, dated "1799," cream coloured, very slightly tinted in places with green, on three sides a female embossed figure with cornucopia, and the fourth side inscribed "Abraham Randell," "Alice Randell." Bond, Ipswich, April 18, 1906	7	10	0
An agate ware teapot, modelled with shells. Christie, June 19, 1906	12	1	6
Figure of a lady. Height, 7 inches. Puttick & Simpson, November 5, 1906	4	10	0
A plaque, with portrait of Sarah Malcolm Saunders, executed in 1733, very rare, taken from the picture by Hogarth. Sotheby, November 13, 1906	2	10	0
Three figures of musicians. Christie, November 15, 1906	13	2	6
An agate ware teapot and cover, modelled with shells, and surmounted by a figure of a lion, the handle and spout formed as dolphins. (J. E. Wilkinson, Esq.) Christie, April 6, 1909	13	13	0
An agate ware figure of a cat; and a figure of a dog. Height, 4 inches. (J. E. Wilkinson, Esq.) Christie, April 6, 1909	22	1	0
Pair of equestrian figures, mottled with tortoiseshell and green. Height, 10½ inches. Christie, May 25, 1909	37	16	0

WROTHAM WARE

A four-handled loving cup, an unusually fine specimen, decorated with dots, bosses, initials $\frac{W.}{L.\ R.}$ and H. I., and dated 1656. Sotheby, January 25, 1906	56	0	0
A wine jug, brown body with yellow slip, inscribed "Samuel Hugheson." Dated 1618. Height, 8 inches. Sotheby, June 12, 1906	10	0	0
A slip-ware posset-pot, inscribed, "Richard Mier, His Cup, 1708." Diameter, 9½ inches. (The Rev. A. Willett.) Christie, April 1, 1910	56	14	0
A slip-ware flower-pot, decorated with a stag-hunt, and dated 1714. Height, 11 inches. Christie, March 3, 1911	5	15	6

WORCESTER

Transfer Decoration

Jug painted with portrait of the King of Prussia and military trophies. Height, 7½ inches. Sotheby, November 11, 1904	7	7	0
Bowl, transfer decoration hunting scene. Saul, Southport, September 21, 1906	4	15	0

	£	s.	d.
A shaped mug, printed with a portrait of the King of Prussia and military trophies. Christie, April 30, 1908	12	12	0
A cylindrical mug, printed with a portrait of the Marquis of Granby, Britannia, Fame, and Cupid. Height, 5½ inches. Christie, May 12, 1909	28	7	0
An oviform vase, transfer printed in colours and grisaille, with an equestrian figure, a ship, small landscapes, a military trophy and harlequin figures on white ground, by R. Hancock. Height, 10 inches. Christie, May 26, 1909	115	10	0
A cylindrical mug, with portrait of George II., a ship, a military trophy, &c., by R. Hancock, signed with monogram. Height, 6¼ inches. (Merton A. Thoms, Esq.) Christie, February 10, 1910	32	11	0
Pair of oviform vases, with portrait of the King of Prussia, with a battle scene in the background, and a military trophy on the reverse, by R. Hancock, 1757, signed with monogram. Height, 7 inches. (Merton A. Thoms, Esq.) Christie, February 10, 1910	86	2	0
A cylindrical mug, with a parrot and branch of currants. Height, 3¼ inches, signed, R. Hancock, fecit, in one of the branches. The subject taken from plate 74 in "The Ladies' Amusements." (Merton A. Thoms, Esq.) Christie, February 10, 1910	23	2	0

Blue Salmon Scale Decorations

Three large coffee cups and saucers, exotic birds and insects in panels enclosed by gilt borders on dark blue scale pattern ground. Christie, March 29, 1904	73	10	0
Bowl, blue salmon scale ground, gilt decorations, the panels painted in flowers (square mark). Robinson & Fisher, November 18, 1904	33	1	6
Jug, moulded with leaves and painted with exotic birds and insects in panels, with gilt borders on a dark blue scale pattern ground and with mask modelled beneath the spout (square mark). Height, 11½ inches. (From the Menzies collection.) Christie, February 24, 1905	199	10	0
Canisters and covers (pair), oviform, blue salmon scale ground, birds in panels, with gilt scroll borders. Height, 6¼ inches. (From the Huth collection.) Christie, May 23, 1905	165	18	0
Pair of hexagonal vases and covers, with dark blue scale pattern ground panels of exotic birds and insects (square mark). Height, 13¾ inches. (From the Sir Everard Cayley collection.) Christie, December 8, 1905	798	0	0
Pair of vases and covers of hexagonal shape, finely painted with exotic birds, flowers, fruit and insects in panels, with gilt scroll borders on dark blue scale pattern ground. Height, 12 inches. (From the Keele Hall collection.) Christie, May 22, 1906	493	10	0
Set of three vases and covers, hexagonal, finely painted with exotic birds in landscapes, flights of birds, butterflies, and other insects in variously shaped panels with gilt borders on dark blue salmon scale pattern ground. Height, 13¾ inches and 11½ inches. (From the Walker collection.) Christie, June 27, 1906	504	0	0
Mugs, pair of, cylindrical, with dark blue salmon scale ground, painted with exotic birds and insects in panels with gilt scroll borders. Height, 5 inches. (From the Walker collection.) Christie, June 27, 1906	115	10	0

A single mug, precisely similar, was sold at Christie's from Mr. Leyburn Popham's collection, in March 1882, for £42.

Teapot and stand, with dark blue salmon scale ground, painted with exotic birds and insects in scroll panels with gilt borders. (From the Walker collection.) Christie, June 27, 1906	19	19	0
Teapot and cover, painted with exotic birds and insects in panels of gold. Christie, November 20, 1906	33	12	0
Sugar-basin and cover, similar. Christie, November 20, 1906	32	11	0
Coffee-pot and cover, similar. Christie, November 20, 1906	63	0	0
Cylindrical mug, similar decoration. Height, 5¾ inches. Christie, November 30, 1906	57	15	0
Pair of hexagonal vases and covers, with dark blue scale pattern ground, painted with exotic birds, branches, and insects in scroll panels with gilt borders. Height, 13 inches. (Massey-Mainwaring collection.) Christie, April 11, 1907	535	10	0

	£	s.	d.
An oval dish, painted with birds and insects in gilt scroll borders. Width, 10¼ inches. Christie, April 3, 1908	44	2	0
A vase and cover of hexagonal shape, painted with exotic birds and branches, in scroll panels, with gilt borders. Height, 12 inches. (Mrs. Arthur Bristowe.) Christie, February 19, 1909	262	10	0
Large jug, painted with exotic birds and insects in scroll panels, with gilt borders, the spout modelled with a mask. Height, 11½ inches. (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	215	5	0
Pair of large hexagonal vases and covers, painted with exotic birds in landscapes, insects, and sprays of flowers, in scroll panels with gilt borders. Height, 16½ inches. (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	945	0	0
A two-handled cup and saucer, painted with birds and flowers in scroll panels, richly gilt with flowers and foliage. Christie, April 23, 1909	60	18	0
Hexagonal vase and cover, finely painted with a Chinese lady and gentleman, seated in arbours of foliage, in scroll panels, with gilt borders, and with smaller panels round the neck, enclosing flying birds, butterflies, and other insects. Height, 13½ inches. Christie, July 1, 1909	640	10	0
A mug, painted with exotic birds and insects in scroll panels with gilt borders. (Mrs. R. S. Fairbank.) Christie, March 11, 1910	117	12	0
Pair of baskets, with pierced trellis sides painted in the centre with exotic birds. Width, 7¼ inches. Christie, May 10, 1910	69	6	0
Teacup and saucer, painted with birds in scroll panels with gilt borders. Christie, March 3, 1911	16	5	6
Pair of plates, painted with flowers in scroll borders. Diameter, 7½ inches. Christie, March 3, 1911	23	2	0
A coffee-cup and saucer, painted with a camel and bison, by O'Neale, in gilt borders on dark blue ground. (J. E. Nightingale, Esq., F.S.A.) Christie, December 7, 1911	33	12	0
A two-handled cup and saucer, painted with Watteau figures, birds and flowers, in scroll-shaped panels with gilt borders, on dark blue scale pattern ground. (J. E. Nightingale, Esq., F.S.A.) Christie, December 7, 1911	222	12	0
Pair of mugs, painted with medallion views and festoons of fruit, in turquoise, dark blue and gold borders. Height, 5 inches. Christie, July 13, 1911	131	5	0
A sugar-basin and cover, painted with flowers in circular and fan-shaped panels on powdered-blue ground, gilt with sprays of flowers and foliage. (Montague White, Esq.) Christie, December 15, 1911	39	18	0
A tea service, painted with groups of flowers, and with dark blue bands gilt with flowers, 10 pieces. (Montague White, Esq.) Christie, December 15, 1911	178	10	0

Mottled Blue and Other Coloured Grounds

Jug, with canary yellow ground, painted with bouquets of flowers in colours, the spout modelled with a mask. Height, 7¾ inches. Christie, June 26, 1905	131	0	0
Vase and cover, oviform, painted with festoons of flowers in heart-shaped panels, richly gilt foliage and scroll borders on mottled dark blue ground. Height, 9½ inches. February 24, 1905	252	0	0
Three vases, comprising a pair of hexagonal vases and covers, and an oviform vase with pierced cover, painted with flowers in red, green, and gold in the Oriental taste, in scroll panels, with gilt borders on mottled blue ground marbled with gold. Height, 11½ inches and 10¾ inches. (From the Walker collection.) Christie, June 27, 1905	462	0	0
Tea service, part of, with alternate crimson and turquoise stripes gilt with festoons of flowers, consisting of sugar basin and cover, canister, nine cups and eight saucers. Christie, November 20, 1906	126	0	0
Vase, painted with exotic birds in gilt borders on mottled blue ground, with white and gold scroll handles. Height, 8½ inches. Christie, November 23, 1906	105	0	0
A cylindrical mug, painted with exotic birds and trees in scroll panels, with gilt borders upon apple-green ground. Height, 6 inches. Christie, February 7, 1908	115	10	0

	£	s.	d.
Pair of plates, painted with fan ornament in the Japanese taste. Christie, April 30, 1908	21	0	0
Tea poy and cover, apple-green ground, with panels of exotic birds in gilt scrolls. Sotheby, March 9, 1909	56	0	0
Coffee-pot and cover, painted with peasant figures in landscapes, in colours on white ground. (The teapot and cover and the milk-jug and cover of this service realised £36, 15s. and £22 respectively.) (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	94	10	0
Teapot and cover, in emulation of the old Chinese *famille verte*, painted with flowers and rocks in panels, on stippled-green ground. (J. Cheetham Cockshut, Esq.) Christie, March 23, 1909	50	8	0
Sugar-basin and cover, painted with the arms, coronet, and crest of Lord Nelson, and green and gold oak-leaves, by Baxter. (The bowl and a large cup and saucer of this service realised £22 and £30 respectively.) Christie, May 12, 1909	32	11	0
Milk-jug and cover, painted with exotic birds and branches in colours on white ground, and with pink festoons and green trellis panels round the borders. Christie, July 22, 1909	50	8	0
Teapot and cover, painted with flowers in colours, in shaped apple-green borders. (Mrs. R. S. Fairbank.) Christie, March 11, 1910	60	18	0
Sugar-basin and cover, painted with flowers in circular and fan-shaped panels, on powdered blue ground, gilt with foliage. (Charles Procter, Esq.) Christie, November 29, 1910	25	4	0
Jug, painted with a portrait of George III., Britannia, and Fame, in blue. Height, 4¾ inches. Christie, March 3, 1911	26	5	0

"GRAINGER" WORCESTER

Set of three vases, lavender blue ground, painted with flowers in panel, richly gilt, marked "Grainger, Lee & Co." Height, 15½ inches and 12⅛ inches. Saul, Southport, September 21, 1906	20	0	0
A set of three vases and covers, painted with views on dark blue ground, richly gilt. Height, 12 inches and 14 inches. Christie, April 24, 1908	21	0	0

CHAMBERLAIN'S WORCESTER

Tea service, painted with flowers in the Oriental taste, and with dark blue and gold bands, consisting of sugar-basin and cover, cream-jug, bowl, two dishes, twelve teacups and saucers, and ten coffee-cups. Christie, November 20, 1906	30	9	0
A dessert service, painted with flowers in colours on dark blue ground, and with grapes in yellow and gold, consisting of an oblong centre dish, twelve shaped dishes, a pair of vase-shaped sugar tureens and covers, and twenty-four plates. Christie, December 18, 1908	48	6	0
A jug, painted with a coursing scene, on grey ground, the border gilt with foliage. Height, 6 inches. Christie, July 19, 1910	5	15	6
Pair of vases, painted with panels of exotic birds and insects, on dark blue ground, with gilt lions' mask handles. Height, 6 inches. Christie, November 25, 1910	18	18	0

BARR, FLIGHT AND BARR, WORCESTER

Pair of vases and covers, green and gold ground, painted with hunting subjects. Sotheby, November 13, 1906	26	10	0
A beaker, painted with a nymph before an altar, by Humphrey Chamberlain, on marbled salmon pink and gold ground. Height, 5 inches. Christie, March 19, 1908	17	6	6
Pair of oval dishes, painted with Lady Hamilton as Hope, in grisaille, and with dark blue and gold borders. Width, 19½ inches. Christie, May 12, 1909	42	0	0
Vase and cover, painted with a portrait of Shakespeare, and Mrs. Siddons as The Tragic Muse, in two panels, on dark blue ground, richly gilt. Height, 20½ inches. Christie, February 1, 1910	68	5	0

	£	s.	d.
Cup and saucer, painted with panels of birds and insects in gilt borders, on dark blue scale pattern ground. (W. L. Chew, Esq.) Christie, June 15, 1910	15	4	6
Vase, painted with shells, and gilt with bands of arabesque foliage, on pale blue and white ground. Christie, January 27, 1911	17	17	0

YARMOUTH

Six plates, inscribed in the centre, "Thomas and Mary Bingham in Yarmouth, 1742," with zigzag ornament in blue round the borders. Christie, November 15, 1906	25	4	0
Dish and two plates with fruit and foliage in blue, and inscribed "John Elesbeth Andis, 1759," with a plate inscribed "God Save King George, 1737." Christie, November 15, 1906	13	13	0

Although described in Christie's Catalogue as Yarmouth, it is probable that these pieces were of Lowestoft manufacture.

MAJOLICA

ITALIAN—CASTEL DURANTE

Pair of globular bottles, with cylindrical necks, painted with figures of St. Philip and St. Peter. Height, 19 inches. Christie, May 10, 1906	79	16	0
Small dish, painted with a lady's portrait in the centre, and with caryatid figures, cornucopia of fruit, and trophies round the border, the whole painted in grisaille on dark blue ground, dated 1526. (Lord Amherst.) Christie, December 11, 1908	215	5	0
A tazza, painted with a portrait of a girl, wearing white dress and coral necklace, on blue background, inscribed "Angela Bella." Diameter 8½ inches. (Octavius E. Coope, Esq.) Christie, May 3, 1910	336	0	0
A tazza, painted with a portrait of a lady, wearing orange and white dress, on blue and yellow ground, inscribed "Silvia Bella." Diameter, 8¾ inches. (Octavius E. Coope, Esq.) Christie, May 3, 1910	210	0	0
An Italian majolica dish, painted with the story of Romulus and Remus in colours, and lustred at Gubbio. Diameter, 9¼ inches. Christie, July 19, 1910	204	15	0

DERUTA

Dish, finely painted with portrait bust of a lady, behind whom is a riband inscribed *SOBA. STI. AN. ABE. A,* cornucopia of fruit and flowers on either side, with a classic honeysuckle between, above, and below; the colours used are lustred yellow upon a variegated blue ground, late fifteenth century. Diameter, 16½ inches. Christie, April 5, 1906	86	2	0
Dish, decorated with a kite-shaped shield and border of conventional foliage in brown lustre and blue, early sixteenth century. Diameter, 11 inches. Christie, April 5, 1906	46	4	0
A dish, painted with clasped hands and a coronet in lustred brown and blue. Diameter, 14¼ inches. Christie, April 3, 1908	33	12	0
Dish, painted with Saint George and the Dragon in lustred blue and buff, and with foliage and panels of ornament round the border. Diameter, 15½ inches. (Lord Amherst.) Christie, December 11, 1908	141	15	0
A dish, with sunk centre, painted with portrait of a lady and initials NI in lustred brown, heightened with red, and with panels of fluting and scale-pattern round the border. Diameter, 15½ inches. (Lady Bateman Scott.) Christie, February 22, 1910	262	10	0
A dish, the centre painted with a portrait of a lady in lustred brown and blue, the border decorated with panels of scale ornament and formal foliage. Diameter, 16½ inches. (T. W. Waller, Esq.) Christie, June 8, 1910	399	0	0

GUBBIO

	£	s.	d.
A tazza, painted with portrait of a lady, and inscribed scrolls on blue ground. Diameter, 8¾ inches. Christie, March 2, 1906	48	6	0
A dish, painted with The Death of Lucretia and landscape background, in brilliantly lustred colours by Maestro Giorgio. Signed and dated 1522. Diameter, 9¾ inches. (Lord Amherst.) Christie, December 11, 1908	1365	0	0
A dish, painted with Saint Jerome, and brilliantly lustred. Diameter, 9 inches. (Mrs. Hartmann.) Christie, November 24, 1909	173	5	0
A small dish, painted with a Cardinal's coat-of-arms and hat, in red, brown, and blue, the border flat, and painted with conventional vases, honeysuckle, ornaments, &c., the whole brilliantly lustred. By Maestro Giorgio. Diameter, 8½ inches. Signed at the back, and dated 1527. (Octavius E. Coope, Esq.) Christie, May 3, 1910	1200	0	0
A circular dish, painted with a subject probably taken from some old Italian romance, depicting a youth wearing slashed buff doublet, red breeches and cap, bound by the arms to a tree; advancing towards him is a girl holding a stiletto and wearing yellow dress with white scarf; landscape background; beneath is an oblong tablet, painted with a coat-of-arms and inscribed "Medol Limfarnio Tua: Piu Ethl Morire," the whole painted in colours and brilliantly lustred. Signed by Maestro Giorgio and dated 1522. Height, 10½ inches. Christie, May 18, 1911	2520	0	0

URBINO

A dish, painted with King Priam and his Council, with border of Amorini, and a Castel Durante dish (both much broken)	10	10	0
Dish, with sunk centre, painted with Nessus and Deianira, in carved and gilt work frame. Diameter, 11 inches. Christie, December 1, 1905	31	10	0
Dish, painted with "The Choice of Paris." Diameter, 10¾ inches. Christie, December 19, 1905	31	10	0
Dish, with Hercules and view of a city in the distance. Diameter, 10 inches. Christie, December 19, 1905	37	16	0
Dish, painted with Vulcan, Venus, and Cupid, and dated 1545. Diameter, 10 inches. Christie, November 20, 1906	23	2	0
A plate, painted with Samson slaying the Philistines. Diameter, 10¾ inches. (Formerly in the Fountaine collection. Massey-Mainwaring collection.) Christie, May 7, 1907	36	15	0
A dish, painted with Abraham and the Angels, and dated 1543. Diameter, 11 inches. (Hermann Zoeppritz.) Christie, May 12, 1908	31	10	0
A large dish, with a raised boss in the centre painted with Adam and Eve, with small medallions round the border painted with Leda and the Swan and other subjects in grisaille, and with groundwork of caryatid figures in polychrome. Diameter, 17 inches. (Hermann Zoeppritz collection.) Christie, May 12, 1908	80	17	0
Tazza, on short foot, painted in brilliantly lustred colours with The Entombment, by Francesco Xanto, inscribed at the back, signed with initials, and dated 1536. Diameter, 10¾ inches. (Lord Amherst.) Christie, December 11, 1908	462	0	0
Large circular dish, with sunk centre and flat border, finely painted in brilliant colours in the style of Fra Xanto, with the subject of Æneas carrying Anchises from the burning of Troy, after Raphael, with view of Troy and a distant landscape in the background. Diameter, 19¼ inches. Inscribed at the back and signed. (George A. Gibbs, Esq., M.P.) Christie, July 8, 1909	241	10	0
Large oval dish, with raised centre, painted with the Children of Israel gathering Manna, the well and border painted with Raffaelesque ornament of gryphons, caryatid figures, &c., and with raised yellow scrolls, female and Satyr's masks in relief, and ornamented at the back. Height, 25 inches by 20 inches. (George A. Gibbs, Esq., M.P.) Christie, July 8, 1909	609	0	0

The sales at Christie's within the last two or three years have included very little majolica of really fine quality, and therefore the prices quoted above are scarcely representative of those which the more sought-after specimens would realise.

DELLA ROBBIA

	£	s.	d.
Plaque, with the Virgin and Infant Saviour in relief. Height, 24 inches by 18 inches. Christie, November 30, 1906	54	12	0
A Della Robbia statuette of the Infant St. John. Height, 30 inches. (Norman Court collection.) Christie, May 3, 1907	4	14	6
A Della Robbia plaque, modelled with the Nativity in high relief beneath an arch of flowers and foliage decorated in polychrome. Height, 32 inches. Width, 22½ inches. (Norman Court collection.) Christie, May 3, 1907	63	0	0
Statuette of Saint Lawrence, carrying a palm branch and gridiron. Height, 32 inches. (Lord Amherst.) Christie, December 11, 1908	399	0	0
A figure of Pomona carrying a basket of fruit on her head, and holding a cornucopia of fruit in her left hand; at her side is a figure of a child; on oblong plinth, inscribed "Glori. Etdivitic. in. Domotva." Height, 27 inches. (Charles Butler, Esq.) Christie, May 23, 1911	514	10	0
A plaque, with the Virgin and Child and angels in relief, in border of fruit. Diameter, 39 inches. Christie, December 15, 1911	325	10	0

HISPANO-MAURO FAIENCE

A Hispano-Mauro dish, painted in the centre with the arms of Leon, surrounded by concentric circle of conventional leaves in lustred brown and blue, late fifteenth century. Diameter, 17½ inches. (From the Keele Hall collection.) Christie, May 22, 1906	315	0	0
A ditto, moulded with petal-shaped panels in relief, painted in the centre with the arms of Leon, each petal round the border containing some different design in brown and blue lustre, early sixteenth century. Diameter, 17¾ inches. (From the Keele Hall collection.) Christie, May 22, 1906	283	10	0
A ditto, moulded with similar ornament to the last, also with dots in relief, painted in the centre with the quartered arms of Castille, the remainder of the surface decorated with basket work in lustred brown and blue, early sixteenth century. Diameter, 17½ inches. (From the Keele Hall collection.) Christie, May 22, 1906	199	10	0
Jar, of nearly cylindrical shape, painted with foliage and conventional ornament in copper lustre and blue. Height, 12 inches. (Oswald Crawfurd, Esq.) Christie, July 8, 1909	110	5	0
A deep dish, with a raised boss in the centre, painted in lustred brown and blue, and with a lion rampant, bands of conventional foliage, and gadrooning round the border. Diameter, 17¼ inches. (Lady Bateman Scott.) Christie, February 22, 1910	189	0	0
A bowl, or circular spreading foot, the centre painted with a coat-of-arms in blue and brown, and a design of formal leaves in radiating panels. Diameter, 13⅓ inches; height, 8½ inches. (T. W. Waller, Esq.) Christie, June 8, 1910	787	10	0
A dish, the centre painted with a heraldic lion in a shield, surrounded by seven rows of formal leaves and tendrils, the whole executed in pale copper lustre; on the reverse are concentric lines in copper lustre. Diameter, 17¾ inches. (Joseph Dixon, Esq.) Christie, March 16, 1911	430	10	0

PALISSY WARE

A group representing Christ and the Woman of Samaria. Height, 6½ inches. (Massey-Mainwaring collection.) Christie, May 7, 1907	32	11	0

This specimen was formerly in the celebrated Fountaine collection, and realised £31, 10s. at the sale more than twenty years ago.

A group of Christ and the Woman of Samaria at the Well. Height, 6½ inches. (Octavius E. Coope, Esq.) Christie, May 3, 1910	220	10	0

PESARO WARE

	£	s.	d.
Pair of Pesaro bowls, covers and stands, painted with classical subjects and richly gilt borders. (Massey-Mainwaring collection.) Christie, May 7, 1907	40	19	0

Those bowls were sold by auction at the Avenida Palace, Lisbon, in May 1902, and realised £25.

Fine presentation vase and cover, painted in classical subjects on dark blue ground, and richly gilt. Height, 28 inches. (Massey-Mainwaring collection.) Christie, May 9, 1907	63	0	0

This important vase was originally in the C. W. Reynolds collection, and is described in Litchfield's *Pottery and Porcelain*. It was sold at the Sinclair galleries sale for £84 in 1903.

A dish, painted with a portrait of a classical warrior, and a scroll inscribed CREVSA, in colours, on dark blue ground. Diameter, 8¼ inches. (Lord Amherst.) Christie, December 11, 1908	78	15	0
A figure of a duck, with lustred plumage, signed G.B. Height, 5¼ inches. (Isaac Falcke, Esq.) Christie, April 20, 1910	125	0	0

RHODIAN AND DAMASCUS AND PERSIAN FAIENCE

Dish, with shaped border, decorated with fungi and conventional flowers in shades of blue and green. Diameter, 14 inches. (From the Huth collection.) Christie, May 17, 1905	514	10	0
Dish, enamelled with a trefoil arrangement of hyacinths and carnations in shades of blue, green, and mauve, dark blue border with flowers in white. Diameter, 12½ inches. (From the Huth collection.) Christie, May 17, 1905	283	10	0
Bowl, on cylindrical foot, the exterior finely enamelled with interlaced sprays of conventional flowers and leafage in shades of blue and green, the interior decorated with duplicated double sprays of bluebells forming eye-shaped panels, in the centre of which is a panel of similar form enamelled turquoise blue and enriched with scrolls in black and buff. Height, 10¾ inches. Diameter, 17½ inches. (From the Huth collection.) Christie, May 18, 1905	600	0	0
Saucer dish, with carefully drawn conventional leaves and flowers enamelled in green and black, narrow, petal pattern border. (From the Huth collection.) Christie, May 18, 1905	105	0	0
Rhodian dish, with coral red centre on a blue ground, with a border of coral red and running foliage design in white with green. Diameter, 13¾ inches. (From the Huth collection.) Christie, May 18, 1905	189	0	0
Rhodian jug, with rosette ornament in mauve and turquoise upon a scale pattern ground. Height, 10¾ inches. (From the Huth collection.) Christie, May 18, 1905	546	0	0
Rhodian jug, decorated with finely drawn unfolded leaves, sprays of flowers arranged in duplicated forms, brilliantly enamelled in various colours, the same ornamentation upon the neck but in smaller form, green and blue scale pattern handle. Height, 12½ inches. (From the Huth collection.) Christie, May 18, 1905	367	10	0
Rhodian dish, saucer-shaped, painted with sprays of carnations, tulips and hyacinths in blue, green, and brick red. Diameter, 11 inches. Christie, May 15, 1906	16	16	0
Rhodian dish, deep, painted with sprays of tulips, hyacinths, and roses in blue turquoise and brick red, and with small sprays of tulips and hyacinths round the border. Diameter, 14 inches. Christie, May 28, 1906	40	0	0
Rhodian jug, painted with tulips and folded leaves in brick red and blue. Height, 8½ inches. Christie, May 28, 1906	35	0	0
Rhodian jug, painted with vessels in full sail in blue, green, and brick red. Height, 9½ inches. Christie, May 28, 1906	36	0	0
Rhodian tankard, cylindrical, with bright green ground decorated with small cloud ornament reserved in white and dotted with blue. Height, 8 inches. Christie, May 28, 1906	59	0	0

	£	s.	d.
Ditto, with blue and green ware pattern panels, with triangles reserved in white, heightened with red dots. Height, 8 inches. Christie, May 28, 1906	45	0	0
Damascus dish, with tulips and other flowers reserved in white, and painted in lavender blue, on dark blue ground. Diameter, 12½ inches. Christie, March 26, 1909	120	15	0
Rhodian dish, painted with carnations and sprays of bluebells, in black ammonite scroll border. Diameter, 12 inches. Christie, March 11, 1910	21	0	0
Rhodian dish, painted with formally-arranged sprays of flowers in the centre, in polychrome, on white ground, and with ammonite scrolls in blue on border. Diameter, 12 inches. (T. W. Waller, Esq.) Christie, June 8, 1910	65	2	0
A Damascus dish, decorated with tulips and cones reserved in white, and heightened with red and green, on blue ground. Diameter, 13 inches. Christie, November 25, 1910	126	0	0
Set of twelve Damascus tiles, with a design of sprays of flowers, the tree of Life, and birds. 61 inches by 72 inches. Framed. Christie, January 27, 1911	29	8	0
Rhodian dish, painted with tulips and roses in red, blue, and green, and with blue ammonite scroll border. Diameter, 13 inches. (Sir John Evans.) Christie, February 14, 1911	56	14	0
A Rhodian jug, with lavender-blue ground, decorated with formal flowers and scrolls in red and white. Height, 9 inches; and a lavender-blue dish, with spiral fluting in red and blue. Diameter, 11¾ inches. (Joseph Dixon, Esq.) Christie, March 16, 1911	152	5	0
A Rhodian dish, with a bouquet of small blue flowers in the centre, surrounded by tulips and carnations in red, blue, and green, and with blue ammonite scroll border. Diameter, 11¾ inches. (Joseph Dixon, Esq.) Christie, March 16, 1911	94	10	0
Damascus deep dish, painted with a design of large flowers and leafage in dark blue, turquoise and green on white ground, with green ammonite scroll border, enriched with clouds in dark blue and white; the back also decorated with blossom in blue and green. Diameter, 14¼ inches. (Joseph Dixon, Esq.) Christie, March 16, 1911	325	10	0
Damascus jug, with dark blue ground, decorated with carnations and cone-shaped panels in white, turquoise, and brown. Height, 7½ inches. (Joseph Dixon, Esq.) Christie, March 16, 1911	262	10	0

PERSIAN

A bottle of spherical form, with four raised bands of rectangular section, between each is painted in lustred brown the head and shoulders of a girl, the ground work painted with scrolls, engraved copper neck. Height, 9½ inches. Christie, May 28, 1906	200	0	0
Jar, oviform, painted with conventional flowers in green, black, and blue, painted flutings below. Height, 14½ inches. Christie, May 28, 1906	58	0	0
Sprinkler, pear-shaped, with dark blue ground, painted with bands of conventional foliage in lustred brown. Height, 10¼ inches. Christie, May 28, 1906	70	0	0
A bowl, the interior painted with flowers, foliage, and cone-shaped panels, in copper lustre on white ground, the exterior painted with plants in copper lustre on dark blue. Diameter, 7½ inches. Christie, July 8, 1909	39	18	0

OLD CHINESE PORCELAIN

BLUE AND WHITE DECORATION

Vase and cover, oviform prunus pattern of the highest quality, finely painted with branches of flowering prunus on marbled blue ground. Height, 10¼ inches. (From the Huth collection.) Christie, May 17, 1905	5900	0	0
Mr. Huth is said to have given £25 for this vase.			
Three vases and covers and a pair of beakers, painted with audiences, plantain, and vases of flowers. Height, 16½ inches and 18 inches. (From the Huth collection.) Christie, May 17, 1905	1550	0	0

	£	s.	d.
Three vases and covers, oviform, and two beakers and covers, entirely painted with tiger-lily ornament and conventional blossoms. Height, 5½ inches, 6¾ inches, 7 inches. (From the Huth collection.) Christie, May 17, 1905	346	10	0
Pair of vases and covers, powdered blue, painted with river scenes, flowering plants and utensils, in variously shaped panels. Height, 19 inches. Christie, May 18, 1905	766	0	0
Vase and cover, oviform, painted with panels of prunus branches and birds on a trellis groundwork, and with lambrequin-shaped panels round the shoulder and foot, containing formal flowers reserved in white on blue ground. Height, 24 inches. (From the Huth collection.) Christie, May 18, 1905	136	10	0
Pair of bottles, with spherical bodies and long cylindrical necks, entirely enamelled with formal flowers and foliage in *famille verte*. Height, 8¾ inches. (From the Huth collection.) Christie, May 19, 1905	450	0	0
A pear-shaped bottle, with black ground, entirely decorated with formal flowers and small scroll foliage, reserved in white. Height, 16½ inches. (From the Huth collection.) Christie, May 19, 1905	651	0	0
At a previous sale in 1888, this specimen realised £150.			
Pair of bottles, triple gourd shape, the lower part decorated with medallions of masks, utensils, and emblems, on a floral groundwork, in black and gold, the centre part pencilled with kylins and flames in *rouge de fer* and gold on white ground, the necks powdered blue, with Ho-Ho birds in gold. Height, 21½ inches. (From the Huth collection.) Christie, May 19, 1905	480	0	0
A gourd-shaped bottle, entirely decorated with formal flowers and arabesque foliage, reserved in white. (From the Huth collection.) Christie, May 19, 1905	300	0	0
Pair of vases, cylindrical, painted with bands of formal leafage, and with blue bands round the centre, containing dragons reserved in white. Height, 11 inches. (From the Gabbites collection.) Christie, June 2, 1905	79	16	0
Pair of bottles, powdered blue, triple gourd shape, enamelled with flowering plants, vases, and utensils in mirror and fan-shaped panels. Height, 10½ inches. Christie, July 7, 1905	420	0	0
Dinner service, large, variously painted with river scenes, willows, pagodas, consisting of 145 pieces. Christie, December 8, 1905	30	9	0
Vases and covers, set of three, and pair of beakers, painted with flowering trees in compartments, and small panels of grotesque animals and flowers round the necks and base. Height, 22 inches and 20 inches. Christie, February 9, 1906	115	10	0
Dinner service, decorated in the Chinese taste with mountainous landscape, pagoda, trees, and building, and floral borders, comprising two 16-inch dishes, two 14-inch, four 13-inch, two 12-inch, three 11-inch, seventeen soup plates, twenty-two meat plates. Gudgeon, Winchester, February 14, 1906	25	0	0
Pair of bottles, powdered blue, enamelled with panels of flowering plants in *famille verte*, and mounted with metal gilt rims and plinths. Height, 7¾ inches. Christie, November 23, 1906	105	0	0
Pair of bottles, powdered blue, painted with vases, utensils, and flower sprays in blue, in mirror and leaf-shaped panels. Height, 7½ inches. Christie, November 23, 1906	44	2	0
Set of three small oviform jars and covers, entirely painted with peacock-feather ornament. Height, 5½ inches. (Richard Robson, Esq.) Christie, March 30, 1909	136	10	0
An oviform jar, decorated with branches of flowering prunus, reserved in white, on marbled blue ground. Height, 9 inches. (Mrs. Edward Salt.) Christie, May 25, 1909	126	0	0
Pair of deep dishes, painted with ladies and flowering plants in panels with key-pattern borders. Diameter, 10½ inches. (Frits Hartvigson, Esq.) Christie, June 16, 1909	31	10	0
Pair of ewers and covers, decorated with dark blue cone-shaped panels, enclosing scrolls reserved in white. Height, 8 inches. Christie, February 18, 1910	20	9	6

	£	s.	d.
Pair of oviform vases and covers, decorated with branches of flowering prunus, reserved in the white on a marbled blue ground. Height, 9¾ inches. (G. F. Smith, Esq.) Christie, May 10, 1910	157	10	0
A pair of similar vases and covers, but of finer quality, sold in The Armstrong Heirlooms at Christie's, June 20, 1910, for £735.			
Set of three oviform vases and covers, painted with scrolls and leafage, and with blue lambrequin panels round the borders enclosing formal flowers reserved in white. Height, 7¾ inches and 6½ inches. (Charles Butler, Esq.) Christie, July 6, 1911	541	12	0

DIFFERENT COLOURED GROUNDS WITH *FAMILLE VERTE* DECORATION

Vase, oviform, with bright green ground enamelled with dragons and formal flowers in mauve, with arabesque foliage reserved in white, and with unglazed kylins' mask handles. Height, 12 inches. (From the Huth collection.) Christie, May 17, 1905	400	0	0
Pair of vases, *famille verte*, formed as bamboo canes, enamelled with small sprays of flowers and grasses on green and yellow grounds, on octagonal open stands enamelled green. Height, 8½ inches. (From the Huth collection.) Christie, May 17, 1905	340	0	0
Vase, *famille verte*, of nearly cylindrical form, with crimson ground finely enamelled with branches of seeding peonies, arabesque foliage and dragons, with pale green and yellow lambrequin-shaped panels round the borders containing flowers, mounted with ormolu rim and plinth, with sphinx supports. Height, 22½ inches. (From the Huth collection.) Christie, May 18, 1905	600	0	0
Vase, with yellow ground, enamelled with a pheasant, peony, and rocks in green and mauve, with palm leaves round the neck. Height, 10⅛ inches. (From the Huth collection.) Christie, May 19, 1905	900	0	0
Vase, cylindrical, with crimson ground and green lambrequin-shaped panels round the shoulders and foot, entirely enamelled with formal flowers and arabesque foliage in *famille verte*. Height, 18¾ inches. Christie, June 2, 1905	997	10	0
A figure of Kwan-Yin, her robe enamelled with cranes on a green ground, and with a figure of a child in her lap, on lotus-pattern pedestal and hexagonal plinth. Height, 15 inches. Christie, April 3, 1908 . .	102	18	0
Pair of vases and covers, enamelled with mountainous river scenes, vases and utensils, in four panels divided by trellis bands and with lambrequin borders, enclosing formal flowers on stippled-green ground. Height, 14 inches. Khang-hsi. (Earl of Lauderdale.) Christie, June 2, 1908 .	420	0	0
Pair of powdered-blue bottles, of triple-gourd shape, enamelled with panels of utensils, flowers, &c., in *famille verte*. Height, 8 inches. Khang-hsi. Christie, December 18, 1908	99	15	0
Set of three vases of triple-gourd shape, decorated with formal flowers and foliage reserved in white on bright apple-green ground. Height, 10 inches and 10¾ inches. Khang-hsi. Christie, March 26, 1909 . .	1207	10	0
Pair of octagonal vases and covers, enamelled with ladies, river scenes, and flowers, with branches of gourds on the angles, and utensils and flowers round the necks. Height, 15¼ inches. Khang-hsi. (Richard Robson, Esq.) Christie, March 30, 1909	105	0	0
Pair of figures of kylins, one with a young kylin, and the other holding a ball, enamelled green, yellow, and aubergine. Height, 13 inches. Khang-hsi. (Alex. Browne, Esq.) Christie, May 20, 1909 . . .	225	15	0
Pair of bottles, with long necks, enamelled with kylins in *famille verte*. Height, 18 inches. Christie, December 7, 1909	220	10	0
Set of four vases and covers and a beaker, each of hexagonal shape, enamelled with flowers in black and yellow on green ground. Height, 10½ inches and 9 inches. Ming. Christie, December 10, 1909	2730	0	0
Pair of figures of cranes, their plumage enamelled black and green. Height, 16 inches. Kien-lung. (Isaac Falcke, Esq.) Christie, April 21, 1910 .	110	5	0

	£	s.	d.
A celadon vase, of double-gourd shape, modelled with formal foliage in low relief, mounted with Louis XV. ormolu mounts. Height, 16¼ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	4700	0	0
Pair of bowls and covers, formed as figures of a cock and goose, with enamelled plumage. Height, 16 inches. Kien-lung. (Alfred J. Bethell, Esq.) Christie, March 24, 1911	126	0	0
A group of two boys, one carrying the other on his back, their costumes enamelled with flowers in *famille verte* on yellow and aubergine ground. Height, 8½ inches. Khang-hsi. Christie, June 15, 1911	388	10	0

EGGSHELL

Lantern, oviform, with finely stippled green ground, enamelled with an audience and ladies on a terrace in *famille verte* on two oblong panels, on a groundwork of flowers and butterflies. (From the Huth collection.) Christie, May 17, 1905	410	0	0
Plate, with ruby back, finely enamelled with a group of ladies and children, vases and utensils in the centre, and with seven borders of variously coloured diapers with small panels of flowers. Diameter, 8½ inches. (From the Huth collection.) Christie, May 17, 1905	280	0	0
Plate, with ruby back enamelled with a lady and two children by a table, in leaf-shaped panel on gold ground, and with border of variously coloured diapers. Diameter, 8¼ inches. (From the Huth collection.) Christie, May 17, 1905	200	0	0
Pair of saucer dishes with ruby backs, enamelled with ladies, children, and vases in the centre on white ground, and with pale green trellis pattern borders with three panels of flowers. Diameter, 7¾ inches. (From the Huth collection.) Christie, May 17, 1905	310	0	0
Plate, with ruby back panelled with figures *en grisaille* on gold ground in the centre, a wreath of flowers and ribands round the border, and bands of pink and gold diaper. Diameter, 8 inches. (From the Huth collection.) Christie, May 17, 1905	48	0	0
Pair of lanterns, oviform shape, finely enamelled with an audience and figures on a terrace. Height, 8¾ inches. (From the Huth collection.) Christie, May 18, 1905	1200	0	0
Plate enamelled with a group of chrysanthemums and a sparrow, with four panels of peonies round the border on pink diaper ground. Diameter, 8¼ inches. (From the Huth collection.) Christie, May 18, 1905	115	10	0
Vase, enamelled with ladies in a landscape carrying vases. Height, 19 inches. (From the Huth collection.) Christie, May 18, 1905	99	15	0
Set of six deep plates, finely enamelled with an unrolled Kahémono painted with cocks, rocks, and peonies on a ruby-coloured ground, on which are sprays of prunus and bamboo. Diameter, 9 inches. (From the Keele Hall collection.) Christie, May 22, 1906	183	15	0
Beaker, enamelled with panels of cocks, peonies, and other flowers, on a floral groundwork with black enamelled ground. Kien-lung period. Height, 19 inches. Christie, November 23, 1906	315	0	0
A deep plate, with ruby back, enamelled with a lady, boys, and vases in a leaf-shaped panel in the centre, in seven borders of various coloured diapers, &c. Kien-lung. Christie, April 23, 1909	56	14	0
A cup and saucer, enamelled with butterflies on ruby ground. Kien-lung. (Isaac Falcke, Esq.) Christie, April 21, 1910	16	16	0

BLACK GROUND (*Famille Noire*)

Vase, oviform, with brilliant black enamelled ground with fine metallic lustre enamelled in *famille verte* with silver pheasants among rocks, on which are growing peonies and other flowers with branches of bamboo. Height, 17½ inches. Christie, April 4, 1905	2047	10	0
A pear-shaped bottle, with black ground entirely decorated with formal flowers, and small scroll foliage reserved in white. (From the Huth collection.) Christie, May 19, 1905	651	0	0

	£	s.	d.
Three vases, oviform, fluted, with black ground enamelled with panels of peonies and river scenes in *famille verte* and *famille rose*, the ground enriched with chrysanthemums and green foliage, mounted as a vase and pair of ewers, with ormolu handles, rims and plinths, chased with branches of flowers, formal scrolls and dragons. Height, 23 inches and 21 inches. (From the Duke of Buckingham's collection.) Christie, June 2, 1905	997	10	0
A pair of old Chinese vases of square shape, tapering towards the feet, with cylindrical necks, each face brilliantly enamelled with lotus plants growing in a stream with kingfishers flying above, in *famille verte* on black ground, the necks enamelled with peonies, cherry trees, birds and rocks, and with sacred fungus on the shoulders. Khang-hsi period. Height, 20¼ inches. Christie, December 14, 1906	3885	0	0
This pair of vases was valued by a local (Sussex) dealer, for probate, at £100.			
A square-shaped vase, slightly tapering towards the base, with beaker-shaped neck, the sides finely enamelled with flowering prunus, lotus and chrysanthemum plants emblematic of the four seasons, and with prunus branches round the neck, the whole executed in *famille verte* on brilliant black enamelled ground. Khang-hsi dynasty. Height, 20⅛ inches. Christie, February 15, 1907	2625	0	0
Pair of beakers, enamelled with peonies, prunus, chrysanthemums, lotos plants and rocks in *famille verte* and aubergine. Khang-hsi. Height, 13¾ inches. Christie, July 15, 1909	2730	0	0
A square vase, with beaker neck, decorated with oblong and leaf-shaped panels, enclosing vases, utensils, and emblems in *famille verte*. Khang-hsi. Height, 18½ inches. Christie, July 19, 1910	336	0	0

RUBY-COLOURED GROUND

A set of three vases and two covers, *en suite*. Height, 30 inches and 25 inches	409	10	0
Vase and cover, large oviform *famille verte*, with upright panels containing baskets of flowers upon a green and black ground, on which are sprays of flowers and Ho-Ho birds. Khang-hsi period. Height, 25 inches. (From the Neck collection.) Christie, May 12, 1905	189	0	0
Pair of vases and covers, octagonal *famille rose*, enamelled in brilliant colours in upright panels, with a mandarin riding in a mountainous country, Imperial audiences, ladies and attendants, in black borders pencilled with scroll work in gold, lambrequin-shaped panels round the shoulders and feet enclosing formal peonies, lotus, and other flowers, the covers enamelled with the eight Immortals in panels and surmounted by partly gilt figures of kylins. Height, 36 inches. Kien-lung period. Standing upon Louis XVI. gilt pedestals carved with laurel festoons, acanthus foliage and scale pattern, 31 inches high. Christie, May 18, 1906	2150	0	0
Pair of Mandarin vases and covers, enamelled with chrysanthemums and peonies by a fence and flowering cherry branches in *famille rose* on white ground, round the shoulders and covers are mauve lambrequin-shaped panels enclosing formal flowers, and the feet are bordered by pink bands of scroll outline, the necks enamelled with bands of conventional flowers and key pattern in coral and gold. Kien-lung period. Height, 52 inches. Christie, May 18, 1906	2300	0	0
Cistern, oval, enamelled with festoons of flowers in European taste, and panels of figures in the interior, the outside enamelled with pink and green chequer pattern, mounted on Louis XVI. ormolu plinth, with gadrooned and riband borders. Diameter, 18 inches. (From the Huth collection.) Christie, May 19, 1906	567	0	0
Statuettes, three, equestrian, of Chinese warriors, enamelled in green and other colours. Kang-hsi period. Height, 8 inches. Christie, November 15, 1906	409	10	0
Pair of figures of cranes on rockwork plinths, and a figure of a duck. Height, 17½ inches and 11½ inches. Christie, November 15, 1906	33	12	0

	£	s.	d.
A pair of old Chinese beakers, with ruby-coloured ground, enamelled with sprays of formal chrysanthemums and detached blossoms, and further enriched with variously shaped panels delicately enamelled with sages, children, peonies, and cocks, round the lips and bases run bands of formal green diaper pattern. Yung-chin period. Height, 18¾ inches. Christie, December 14, 1906	3255	0	0
A pair of Mandarin jars and covers, enamelled with peonies and a fence in variously shaped panels on mazarin blue ground, entirely pencilled with prunus blossom and marbling in gold, round the feet are bands of formal petals, the covers surmounted by figures of kylins. Kien-lung period. Height, 52 inches. Christie, December 14, 1906	1832	10	0
Cistern of *famille rose* enamelled with birds, peonies and other flowers, on a groundwork of formal flowers and pink scrolls, a key-pattern band, butterflies and sprays of flowers round the shoulders, and fish and aquatic plants in the interior. Kylins mask handles, carved wood stand. Diameter 53½ inches. (Canon Valpy's collection.) Christie, May 15, 1907	1207	10	0
Pair of *famille rose* dishes, enamelled with figures in a summer-house, in a large scroll-shaped panel, and with flowers round the border, on pink diaper ground. Diameter, 17 inches. Kien-lung. Christie, May 26, 1909	38	17	0
Famille rose cistern, enamelled with panels of peonies and other flowers on a groundwork of flowers and scrolls, the interior enamelled with fish. Diameter, 23½ inches. Kien-lung. Christie, December 10, 1909	220	10	0
Pair of *famille rose* vases and covers, enamelled with panels of birds and flowers on incised key-pattern ground. Height, 18 inches. Kien-lung. (W. E. S. Erle Drax, Esq.) Christie, February 18, 1910	194	5	0
Pair of bottles, with plain pink ground. Height, 7½ inches. Kien-lung. (Mrs. R. S. Fairbank.) Christie, March 11, 1910	131	5	0
A bamboo-pattern teapot and cover, with green enamelled ground, decorated with prunus and peony in aubergine, pale green and white, and key-pattern round the neck. Ming period. (Isaac Falcke, Esq.) Christie, April 21, 1910	231	0	0

CONTINENTAL

ANGOULÊME

A pair of vases painted with bouquets and festoons of flowers, and gilt with foliage on square ormolu pedestals with foliage borders. Height, 9½ inches. Christie, February 1, 1907.	26	5	0
Dessert service, painted with named views in the centres, with gilt bands and wreaths of flowers, and small grisaille medallions of buildings round the borders, consisting of 110 pieces. (E. J. Stanley, Esq.) Christie, January 31, 1908	115	10	0

ARRAS

A sucrier and cover, gilt, with birds and foliage in medallions, the borders reserved in white on a mottled *bleu-de-Vincennes* ground. (From the Hawkins collection.) Christie, May 10, 1904	70	0	0
Pair of cups and saucers, *en suite*. (From the Hawkins collection.) Christie, May 10, 1904	72	0	0
Circular bowl, gilt, with birds and branches, and with *gros bleu* border. Diameter, 9¾ inches. (From the Huth collection.) Christie, May 22, 1905	174	0	0
Jardinière, with mottled *bleu-de-Vincennes* ground painted with river scenes and peasants in panels, with gilt framing of flowers and rushes. Diameter 5¾ inches. (From the Huth collection.) Christie, May 22, 1905	237	0	0

BERLIN

	£	s.	d.
Pair of vases and covers, painted with pastoral scenes and goats'-head handles. Height, 25 inches. Christie, April 10, 1907	14	14	0
A cabaret painted with figures and flowers in gilt borders, consisting of 5 pieces. (From the Massey-Mainwaring collection.) Christie, May 8, 1907	19	8	6

BUEN RETIRO

Pair of vases, oviform shape, painted with medallions of classical figures, landscapes and bands of arabesque foliage in blue, festoons of flowers round the centre on gold ground. Height, 22½ inches. Christie, March 16, 1906	126	0	0
Pair of cups and saucers, painted with fruit, flowers, and figures in landscapes. (Ambrose Basset, Esq.) Robinson & Fisher, May 5, 1909	15	0	0
A snuff-box, painted with cupids, flowers, and small views in panels with gilt borders, on maroon ground, inscribed "Carolo Alexandro Duc," and monogram C.A. (Isaac Falcke, Esq.) Christie, April 21, 1910	52	10	0
A vase and cover, painted with panels of classical figures in landscapes, and arabesques in red and blue on white ground; festoons of flowers round the centre on gold ground, fluted neck. Height, 21½ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	189	0	0
Milk-jug and cover, canister and cover, and cup and saucer, painted with battle scenes, and with gilt scroll borders. (Col. Hegan Kennard.) Christie, May 29, 1911	47	5	0

CAPO DI MONTE

Tea service, decorated with "The Deluge" and other Scriptural subjects in relief in colours and gold, 18 pieces. (From the Huth collection.) Christie, May 22, 1905	115	5	0
Capo di Monte ewer and basin, shell shaped, encrusted with shells and pink coral, richly gilt. (From the Huth collection.) Christie, May 22, 1905	84	0	0
Capo di Monte group, a lady and gentleman with two children and a dog, flowers and grapes, on a pedestal, with masks and swags of flowers in relief. Christie, May 18, 1906	199	10	0
Sucrier and cover, with "The Choice of Paris," Bacchanalian, and other figures in relief. Christie, March 11, 1909	26	5	0
A snuff-box, painted with amatory subjects, and mounted with gold rim. (Isaac Falcke, Esq.) Christie, April 21, 1910	19	10	0
A teacup and saucer, modelled with Diana, Calisto, and other figures, festoons of flowers, shells, and scrollwork in relief, painted in colours. (Octavius E. Coope, Esq.) Christie, May 4, 1910	37	16	0
Pair of groups, of Venus and Cupid, and Leda and the Swan, with Cupid at her side, on plinths modelled with rockwork, and with shell and scroll borders. Height, 18½ inches. Christie, June 23, 1910	336	0	0

CHANTILLY

Pair of vases fluted and with blue and white handles of scroll and shell design, painted with festoons of flowers and small detached sprays on white ground. Height, 7½ inches. (Norman Court collection.) Christie, May 3, 1907	115	10	0
Teapot and cover, shaped as a melon, and painted as pomegranates in colours in the Chinese taste. (Charles T. Jacoby, Esq.) Christie, June 20, 1910	17	17	0
Teapot, painted with flowering plants in colours in the Oriental taste, and mounted with silver borders. Christie, December 2, 1910	42	0	0

COURTILLE

	£	s.	d.
Pair of vases and covers, beaker form, painted with arabesques and with green and gold panels, with gilt lions'-masks handles. Height 14½ inches. Christie, July 19, 1906	22	1	0

DELFT AND FAIENCE

Jug, with flowers in white on a dark blue ground, mounted with metal gilt cover. Christie, May 8, 1906	24	0	0
Five plates, painted with coast scenes, figures and shipping in blue. Christie, November 15, 1906	33	11	0
Eleven plates, painted with the herring fleet in blue. Christie, November 15, 1906	76	13	0
Four plates, painted with whaling boats in blue. Christie, November 15, 1906	21	0	0
A Nevers ware group of two cats mounted on ormolu plinth of Louis XV. design. Height, 6 inches. (From the Massey-Mainwaring collection.) Christie, April 11, 1907	37	16	0
Pair of Nevers faience dishes decorated with foliage on blue ground, and a Marseilles double basket painted and encrusted with flowers. (From the Norman Court collection.) Christie, May 3, 1907	7	7	0
Pair of Marseilles faience jardinières and stands, painted with birds and flowers in colours on a white ground. (From the Norman Court collection.) Christie, May 3, 1907	28	7	0
Dutch Delft vase, fluted and painted with birds and flowers in polychrome in the Oriental taste, and with panels of leafage round the borders. Height, 18 inches. Christie, May 26, 1909	94	10	0

DRESDEN

Ecuelle cover and stand, Mayflower pattern, painted inside with coast scene and gilt. Christie, January 20, 1905	19	19	0
Pair of dishes, finely painted with Chinese figures in colours, with small panels of landscapes round the border on gilt trellis ground. Diameter, 11 inches. (From the Huth collection.) Christie, May 22, 1905	126	0	0
Pair of saucer dishes, painted with Chinese figures in colours, on gilt architectural supports, with small panels of landscapes round border on gilt trellis ground. Diameter 8¾ inches. (From the Huth collection.) Christie, May 22, 1905	88	0	0
Pair of bottles, richly decorated with arabesques in lake and gold, introducing figures of infant Bacchanals, and small oval panels painted with Bacchanalian subjects in puce, mounted with silver gilt stoppers. (From the Huth collection.) Christie, May 22, 1905	105	0	0
Pair of canisters and covers, cylindrical, painted with seaports, shipping, and figures, mounted on silver gilt plinths. (From the Huth collection.) Christie, May 22, 1905	110	5	0
Ecuelle cover and stand, painted with Watteau figures on canary yellow trellis pattern ground, and with pierced floral borders. (From the Selby Lowndes collection.) Christie, July 7, 1905	73	10	0
Pair of cups and saucers, quatrefoil shape, painted with Watteau figures in landscapes, and with alternate gold panels with flowers in blue. Christie, July 7, 1905	27	6	0
Vase and cover, painted with a group of peasants, flowers, and insects on a white ground, and with busts on the handles, mounted on ormolu scroll plinth. Height, 15 inches. Christie, December 5, 1905	183	15	0
Pair of vases and covers, painted with squirrels and sprays of flowers in the style of Hizen, mounted with ormolu borders, chain festoons and square plinths chased with laurel leaves of Louis XVI. design. Height, 13 inches. Christie, February 9, 1906	117	12	0
Beaker, painted with landscapes and Watteau figures in lake colour, and gilt with foliage and lattice work. Height, 15½ inches. Christie, March 23, 1906	31	10	0

	£	s.	d
Dessert service, painted bouquets of flowers and birds, consisting of 136 pieces. Christie, April 27, 1906	157	10	0
Chocolate pot and cover, painted with Watteau figures in panels, and with alternate canary yellow panels painted with flowers. Christie, May 4, 1906	39	18	0
Tea service, painted with landscapes, camp and port scenes, and numerous figures in lake and gold, scroll borders, consisting of teapot, cover, and stand, ecuelle cover and stand, canister, bowl, and five teacups and saucers. Christie, May 18, 1906	60	18	0
Candelabrum, with flower branches for three lights, with figure of a miser, with a bag of gold, on white and gold scroll plinth. Height, 12½ inches. Christie, May 18, 1906	38	17	0
Pair of double gourd-shaped vases, decorated with panels of animals in the manner of old Hisen, on a canary yellow ground, and bearing a very rare mark. (From the Fischer collection, Cologne.) Christie, May 18, 1906	79	15	0
Tea service, painted with Chinese figures, flower sprays and insects in lake and gold, scroll borders, consisting of teapot, cover and stand, sucrier and cover, milk-jug, canister, bowl, seven teacups and saucers. Christie, May 18, 1906	69	6	0
Beaker, painted with bouquets of flowers on white ground. Height, 16½ inches. Christie, June 8, 1906	42	0	0
Set of five remarkable vases, being three vases and two beakers, pale blue ground, each vase finely painted with a hunting subject in colours, and a group of flowers in the Oriental taste on the reverse, between which are small panels of various shapes, painted with chrysanthemums and other blossom; and marbling in shades of green, yellow, and white. The necks of the vases and the centres of the beakers are painted with small detached sprays of flowers in richly gilt borders. The covers of the three vases are finely modelled groups of huntsmen, a stag with boar and hounds. This fine set of vases bears the mark of Augustus Rex. (From the Massey-Mainwaring collection.) Christie, May 8, 1907	1050	0	0
Bowl and cover, painted with quatrefoil-shaped panels of Chinese figures in colours and gold on canary yellow ground, the handles modelled as strapwork, surmounted by busts. Height, 11½ inches. Christie, February 7, 1908	141	15	0
Pair of oval tureens, covers and stands, painted with landscapes and Watteau figures, gilt with trellis work, the handles modelled with goats heads. (Sir Charles M. Wolseley, Bart.) Christie, December 17, 1909	399	0	0
Pair of octagonal boxes and covers, painted with extensive coast scenes and figures in gilt borders. (Lady Bateman Scott.) Christie, February 22, 1910	34	13	0
Pair of mirrors, in frames encrusted with flowers and rams' heads, and surmounted by figures of eagles, each with one chased ormolu branch at the base. Height, 18½ inches. Christie, March 18, 1910	252	0	0
Pair of vases and covers, Marcolini period, painted with flowers in brown and gold on pink ground. Height, 9 inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	14	14	0
A dish, painted with Chinese figures in the centre, and panels of landscapes round the border, and richly gilt with scrolls and trellis work. Diameter, 14½ inches. Christie, June 23, 1910	68	5	0
A cylindrical bowl and cover, painted with panels of Chinese figures in lake, red and gold scroll borders, with gilt shell handles and claw feet. (Montague White, Esq.) Christie, December 15, 1911	57	15	0

DRESDEN FIGURES AND GROUPS

A figure of Paris, seated. Height, 13½ inches	31	10	3
Figure of a potter, seated on a bench. Height, 7½ inches. Christie, March 17, 1905	22	1	0
A small group of three children, The Toilet. Height, 6 inches. (From the Hawkins collection.) Christie, June 6, 1905	86	0	0

	£	s.	d.
Pair of figures, Summer and Autumn, groups of children with flowers, a goat and grapes. Height, 6½ inches. Christie, July 7, 1905	40	19	0
Pair of children with fish, on plinths encrusted with flowers. (From the Walker collection.) Christie, July 27, 1905	102	18	0
Figure of a Chinaman. Height, 4 inches. (From the Panwitz collection.) Munich, October 22, 1905	33	0	0
Pair of figures of a lady and gentleman standing against tree trunks, on a scroll plinth. (From the Panwitz collection.) Munich, October 22, 1905	110	0	0
Pair of busts of children, painted in colours and wearing caps with sprays of flowers tied by ribands at the side. Height, 9 inches. Christie, February 23, 1906	273	0	0
A similar pair, smaller. Height, 6 inches	367	10	0
These busts of children are supposed to be portraits of the children of Augustus Rex, founder of the factory.			
Harlequin figure of a girl dancing. Height, 6½ inches. Christie, February 23, 1906	21	0	0
Harlequin figure wearing a yellow hat. Height, 6¼ inches. Christie, February 23, 1906	36	15	0
Harlequin figure with a jug. Height, 6½ inches. Christie, February 23, 1906	53	11	0
Harlequin figure with snuff-box and eyeglass. Height, 7 inches. Christie, February 23, 1906	71	8	0
Harlequin figure holding eyeglasses and hat. Height, 8½ inches. Christie, February 23, 1906	81	18	0
Pair of figures of a lady and gentleman, seated, holding baskets. Height, 7½ inches. (From the Townshend collection.) Christie, February 27, 1906	141	15	0
Group of a pug and puppy. Height, 7¾ inches. Christie, March 16, 1906	50	8	0
Pair of figures, of lady playing hurdy-gurdy, and a lady with boy in harlequin costume, their robes painted with flowers in Oriental colours and gold, seated on white rectangular pedestals with military trophies in relief. Height, 15½ inches. Christie, June 29, 1906	262	10	0
The Monkey Orchestra, comprising a conductor and sixteen other figures of monkeys in costume playing various instruments. Height, 5½ inches. Conductor, 7½ inches. Christie, June 29, 1906	378	0	0
Pair of figures, lady with basket of flowers and gentleman with grapes. Height, 7¾ inches. Christie, July 16, 1906	102	18	0
Figure of a harlequin, taken from the well-known group representing Italian comedy. Height, 4 inches. (From the Fischer collection, Cologne.) October 24, 1906	38	0	0
Pair of figures, Harlequin and Columbine, richly decorated in the early period. Height, 3½ inches. (From the Fischer collection, Cologne.) October 24, 1906	49	0	0
Figure of a harlequin with a pug dog under his arm, charmingly modelled and richly decorated. Height, 5 inches. (From the Fischer collection, Cologne.) October 24, 1906	104	10	0
Figure of a partridge supporting an ormolu branch for a candlestick, modelled with flowers in relief, and mounted on a fine ormolu base, very early and fine quality. Height, 8 inches. From the Fischer collection, Cologne.) October 24, 1906	192	10	0
Group of a lady, being a portrait model of the Countess de Kossel, wearing a crinoline and carrying a pug dog, on white and gold pedestal. Height, 11¼ inches. Christie, November 20, 1906	1050	0	0
A group of similar design, but smaller, was sold in the Earl de Grey's collection at Christie's in 1902 for the same price.			
A pair of figures of a courtier and a lady in peasant costume, each bearing a basket of flowers, their costumes painted in brilliant colours. Height, 18 inches. (From the Massey-Mainwaring collection.) Christie, March 15, 1907	580	0	0
Figure of a harlequin producing music (?) from a dog by twisting his tail. (From the Massey-Mainwaring collection.) Christie, March 15, 1907	86	2	0

	£	s.	d.
A similar group, but the victim this time is a cat. (Massey-Mainwaring collection.) Christie, March 15, 1907	75	12	0
A group representing the harlequin family, their costumes brilliantly decorated, on a scroll pattern ormolu mount. (Massey-Mainwaring collection.) Christie, March 15, 1907	504	0	0

It should be remarked that the ormolu mount fixed to the base of this exquisite group was not well chased. The group itself is one of the finest in existence.

A similar group, but of a later period, and the decoration of which was not considered to be of the period represented, was sold at the Massey-Mainwaring sale. Christie, March 15, 1907	57	15	0

In the same collection there were also two important figures of Augustus the Strong dressed as a freemason—one of these of undoubted genuineness realised £420, while the other, considered as doubtful with regard to decoration, only brought £122, 15s.

Model of Madame de Pompadour's spaniel seated on a cushion, the latter painted with flowers in the Oriental taste, mounted on Louis XV. ormolu plinth chased with flowers and scrolls. Height, 10½ inches. (Lewis Hill collection.) Christie, April 18, 1907	408	10	0
The Countess de Kossel wearing crinoline and carrying pet pug dog, with another at her feet, on white and gold pedestal. Height, 11 inches. (Lewis Hill collection.) Christie, April 18, 1907	178	10	0

A group of similar subject but finer quality was sold for £1050—as noted on the previous page—at Christie's, November 20, 1906.

A group, representing "The Postmaster-General and the King's Fool," on plinth encrusted with flowers. Height, 9 inches. Christie, December 18, 1908	504	0	0
A group of a harlequin, lady and child, on plinth encrusted with flowers. Height, 7 inches. Christie, July 8, 1909	252	0	0
A group of lovers, embracing, with a harlequin at their feet, on plinth encrusted with flowers. Height, 6 inches. (Sir Charles M. Wolseley, Bart.) Christie, December 17, 1909	420	0	0
A group of Amphitrite and Mermaids, on rockwork pedestal. Height, 13 inches. (Lady Bateman Scott.) Christie, February 22, 1910	60	18	0
The Toilet: a group of three children, with a mirror and flowers. Height, 5¾ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	69	6	0
Pair of small figures, of a lady and gentleman. Height, 2½ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910	38	17	0
Group of lovers, with a lamb and a dog, seated on rockwork plinth. Height, 6¼ inches. Christie, May 10, 1910	241	10	0
Figure of a gentleman, wearing Court costume, and green and white coat. Height, 8½ inches. Christie, May 10, 1910	33	12	0
Group of a woman, carrying an infant in a cradle, and with a child at her side. Height, 9 inches. Christie, June 23, 1910	73	10	0
Group of lovers, the lady wearing crinoline. Height, 7 inches. Christie, January 27, 1911	399	0	0
Group of a gentleman playing the flute, and a lady with a child on her knee, on plinth encrusted with flowers. Height, 5½ inches. Christie, December 1, 1911	120	15	0

FRANKENTHAL

Figure of a girl playing a spinet in chequered bodice and flowered skirt. Height, 8 inches	71	8	0
Pair of sauce tureens, formed as scroll-shaped vases, with figures of a girl and a youth at the sides, emblematic of Autumn and Winter, with ladles. (From General Randolph's collection.) Christie, Februrary 23, 1906	86	2	0
Group of peasant girl and youth with flowers and a dog. Height, 7 inches. Christie, May 18, 1906	141	15	0
Group of a boy, dog and cat. Height, 7 inches. Christie, June 19, 1906	26	5	0
Group of a lady and gentleman seated, with a lamb at the side. Height, 6¾ inches. Christie, July 6, 1906	115	10	0
Figure of a youth on pink scroll base, cleverly modelled and richly decorated. Height, 4 inches. Phillips, November, 1906	42	0	0

	£	s.	d.
A two-handled cup and cover, painted with Watteau figures in landscape in panels on lake scale pattern ground. Height, 5 inches. Christie, February 1, 1907	9	9	0
Group representing two peasants at the base of a pigeon-house, the elder peasant is throwing grain to collect the pigeons about his feet. Height, 17½ inches. (Massey-Mainwaring collection.) March 16, 1907	54	12	0
A pair of small figures of cupids on altar-shaped white and gold pedestals, painted with classical heads and with rams' heads in relief. Height, 10½ inches. (Norman Court collection.) Christie, May 3, 1907	27	6	0
A cabaret painted with panels of cupids sporting, and festoons of flowers on a white ground, consisting of teapot and cover, sucrier and cover, cream jug, cup and saucer, and diamond-shaped plateau. Christie, May 14, 1907	63	0	0
Pair of groups of lovers embracing and quarrelling. Height, 7 inches. (Lord Melville's collection.) Christie, May 15, 1907	60	18	0
A figure of a boy playing bagpipes. Height, 5 inches. (Sir Charles M. Wolseley, Bart.) Christie, December 17, 1909	44	2	0
Pair of white figures, of a lady wearing crinoline, and a gentleman wearing wig and cloak, on pierced scroll plinths. Height, 7½ inches. Christie, February 1, 1910	52	10	0
A group, of a man playing a hurdy-gurdy, and standing with two children before a table. Height, 8¼ inches. Christie, May 26, 1910	73	10	0
Pair of groups, of children with a monkey and dog. Height, 5 inches. Christie, June 23, 1910	157	10	0
A group of lovers, with a lamb, on rockwork plinth. Height, 6½ inches. Christie, June 23, 1910	157	10	0
Pair of figures of gentlemen, with open baskets at their sides, on pink scroll plinths. Height, 6 inches. Christie, February 24, 1911	65	2	0
A figure of a peasant woman, with poultry and wicker basket. Height, 9½ inches. Christie, March 3, 1911	50	8	0
A group of lovers seated on a tree-trunk. Height, 6½ inches. Christie, July 13, 1911	162	15	0

FULDA

A figure of a harlequin. Height, 5½ inches. (Col. Hegan Kennard.) Christie, May 29, 1911	152	5	0

FÜRSTENBURG

Pair of vases and covers, painted with birds and flowers on white ground, and with pink and white foliage borders. Height, 19½ inches. Christie, December 5, 1905	19	19	0
Biscuit bust of Venus di Medicis, on glazed plinth with gilt enrichments. Height, 11½ inches. (From the Huth collection.) Christie, May 24, 1906	29	8	0
Vase and cover, painted with medallion heads and with gilt rams' heads and vine festoons in relief. Height, 15½ inches; and a pair Sceaux, painted with bouquets of flowers on white ground. Christie, July 6, 1906	27	6	0
Pair of circular dishes, painted with figures in landscapes, and sprays of flowers on a groundwork of raised white scrolls. (Mrs. Hartmann.) Christie, November 24, 1909	17	17	0

HÖCHST

Pair of figures, small, of a lady and gentleman in harlequin costume on pierced plinths. Height, 4¾ inches. Christie, February 23, 1906	84	0	0
Group of two peasants and a girl playing bagpipes and fiddle. Height, 9 inches. Christie, May 18, 1906	126	0	0
Group, a girl and sleeping boy. Height, 6¾ inches. June 19, 1906	110	5	0
Vase and cover, oviform, with striped pink and gold ground, and satyrs' heads handles. Height, 10½ inches. Christie, June 19, 1906	25	4	0

	£	s.	d.
Figure of a girl, her apron full of flowers, and figure of a boy with goat. Height, 5½ inches. Christie, July 6, 1906	26	5	0
Group of a boy and girl in fancy costume. Height, 7¼ inches. Christie, July 6, 1906	56	14	0
A pair of figures of boy and girl on green rock-coloured bases, charmingly modelled and quite perfect, marked in blue. Height, 5½ inches. Phillips, November 1906	168	0	0
Group of hounds attacking a lion, on lake and gold scroll plinth. Height, 7 inches. (From the W. F. A. Wilson collection.) Christie, November 15, 1906	63	0	0
Ecuelle cover and stand, oblong, painted with fruit and flowers, in lake scroll borders, and ditto, bottle stand, fitted with two ewers. Christie, November 15, 1906	29	8	0
Pair of candelabra, each formed as a classic boat-shaped lamp, fluted, decorated with festoon, and enriched in dark blue and gold. Height, 7¼ inches. (Massey-Mainwaring collection.) Christie, March 16, 1907	48	6	0
A pair of candlesticks painted with flowers in lake scroll borders. (Norman Court collection.) Christie, May 3, 1907	16	16	0
A teacup and saucer painted with camp scenes in lake and green and gold scroll lines, and a Hague cup and saucer painted with Watteau figures. (Norman Court collection.) Christie, May 3, 1907	6	16	6
A group representing "The Wounded Sportsman"; with negro attendant, dogs, dead stag, &c. Foster, April 22, 1909	152	5	0
A group of a girl placing a garland of flowers on the head of a sleeping boy, with dog, pedestal, and vase. Height, 6½ inches. (Ambrose Basset, Esq.) Robinson & Fisher, May 5, 1909	94	10	0
A figure of a girl, in harlequin costume. Height, 4¾ inches. (Dr. Dumergue.) Christie, July 8, 1909	26	5	0
A figure of an artist painting a portrait. Height, 5½ inches. (Lady Bateman Scott.) Christie, February 22, 1910	56	14	0
Pair of miniature groups, representing "The Butcher" and "The Barber," with foliage background. Height, 5 inches. (Sir Walter Gilbey.) Knight, Frank & Rutley, March 9, 1910	383	5	0
A group of three boys with a dog, on rockwork plinth. Height, 5 inches. Christie, April 29, 1910	63	0	0
Group of Venus and Adonis. Height, 10½ inches. Christie, December 9, 1910	304	10	0
A figure of Diana standing on rockwork. Height, 11½ inches. Christie, December 1, 1911	194	5	0

PARIS (*including factories in neighbourhood of*)

Pair of vases, painted with pastoral scenes after Boucher, on gold ground and with leopard head handles. Height, 19 inches. Christie, December 5, 1905	25	4	0
Pair of large vases by Jacob Petit, painted with birds and flowers on white and gold ground, and with gilt mask handles. Height, 27½ inches. Christie, December 16, 1905	33	12	0
Dessert service, painted with bands of flowers in colours on canary yellow ground, consisting of 82 pieces. Christie, February 9, 1906	37	16	0
Set of three candelabra, formed of French porcelain vases, by Jacob Petit, painted with panels of flowers on apple-green ground, mounted with ormolu rims and plinths, Bacchanalian mask handles, and foliage branches for lights. Height, 29 inches and 35 inches. Christie, April 23, 1909	30	9	0
Set of four French faience white figures, emblematic of the Seasons. Height, 12 inches. (Mrs. C. Wylie.) Christie, February 14, 1910	90	17	0

LUDWIGSBURG OR KRONENBURG

Group of Count Brühl's tailor and his wife on goats. Height, 8 inches. Christie, May 18, 1906	84	0	0
Group of Venus and Adonis. Height, 7¼ inches. Christie, May 30, 1906	46	4	0
Group of Chinese figures round an arbour encrusted with flowers. Height, 13½ inches. Christie, July 6, 1906	141	15	0

	£	s.	d.
A white group, youth surprising a sleeping girl. (Ambrose Basset, Esq.) Robinson & Fisher, May 5, 1909	49	0	0
A group, male and female figures in Chinese costume standing by a summer house. Height, 9 inches. (Ambrose Basset, Esq.) Robinson & Fisher, May 5, 1909	79	16	0
A figure of "The Knife Grinder," delicately decorated. Height, 5½ inches. (Sir Walter Gilbey.) Knight, Frank & Rutley, March 9, 1910	44	2	0
A pair of figures of peasants, man and woman in torn clothes, carrying their different wares. Height, 6 inches. (Sir Walter Gilbey.) Knight, Frank & Rutley, March 9, 1910	105	0	0
A figure of a youth, seated on a rock. Height, 6 inches. Christie, April 29, 1910	13	13	0
A group of lovers, with a musical instrument and dog. Height, 9 inches. Christie, June 23, 1910	86	2	0
Group of lovers, with a gun, dog, and dead stag, seated by a tree trunk. Height, 8½ inches. Christie, December 16, 1910	126	0	0

NIDERVILLER

Pair of figures of a girl and youth, seated, playing the violin and horn. Height, 4¾ inches; a figure of a gentleman playing the pipe. Height, 8 inches. Christie, June 19, 1906	26	5	0
Pair of groups, of classical figures, embracing, with a wine-cup and dolphin. Height, 13½ inches. (Sir Charles M. Wolseley, Bart.) Christie, December 17, 1909	99	15	0

NYMPHENBURG

Pair of busts of children, white and gold. Height, 9½ inches. Christie, July 6, 1906	273	0	0
Group of a lady sleeping by a tree trunk, with a figure of a gentleman at the side and Cupid above. Height, 9½ inches. Christie, July 6, 1906	162	15	0
A service painted with bouquets of flowers and insects, on white ground, richly gilt with scroll work round the borders, consisting of oval tureen and cover, 4 small sauce-boats, 4 triangular dishes, 3 square-shaped dishes, 11 oval dishes in sizes, 13 round ditto in sizes, 36 plates, and 22 soup plates. (Norman Court collection.) Christie, May 3, 1907	336	0	0
A figure of a harlequin. Height, 6 inches. (Dr. Dumergue.) Christie, July 8, 1909	26	5	0
An oil and vinegar frame, with two ewers and stoppers, painted with landscapes in colours, and with green and gold scroll borders; and a pair of oval salt-cellars, *en suite*. (W. L. Chew, Esq.) Christie, June 16, 1910	42	0	0

OLD SÈVRES PORCELAIN

Ecuelle cover and stand, painted with panels of landscapes and cupids on turquoise ground, gilt with festoons and trellis pattern	99	15	0
Cabaret, painted with garden scenes and figures, cupids and emblems, on *gros bleu* ground, the borders gilt with arabesque foliage, consisting of teapot and cover, sucrier and cover, cream-jug, two cups and saucers, and diamond-shaped plateau	183	15	0
Ecuelle cover and stand, painted with portraits in medallions on *gros bleu* ground, gilt with swags of fruit and with pale green and gold borders. (From the Hawkins collection.) Christie, May 10, 1904	210	0	0
Pair of Sceaux, painted with detached sprays of flowers and blue lines round the borders, with sprays of laurel foliage in gold by Rosset and Baudouin. (From the Anglesey collection.) Christie, January 13, 1905	63	0	0
Cup and saucer and cover, painted with bouquets of flowers in panels on *gros bleu* and apple-green ground. February 3, 1905	47	5	0
Twelve cups and saucers, cylindrical, painted with festoons of various flowers, and with monogram D. B. (du Barri) worked in flowers and gilt leaves, turquoise and gold riband pattern borders. (From the Lonsdale collection.) Christie, February 24, 1905	50	8	0

	£	s.	d.
Vase and cover, oviform, bearing date letter 1763, and painted by Dodin. Description (curtailed from catalogue): The greater portion of the body, base and cover, is of *gros bleu* colour, with enrichments gilt and reserved in white. Around the centre of the vase are four shield-shaped panels, the principal of which is finely painted in subjects after Lancret, the others finely painted with detached bouquets of flowers and fruit. The neck is fluted, also the stem of base and top of cover. The companion vase is in the Royal collection of Buckingham Palace. Christie, April 14, 1905	4200	0	0
Cup and saucer with Rose du Barri ground, painted with branches of flowers in panels of gilt scroll foliage. (From the Huth collection.) Christie, May 22, 1905	200	10	0
Sucrier and cover, with turquoise ground painted with sprays of flowers in gilt framework. (From the Huth collection.) Christie, May 22, 1905	81	18	0
Vase, oviform, with *gros bleu* ground, gilt, with a wreath of arabesque foliage round the centre, and with sunk white and gold flutings round the neck and base, surmounted by gilt handles formed as figures of mermaids holding festoons of rushes, on square foot, gilt, with a floral wreath, gilding by Vincent. Height, 19 inches. Christie, June 2, 1905	700	0	0
Cup cover and saucer, with *gros bleu* ground, painted with cupids on clouds in pale blue, in gilt floral framework. (From the Hawkins collection.) Christie, June 6, 1905	66	0	0
Sucrier and cover, groups of flowers in panels with gilt borders in *bleu-de-roi* ground, enriched with apple-green scrolls. (From the Hawkins collection.) Christie, June 6, 1905	84	0	0
Ecuelle cover and stand, painted with bouquets of flowers in panels on *gros bleu* ground, the borders gilt with wreaths of flowers. Christie, July 7, 1905	136	10	0
Dessert service, painted with exotic birds and other birds in landscape, and bouquets of flowers in panels, the borders richly gilt with wreaths and festoons of flowers and foliage. Paintings by Aloncle, Dusalle, and Michel, 76 pieces. Christie, July 7, 1905	315	0	0
Pair of square-shaped Sceaux, painted with detached sprays of flowers and fruit in panels formed by compositions of scroll work in blue, festooned with flowers by Léve père (1758). Height, 8 inches. (From the Anglesey collection.) Christie, January 13, 1906	77	14	0
Twelve plates, painted with flowers in turquoise borders, with white and gold *œil-de-perdrix* bands. Christie, November 20, 1906	60	18	0
Dish, oval, painted with Watteau figures in blue in the centre. Puttick and Simpson, November 22, 1906	11	15	0
Pair of vases and covers, with fine *gros bleu* ground, each painted with cupids in a landscape in an oval panel, and on the reverse a view of a river scene, with buildings and peasants; between the panels are gilt wreaths of foliage and acorns enclosing a ground of *œil-de-perdrix*; the lower part modelled with white and gold straps in relief. Height, 12½ inches. (Earl of Lauderdale.) Christie, June 2, 1908	3780	0	0
Vase and cover, painted with pansies in gilt foliage wreaths, on pale blue and white *œil-de-perdrix* ground, and with band of turquoise beading round the centre, mounted on a Louis XVI. ormolu foot chased with a laurel wreath. Height, 8¼ inches. (These three lots all from the Lewis Hill collection.) Christie, April 18, 1909	315	0	0
A set of three vases and covers of apple-green colour, mounted with Louis XVI. ormolu handles, rims, and plinths, chased with lions' masks and classical foliage. Height, 14¼ inches and 19¼ inches. Christie, July 15, 1909	194	5	0
A rose-water ewer and dish, hard paste, painted with panels of musical and amatory trophies, on a trellis groundwork of rosebuds and foliage. (Sir Charles M. Wolseley, Bart.) Christie, December 17, 1909	39	18	0
An ecuelle cover and stand, painted with spray of flowers, in turquoise riband borders, gilt with foliage. By Viellard, 1758. Christie, February 25, 1910	73	10	0
A cylindrical mug, and two pots and covers, painted with flower-sprays in colours, and with blue lines round the borders. Christie, March 18, 1910	29	8	0

	£	s.	d.
Teacup and saucer, decorated with arabesques and jewel ornament, in translucent enamel and gilding, on white ground. By Vincent. (Octavius E. Coope, Esq.) Christie, May 4, 1910	58	6	0
Pair of ice-pails, covers, and liners, turquoise ground, with medallion heads of nymphs, cupids, and satyrs *en grisaille* on chocolate medallions, flowers, and gilt enrichments, and bearing the cypher EII in flowers and gilding, surmounted by a crown. By Boulanger, gilding by Le Guay, 1778. Part of the service made for the Empress Catherine of Russia. (Octavius E. Coope, Esq.) Christie, May 4, 1910	2700	0	0

A plate of this service realised £283, 10s., and a coffee-cup and saucer £120, 15s. Portions of the service are illustrated in Litchfield's *Pottery and Porcelain*.

A cream-jug, with rose pompadour ground, painted with a bouquet of flowers in a panel with gilt scroll borders. (T. W. Waller, Esq.) Christie, June 8, 1910	94	10	0
Pair of square orange-tubs, with *gros bleu* borders, gilt, with scale pattern and rosettes; the front panels painted with "Le Panier Mysterieux" and "La Leçon de Musique," after Boucher, and with river scenes, cottages, and peasant figures round the sides, 1768. Height, 6¾ inches and 5 inches square. Exhibited at the South Kensington Museum, 1862. (Baron Schröder.) Christie, July 5, 1910	5355	0	0

SÈVRES BISCUIT

From the Massey-Mainwaring Collection, March, April, May (*Christie*) 1907

Pair of figures of children, seated, holding a bird and an empty birdcage, modelled after Pigalle. Height, 19 inches	136	10	0
Group, Hector bidding farewell to Andromache, on Louis XVI. ormolu plinth. Height, 19 inches	26	5	0
Apollo and Daphne: a group after Boizot. Height, 19 inches	11	11	0
Pair of figures of children, with bird and a nest, after Pigalle, on lapis-lazuli plinth. Height, 9½ inches	29	8	0
Pair of figures, with birdcage and sheaf of wheat on ormolu pedestals. Height, 8 inches	15	15	0
Pair of figures of girl and youth, with flowers. Height, 9 inches	10	10	0
A bust of Voltaire. Height, 12½ inches	4	4	0
Pair of figures of children, with birds, after Pigalle, on lapis-lazuli plinth	23	2	0
A group of lovers, with a dog and grapes. Height, 8 inches. Christie, March 4, 1910	8	18	6
A group of Leda and the Swan, on rockwork plinth, modelled after Falconet. Height, 10 inches. Christie, March 11, 1910	73	10	0
A bust of Madame Dubarry, with loose drapery over her shoulders, mounted on *gros bleu* and white pedestal, with the initials D.B. painted in an oval medallion, 1772. Height, 15 inches. (Octavius E. Coope, Esq.) Christie, May 5, 1910	1050	0	0
Bust of a General, wearing breastplate and Orders of the Golden Fleece and St. Esprit, signed L.R. Height, 11 inches. Christie, February 17, 1911	31	10	0

VENICE

Pair of dishes, painted with the story of the Prodigal Son, and subjects from the lives of Christ and the Apostles, in foliage borders, the whole executed in shades of blue. Signed I.V.H., 1730. Diameter, 18½ inches. Christie, March 26, 1909	147	0	0

VIENNA

Groups of cupids beneath a tree, emblematic of reading and writing. Height, 13 inches. Christie, February 9	22	1	0
Group of a lady and gentleman, decorated in brilliant colours. Sotheby, February 21, 1906	15	10	0

	£	s.	d.
Figure of a lady wearing crinoline and holding a festoon of flowers. Height, 7 inches. (From the Lewis Hill collection.) Christie, April 18, 1907 .	90	6	0
Set of four vases, painted with nymphs, cupids, and flowers on gold ground. Height, 9 inches. (Mrs. Hartmann.) Christie, November 24, 1909 .	52	10	0
Pair of vases and covers, the centres of cylindrical shape, painted with flowers in colours on white ground, the lower part fluted and decorated with green and white beading, mounted in ormolu. Height, 19½ inches. (Baron Schröder.) Christie, July 5, 1910	441	0	0

VINCENNES

Old Vincennes porcelain is generally classified with Sèvres; it is the china made at Vincennes before the works were transferred in 1753 to Sèvres.

A sucrier and cover gilt, gilt with birds in foliage and trellis borders, on *bleu de Vincennes* ground	30	9	0
A cabaret, with panels of birds on dark blue ground, consisting of teapot and cover, cream-jug and two cups, and saucers and oval plateau . .	25	4	0
Pair of oval ecuelle covers and stands, painted with flying birds in panels, with gilt floral decorations in *bleu de Vincennes* ground. Christie, March 22, 1907	252	0	3
Pair of Vincennes figures of reclining nymphs on rockwork plinths, turquoise and gold, mounted on ormolu plinths, chased with conventional scroll work. Height, 6¾ inches. (From the Lewis Hill collection.) Christie, April 18, 1907.	546	0	0

Figures are extremely rare in Vincennes or Sèvres.

Pair of cups and saucers, of rare design, formed as the petals of a flower, painted with sprays of flowers, and the handles delicately modelled as butterflies and flowers. (Earl of Lauderdale.) Christie, June 2, 1908 .	189	0	0
Large cup and saucer, painted with children in a landscape, in panels with gilt framing of flowers and scroll work, on *bleu de Vincennes* ground. By Viellard, 1755. Christie, May 20, 1909	89	5	0
Pair of tulip-shaped vases, painted with detached sprays of flowers in colours, on a groundwork of dotted blue circles, mounted on ormolu plinth of Louis XV. design. Christie, May 20, 1909	315	0	0
A circular bowl, gilt, with flying birds in two panels, with gilt framing of flowers and trellis work on *bleu de Vincennes* ground, 1753. Diameter, 6¼ inches. (Octavius E. Coope, Esq.) Christie, May 4, 1910 . .	45	3	0

ADVICE TO COLLECTORS

THE following suggestions are offered with some diffidence, because the writer recognises the fact that a book like Chaffers' is not generally bought by the young and inexperienced collector, but is rather the standard library work which the possessor of a valuable collection keeps for reference. Such advice, or rather hints and suggestions, are given for what they may be worth, and will occupy but a small space, and need only be read by those who feel that they are likely to benefit from their consideration.

MAKING A COLLECTION

The mere acquisition of a great number of specimens, even if genuine and valuable, does not constitute a "collection." It is quite possible to spend a very large sum of money and yet not to have a collection, and a comparatively small sum of money, *but an infinite amount of care and attention*, and to acquire a collection of either pottery or porcelain of the greatest interest. To attain this object it is necessary to acquire a knowledge of the history and vicissitudes of the factories, the specimens of which are to be collected, and to steadily build up and gradually obtain and render complete, a chronological sequence of the different efforts and products of the factory or factories. There are sidelights also on the history of many ceramic factories which can be obtained by the acquisition of specimens of other factories, which show the inspiration from which sometimes a later and sometimes a contemporary undertaking, drew its *motifs* of form and decoration.

In another work on this subject I have termed such pieces "link" specimens, and I will give an illustration of my meaning. The earlier efforts of the Dresden, Bow, Chelsea, Worcester, and some other factories all derived their first ideas of decoration from Oriental porcelain, then, during the Dr. Wall period of the Worcester factory, there was a time when the imitation of old Venetian porcelain was affected, at others Dresden china was imitated, and similar instances may be noticed with regard to all the old ceramic industries. If, therefore, an original Oriental, Venetian, or Dresden specimen be acquired and compared with the example of which it is the prototype, one may term such a piece a "link." These specimens add materially to the interest of a collection, and they increase the amateur's knowledge of different pastes and glazes by careful comparison, and are material aids to gaining experience.

DESCRIPTIVE INVOICES

I have always advised collectors when making purchases to insist upon having a properly descriptive invoice of the specimen bought. Mistakes must sometimes happen and fraud must also be guarded against.

In case of either the one or the other, where an exchange of the article or a return of the purchase money is sought to be obtained, the written invoice will be found a most material piece of evidence.

Frequently I am consulted about an unsatisfactory purchase, and ask to see the invoice, when I find that the so-called Chelsea or old Dresden specimen is described as a "china" figure or a "richly decorated" cup and saucer; whereas if the proper description had been in writing I could have helped my client to much readier redress. The collector should remember the Latin maxim, *Litera scripta manet.*

PURCHASES AT AUCTION

For several reasons the purchase of specimens at sales by auction is not recommended for amateurs of limited experience. Of course, there is always the fascination and excitement of bidding, and the expectation of saving the dealers' profit. As a set off against these inducements there are many disadvantages. To begin with, one generally misses the purchase of the particular lots which were selected on the view day, and at the end of the sale finds oneself the owner of some lots which were not examined, but which appeared to be going so much below their value, that the temptation to make a bid was irresistible. In the result specimens are acquired which could have been done without, and their cost much more satisfactorily expended in examples which were really requisite to render more complete the *methodical* collection of specimens of any particular factory.

Those of us who are conversant with some of the secrets of the saleroom know how many are the pitfalls prepared for the unwary bargain-hunter. Sales are "rigged"—that is, composed of lots put in by dealers anxious to realise the cost of some of their old "shop-keepers"—and there is generally some one in the room on the vendor's behalf on the look-out for an inexperienced bidder who is opposed, as far as discretion or daring permits. Not infrequently, when the protecting bidder goes just too far and the lot is knocked down to him, he will deny that he made the bid, and the amateur will then be expected to take the lot if he was the previous bidder.

If the collector prefers to purchase at auctions rather than to make his selections quietly and deliberately from the stock of a reliable dealer, my advice is to view the sale carefully, and then to seek the assistance of a dealer of repute whose judgment can be relied upon. Such a man will advise as to the price which ought to be given for any of the specimens selected, and he may also prevent a foolish purchase by pointing out some good reason for its rejection. The commission usually charged is five per cent. on the amount given, or a shilling in the pound, and as this charge is inclusive of personal attendance and advice on the view day, and of collection and delivery, it seems well worth the comparatively small addition to the cost of really desirable specimens.

Where very large amounts are given for lots some more favourable arrangement than five per cent. may be made, if it is considered desirable to do so, but we must always remember that in order to be well served we must pay generously.

It is much better and more satisfactory in every way to make one's purchases through the same dealer, and not vary one's patronage by employing sometimes one, and sometimes another agent, or, still more unwisely, to give the commissions to the casual "touter" one is addressed

by in the saleroom. There are some good reasons for this caution. In the first place a respectable dealer will appreciate the confidence of a regular client and will do his best for his interest, while if he has a suspicion that a rival is being employed, he may show some resentment of what he considers unfair treatment by increasing the cost by bidding or perhaps by buying the lot. The casual commission agent may have the advantage of being on the spot, and thus save a little extra trouble, but there is a good deal of risk in employing him, and the amateur collector cannot be too strongly urged to first make a careful choice of the member of the trade who can be thoroughly trusted to act for him, and then, even at the cost of some extra personal trouble in making an appointment or in writing instructions, to make it worth his while by giving him all his commissions. If the prices or values suggested are, as they should be, in the collector's interest, moderate and well judged, it must necessarily follow that only a portion of the selected lots will be purchased, and therefore there must be many disappointments where the commission earned is only trifling in amount or the result of the sale may be a blank. If the agent knows that he has his client's full confidence, he will put up with this in the hope that he will be more fortunate upon the next occasion. It is sometimes desirable in one's own interest to see matters from another man's point of view, and this is one of many instances in which a due consideration for the agent employed will be for the ultimate benefit of the collector.

RESTORATIONS

It is almost impossible to expect that fragile china groups and figures can escape the penalty exacted by time and careless handling, but if we buy restored specimens we like to know that we do so, and the extent of the repair. I have found two means of detection—one by smell; a recently repaired piece can be detected by holding the specimen close to one's nasal organ, when the odour of paint will be apparent. The other remedy is to tap the suspected part with a coin or the blunt edge of a knife. China will give out a ring and composition will not.

IMITATIONS

The law of supply and demand must inevitably bring about imitations of anything that is valuable or desirable. Apart from the pecuniary loss, the annoyance at being the victim of fraud or deception is irritating. The best suggestion I can offer is only to deal with firms of established honesty and reputation. There are many dealers who are entirely reliable, and although I cannot give here names or recommendations, such may always be obtained from connoisseur friends, or from myself by consultation.

Imitations are of various kinds. There are the obvious German and French spurious manufactures, purporting to be old Chelsea, Worcester, and Oriental porcelain, and there are others much more subtle and difficult to detect.

Of the former, many really ought not to deceive any one of ordinary powers of observation, for their inferiority to the work of which they purport to be imitations, is so palpable. There is a garish meretricious appearance which should act as a danger-signal to the eye of a cultivated man or

woman, and if the details of painting and gilding be examined they will be found to be quite different from the decorative treatment of genuine old pieces. These remarks apply to the more ambitious imitations, that is, the imitations of fine scale Worcester, richly coloured Chelsea, or fine old Sèvres, but the imitations of the humbler kinds of old china are not so easily detected.

Collectors should be careful to avoid the imitation of the old Carl Theodor and Ludwigsburg groups and figures which have been lately produced in Germany, and which bear a mark which very closely resembles that which is found on the original productions of these fine old fabrics.

Oriental china is counterfeited to an enormous extent. The imitations of the more valuable kinds, such as *famille verte*, *famille rose*, and the ruby-backed eggshell, are made by M. Samson of Paris, and there is also some clever work of the modern Chinese factories in vases and services in the style of the seventeenth century. These sometimes bear marks which would appear to be those of the earlier time.

Nothing but experience can enable the amateur to detect the more carefully prepared imitations, but one may offer a suggestion that will be found of practical use, and that is to buy from well-known dealers pieces of high quality and about which there can be no doubt. If such pieces are placed in the cabinet and constantly seen, they will be the best witnesses in themselves against fraud, and when a "jackdaw in peacock's feathers" is placed near the real peacock the difference will become apparent to a collector of very moderate experience. There is no severer test for a sham than to be placed in the company of the real, and, for the rest, intelligence and experience must be trusted to protect the young collector from growing tares with wheat.

Speaking generally of the various imitations of old china which occasionally come before the expert for examination and report, there is a class of production which is sometimes of a puzzling character. The specimen submitted is obviously not the ordinary sham, made for purposes of fraud or deception, and yet as obviously it is not a product of the factory which it represents.

I have seen well made and carefully finished vases and portions of services, purporting to be Sèvres, Dresden, Chelsea, or Worcester, sometimes bearing a misleading mark and frequently having no mark whatever. In numerous cases the explanation of the mystery is that at some time, perhaps as long as fifty or sixty years ago, the owner has required to make up his service, which has suffered from breakage, and a pattern has been sent to the Coalport, Minton, or perhaps the Spode or Derby works, and portions made to match in every respect the pattern as regards decoration and general appearance. There is a difference in the paste or body, a slight variation in the treatment of the details of decoration, which require very close inspection under a magnifying-glass before one can give an opinion as to the place of origin. I remember very well that when Lord Lonsdale's china was sold at Christie's, some ten or fifteen years ago, some dozens of old Sèvres plates of the decoration known as "horse shoe" pattern were followed in the catalogue by some other dozens of plates similar as to decoration, but unmistakably of Coalport make instead of Sèvres. They had been made to render the table service of sufficient quantity for the use of a larger dinner-party. The trade, knowing the difference, gave some £30 to £40 a dozen for the first on the list, which were genuine old Sèvres, and about £2, 10s. a dozen for the ones which

followed, and a collecting friend, who happened to be standing near me, was astonished at the great difference in price until the reason was explained to him.

This kind of imitative work, though honest in its purpose, has led to many difficulties, as the different kinds of china get sometimes mixed, owing to want of care or knowledge, therefore services which are offered for sale should be carefully examined piece by piece before a purchase is decided upon.

Chelsea and Worcester vases which have lost their covers, and in some cases even, when one of a set of three has been missing, have been completed in this way; and, unless the buyer has had some experience of "make ups" of this kind, he may be deceived to a serious extent, since the value of vases and covers is considerably lessened if they have covers made at a later time or are the product of a different factory.

SOME OF THE IMITATIONS AND MISLEADING MARKS ON CHINA

WITH reference to the marks upon some of the imitations of favourite descriptions of old china, it should be obvious that in the majority of cases, a more or less exact copy of the genuine mark is added to render the imposition more attractive. There are, however, several marks of a misleading character which are apt to puzzle the collector, since they are not to be found amongst those which appear in the body of this volume as representative of the various fabriques of which notices are given.

It may be useful, therefore, to add a list of such marks as have come under the Editor's observation, together with some notes which, taken together with the caution given above, may place the amateur upon his guard, and inform him as to their origin.

IMITATIONS OF OLD SÈVRES PORCELAIN

As the genuine old Sèvres china, with its beautiful soft paste, its famous ground colours, and fine decoration by the first painters and gilders of the time of the factory's best productions, commands such high prices, it is natural that imitations should be placed on a market where there are such great prizes to be won, if only a really successful imitation can be made. There are several kinds of imitations of Sèvres. First, there is the genuine white china, which was discarded by the factory for some slight defect, either a fire-flaw, or crack, too much sputtering, *i.e.* black specks which came through the surface at the last firing, or a twist or warp in the shape. Such pieces were bought by outside decorators of china and made to resemble the genuine productions of the Royal works. Sometimes sparsely decorated pieces, instead of the white china, were procured for this same purpose. This redecorated china is of varying excellence. Some pieces are so indifferently finished that a man of comparatively small experience would detect them, but others are so carefully decorated, not only as regards ground colour but as to painting and gilding, that they will cause some doubt in the mind of a dealer of considerable knowledge. The expert in Sèvres porcelain, that is, a man who has constantly handled and dealt with the really genuine pieces, will, however, detect this kind of work. The ground colours are more opaque in appearance; the painting lacks the peculiar effect which is so difficult to describe in words. Owing to the softness of the paste or "body" of the genuine old Sèvres, the painting seems to have sunk into, instead of being entirely on the surface, and the over-glazing of redecorated Sèvres can generally be detected. This redecorated Sèvres is of small value compared with the genuine productions of the factory.

Other kinds of imitations are of varying degrees of quality. Vases and services of Tournay paste, decorated in the Sèvres manner by clever Paris

artists, are beautiful as decorative china, but they are not Sèvres. There is also the fine imitation of Sèvres made by Mintons about sixty or seventy years ago, and decorated by a Quaker artist named Randall, and there is the excellent work of the Coalport factory, under the direction of Thomas Rose, which is of great merit. The reader will find under the various headings of these factories, where some account of their history is given in the body of this volume, references to work of an imitative character which was done. When we are examining a doubtful specimen of old Sèvres, it is necessary that we should remember that a great many specimens are in existence which can safely be placed to the account of these last-named producers. As the result of long experience one may add that doubtful Sèvres china is an undesirable purchase, even at a very moderate price. When it is really of the best quality it is a delightful possession, but it should be the *best*, even if of modest decoration and small size, or it should be left severely alone.

CAMILLE NAUDOT. In the Franco-British and also in the International Brussels Exhibition (1910) the Editor noticed some clever imitations of old Sèvres soft paste porcelain, which the exhibitor claims to have been produced by his own chemical process. The paste is soft and very good in quality, while the decoration is in exact imitation of old Sèvres, and specimen plates of the famous Du Barri service were exhibited. The public is protected, to an extent, by each piece bearing the mark (in gold) of the maker as in margin, but the danger exists of his being tempted to omit or to alter the mark at the instigation of some dealers giving him extensive orders under such conditions.



Apart altogether from the kinds of china mentioned above, there is a vast quantity of cheap, gaudy, meretricious china made in Paris, which is sometimes called Sèvres in auctioneers' catalogues and by dealers who are not particular as to the accuracy of their assertions, or who are deficient in knowledge; but it has little or no merit, except when a very ornate effect is required for a small price, and such china has no value whatever from a collector's point of view. The mark placed on this spurious Sèvres is that of the interlaced L given in the margin. The date letter "A" would, of course, in a genuine mark represent 1753, the first year of the existence of the Sèvres factory as a Royal business undertaking, that is, under the immediate patronage of Louis XV., but on the imitations these so-called date letters are a delusion and a snare, and in numerous instances they are the initial letters of the decorators of the china. Thus C stands not for 1755, which it would represent in a veritable specimen, but the name of Caille, a well-known painter of imitation Sèvres, who worked some thirty or forty years ago in Paris; B B stands for Bareau and Bareau, a firm of decorators of about the same time; L for Levy, and the names of others might be recalled.



Some of the Minton imitations of Sèvres bore a letter M inside the interlaced L.

IMITATIONS OF OLD DRESDEN

There are several distinct periods in the history of this important ceramic factory, and the different classes of old Dresden favoured by collectors have been imitated by various makers. If the reader will refer to the notes on Dresden given in the body of this volume under its proper heading, he will see that after the period of the earliest attempts

at porcelain making at Meissen in Saxony, which were also the first successful efforts for the production of hard paste china in Europe, some of the vases and services which were made for the Elector of Saxony were marked with a monogram A.R., indicating Augustus Rex.

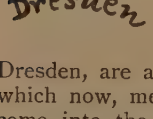
Genuine specimens of this period and bearing the mark, made from about 1720 to 1730, are extremely rare and valuable, and it is worth noting that the imitations which now sometimes puzzle the inexperienced collector were not made with the design or purpose of fraud, but the A.R. mark was for some thirty odd years the ordinary trade mark of a Dresden firm named Wolfsohn.

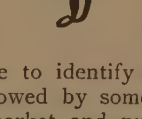
When the writer of these notes was a young man in the seventies his business lay chiefly in the importation of modern Dresden china, and Madame Wolfsohn of the city of Dresden was then the chief producer of Dresden china, other than that manufactured by the Royal factory of Meissen, a town some half-an-hour's journey from Dresden itself.

Madame Wolfsohn used to buy the "white" china from the Royal manufactory and decorate it by her own staff of painters and gilders; she also employed her own modellers and makers, and for the Dresden china of her own manufacture she adopted the trade or fabric mark given in the margin.



The greater part of the china thus produced and marked was not of a high class, and might be described as of a decorative character more suitable for artistic furnishing than for the collector's cabinet. She occasionally, however, made for special orders some highly finished specimens—vases in sets, and services which were of a much more ambitious character—but all bore her ordinary trade mark of A.R., the same as the commoner productions. The Royal factory, which has always been under the control of the government, permitted this use of their first patron's monogram, and for some twenty or thirty years made no sign of objection. About 1880, however, owing partly to strong representations made by the writer's father, who was at that time negotiating for a sole agency of the Royal factory's importations into the United Kingdom, and partly from other considerations, the Saxony government took legal action to prevent Wolfsohn from using this mark, and, as the result of long and costly litigation, the Royal factory secured a perpetual injunction, and Wolfsohn thereupon abandoned the A.R. and adopted the mark of the word "Dresden" and also one with the letter "D" surmounted by a crown—marks which are given in the margin. Probably only those who, like the writer, can personally remember the Wolfsohn "Augustus Rex" Dresden, are able to identify some of the specimens bearing this mark, which now, mellowed by some thirty or forty years of age, occasionally come into the market and puzzle the present generation of dealers and amateurs. One has seen such pieces change hands for large prices, and as some of them are undoubtedly of considerable merit, the collector may be pardoned for thinking that he has secured a veritable prize.





As a matter of fact the only decoration upon the original "Augustus Rex" Dresden was of an Oriental character, usually the detached blooms of chrysanthemums and figures of Chinamen, generally upon a white but sometimes on a coloured ground. The writer has possessed at different

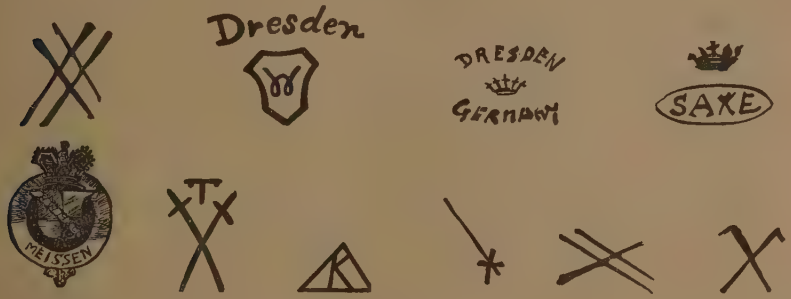
times, vases and covers with pale mauve and canary yellow ground, and the decoration rather sparse but always of a Chinese character.

Madame Wolfsohn's Dresden with the A.R. mark is of a much more varied decoration than the above—hunting scenes, and other subjects—many of which, being in the manner of such painters as Watteau, Berchem, and Wouvermann, should at once make it evident that they cannot be of the time of the Elector Augustus the Second.

In addition to this kind of Dresden a great deal of so-called Dresden porcelain was made and decorated by a firm named Meyers und Sohn, who used a mark given in the margin, which was a colourable imitation of the real Meissen fabric mark. The initial M was that of the firm. Some of this Dresden, like that of Wolfsohn, was of a superior kind, calculated to deceive an inexperienced collector, but the major part of the firm's productions were quite ordinary. A speciality of Meyers which deserves mention was the making of chandeliers, hanging bracket girandoles, and cabinets mounted and arranged with "Dresden" china columns, galleries, and plaques.



These two firms were the chief makers of "Dresden" china some thirty or forty years ago, but many others carried on a smaller trade in porcelain, partly bought in the "white" from the Royal Meissen works, and partly from lesser German factories, and decorated more or less



successfully by local painters and gilders. It is all called "Dresden," and has been the means of considerable damage to the reputation of the Royal factory. Some of the marks adopted by these firms are given above, and there are others with more or less close imitations of the crossed swords. The above are all German imitations of Dresden china, except the one with shield in a circle, which is a mark of Brown, Westhead, Moore & Co.

DRESDEN. This mark is on a pair of modern Saxon porcelain seaux, with two handles, painted with conversations and flowers, green scale borders. The letters stand for *Sachsische Porzellan Manufactur.* In the late Lord Cadogan's Collection.



SAMSON'S IMITATIONS

I now propose to give a short notice of a manufacturer named "Samson" of the Rue Beranger, Paris, who has turned out more successful imitations of not only old Dresden but of Oriental china, and many other valuable kinds of porcelain, than any other manufacturer.

The original Samson *père* has been dead for many years, and as in the earlier part of his business career he devoted great care to his productions, and sold them for comparatively high prices, these are now constantly coming into the market and are calculated to deceive any but the most experienced. The productions of the past fifteen or twenty years are much less carefully finished and their character is more easily detected.

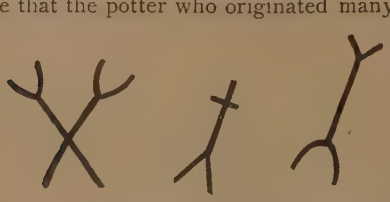
When Samson first made groups and figures in imitation of old Dresden he marked them with the crossed swords and his initial letter S; he also used the counterfeit marks of Chelsea, Crown Derby, and many other English factories.



The mark given in the margin of the letter H with No. 39 is on some cleverly modelled faience groups and figures made in imitation of old Strasbourg faience, and the H is supposed to represent the initial of Hannong, who was perhaps one of the first European potters in the early days of china-making in Europe. Many references to Paul Hannong will be found in the body of this work.

IMITATIONS OF OTHER CONTINENTAL FACTORIES

The marks given here are also calculated to mislead. If the reader refers to some Thuringian factories under the heading of Thuringia, he will see that the potter who originated many of these interesting although comparatively unimportant factories was a man named Gotthelf Greiner, and it is a descendant of his who has recently put on the market some very inferior china, bearing these marks, which is sold for genuine old Rudolstadt. If the collector only buys specimens in which he sees artistic merit, there should be no difficulty in avoiding the present Greiner productions, but it is a striking instance of the unwisdom of buying for the sake of a mark alone.





The marks given above occur upon certain German productions which the writer has not yet been able to trace; they are of slight merit and are simply calculated to attract the collector of marks, who, seeing something of which he does not possess a specimen, may desire to add

to his list. They do not imitate any particular factory, although the one with the two B's under the crown is a colourable representation of Crown Derby. Sometimes there is only one B under the crown. One of the anchors resembles the Venice mark, but is in blue instead of red.

In the notes which precede these remarks, some attention has been called to the enormously increased value of the charmingly modelled and daintily decorated groups and figures of Frankenthal porcelain, which generally bears the mark C. T. surmounted by a crown. These specimens are deservedly in favour, and it seems a great pity that imitations bearing a mark which, although not legally fraudulent, is very misleading, should have been placed on the market. Of course the original Frankenthal factory has been extinct for nearly a century, but the Bavarian government possesses the legal right to the use of the mark, and they have allowed the modern ceramic factory of Nymphenburg to place the old mark upon some of the modern Nymphenburg china. White groups and figures have been purchased from this factory by decorators of china, and coloured to represent the old Frankenthal specimens, and as the mark is apparently genuine these are sold for the real Frankenthal. If the collector will, however, take the trouble to secure one or two undoubted specimens from a dealer of established reputation, and compare carefully any of these redecorated Nymphenburg specimens, he will easily notice several important differences.



Another misleading mark is that given in the margin. It is found on clever figures and groups somewhat in the manner of Fürstenburg, for which they are generally sold, but they are clumsier and much less carefully finished. As a matter of fact the mark is the initial letter of a maker and decorator of German porcelain, named Frankenheim, who carried on business about fifty or sixty years ago in Hamburg, and, for want of a better title, the name of Fürstenburg has been given to china bearing this mark, although no mark like it was ever used by the original Fürstenburg factory.



IMITATIONS OF CAPO DI MONTE

If the reader will refer to the notices of Naples porcelain and of Capo di Monte in the body of this volume, he will see that the Capo di Monte was a later development of the earlier Naples factory. Long after these old factories had become extinct a certain Marquis Ginori revived the industry, and, having purchased the old Capo di Monte models, established a factory in the neighbourhood of Florence, where he made both majolica of a decorative character and also porcelain, which he marked with the letter N surmounted by a coronet. This latter porcelain was made from the old Capo di Monte models, and consisted of tea and coffee services and vases, having the well-known bas relief decoration, with handles of delicate green and white, interlaced tendrils, and also some in imitation of red coral. The bas reliefs are waxy and very inferior to the real old Capo di Monte work, and there is this important distinction to be noticed: the flesh tints of the old figure subjects are rendered by the stippling process, and if examined under a magnifying-glass will be found

to be executed by tiny little dots with the brush, whereas the Marquis Ginori's modern work is done with the brush in the ordinary way, and the modelling of the figures in the subjects is more flabby and less well defined, owing to the absence of skilful tooling after the piece has been taken from the mould. There is also another important distinction. The real old Capo di Monte was seldom or never marked with any fabric mark whatever, whereas the modern has always the mark already mentioned, either in blue or scratched in the paste. The scratched or incised "N," as a rule, marks better and older work than that which bears the blue mark.

Quite independent of this production of the work of an extinct factory made, one may say, as legitimate industrial enterprise, there are other imitations of old Capo di Monte placed on the market for the purposes of deception.



These are coarse, badly finished productions of French and German firms, generally tankards, vases, bowls of an ambitious and pretentious character, and they generally bear the mark given in the margin, sometimes in gold, but more frequently in blue. They are to be avoided, as quite worthless from a collector's point of view.

A leaf in gold is sometimes placed on pieces of china, generally tankards and plaques, with figure subjects in relief, highly coloured, to cover the mark of the factory where they were made, so as to pass them off as genuine pieces of Capo di Monte. These are made to order principally at Berlin; the gold leaf, being over the glaze, is easily scratched off, when the blue mark of the sceptre becomes visible. Sometimes the factory mark is eaten away by means of a strong acid, but as this destroys the glaze, the leaf is added to cover the defect. Being mounted in silver, with engraved arms and date, the deception is frequently undiscovered by the unwary.



IMITATIONS OF OLD LOWESTOFT

The Editor has already given his views on the vexed question of Lowestoft, and the more recent experience and writings of expert authorities confirm what has been said with regard to the greater quantity of "Armorial" china. These notes will be found under "Lowestoft," pp. 848–50.

The popularity of Armorial china has led to the production of a vast quantity of reproductions. The best of these, both as regards the quality of the china itself, and also the painting of the coats of arms, which form the principal ornament, are the work of Samson of Paris, already mentioned, but there are other makers, both in France and Germany, whose work one sees frequently exposed for sale. Only careful examination, made with some knowledge of pastes and glazes, can enable the amateur to discriminate between the better and older imitations, and those of Oriental china decorated with the coats of arms and crests of the families of the eighteenth century, who ordered these services through the officers of the old East India Company.

Then again, to mark the distinction between that which is Oriental and that which is genuine old Lowestoft, is a still more difficult task, and must be generally left to an experienced collecting friend or to a trade expert. The Lowestoft paste was soft, and the Oriental, without exception, very hard.

The Lowestoft factory, with a few exceptions, did not achieve the greatest measure of success, and there are certain signs of crudeness which will never be found in good Oriental porcelain; one of these is the clumsiness in the under-rim of cups and saucers and plates and dishes of Lowestoft as contrasted with the "clean," thinner, and better potted work from an old Chinese porcelain kiln.

Neither real or imitation Lowestoft bears any fabric mark, but the reader should refer to the marks given on page 855.

IMITATIONS OF OLD ORIENTAL CHINA

The Oriental potter or porcelain decorator not only copies the decoration of an old piece, but he carries out only too faithfully his work of imitation by adding to his modern copy the date mark of two centuries ago. Therefore little reliance can be placed upon Chinese marks. The piece itself must be judged on its merits.

The most valuable Oriental china—early Ming, beautiful Khang-hsi, and the later Kien-lung periods are all imitated more or less successfully, and the cleverest productions are those of Samson of Paris. Ruby-backed eggshell plates made by him are to be found in a great many collections, and there is scarcely an amateur who has not, at some time or other, been caught napping by one of the best of these French "Oriental" specimens.

Nothing but experience, a trained eye, and a knowledge of the many little differences between the really fine old Oriental work and the French imitations, can save the amateur from disappointments, and the quality of the different kinds of counterfeits varies almost as much as does the quality of the different Chinese specimens themselves. The best advice one can offer is a very careful study of such collections as that of the late Mr. George Salting, and also one belonging to the nation, both of which are in the Victoria and Albert Museum.

WORCESTER, CHELSEA, BOW IMITATIONS

The imitations of the products of the most sought after of the English china factories are also of various kinds and degrees. The commoner and cheaper descriptions of "old Worcester," with the salmon scale ground and panels of exotic birds, which are made in France and Germany, are of such an ambitious character that they should at once arouse suspicion. The paste is coarse, the painting bad, the glaze entirely different from that of real Worcester, and the same may be said of the sham figures and vases bearing the gold anchor and purporting to be Chelsea, or with the Bow mark to imitate the latter factory.

These shams are not difficult to detect, but there are other more carefully-made imitations of the less important kinds of specimens which require a more careful examination, and the best advice which it occurs to me to offer is that which I mentioned in the earlier portions of these remarks. It is to procure from a dealer of good repute certain test pieces of undoubted merit and to use such for comparison with doubtful pieces.

The mark in the margin, which has quite recently appeared on the market, requires some explanation to prevent mistakes. The ware is fine earthenware decorated with the blue flowers and insects on a white ground in the manner of the early productions of the Dr. Wall period of old Worcester china. The models of oval and round basket dishes, and also of leaf-shaped trinket-stands, are also similar to those of the old Worcester factory. The mark is said to be the monogram of Charles Bowers, manager of a firm of Staffordshire potters, but, looked at carelessly and without some explanation, it might easily be mistaken for the Crescent and the W., which the reader will find amongst the early Worcester marks.



There has also recently been placed on the market another imitation of old Worcester china, the patterns with the famous apple-green ground and paintings of exotic birds being the most successful. This ware is made by Booths Limited, of Church and Swan Works, Tunstall. When critically examined this will be found to be only a superior earthenware with a glaze which resembles that of Worcester. The collector must also be on his guard against redecorated and refired Worcester. This can generally be detected by carefully examining the details of the decoration, which will show a certain amount of clumsiness in application, the new colours being more opaque in appearance, and the paste or body will show splutterings, that is, tiny black spots, as the result of refiring. Good genuine old Worcester china is invariably well potted, carefully painted and finished.

THE VALUE OF A MARK

Perhaps it may not be out of place to conclude these remarks by saying that, inasmuch as the easiest part of an imitation to produce is a fraudulent copy of a mark, we should for that reason not place too much reliance on the mark itself. Let us consider a mark *not the evidence* of genuineness but the *confirmation* of other evidence. Thus if a specimen possess all the characteristics of a certain factory—paste, glaze, form, colour, quality—then if marked so much the better; it confirms all the evidence of its being the specimen we think it is, but the mark should come last, and not first, as a factor in forming a decision upon a doubtful specimen.

To the collector the marks and monograms on the different examples of the various factories in his cabinets have a special value. The many points of specific interest, the helps and indications which they afford in deciding the particular period of the factory's history, or the individual potter, modeller, artist, or gilder who formed or decorated the specimen—in all these matters of detail, which add so infinitely to the personal fascination of collecting china, the mark, the monogram, even a scratched or incised number or initial, has "points." The object of these cautionary observations is not to belittle the importance of the mark, but to warn the inexperienced collector that he should first of all be satisfied that the specimen is a genuine one *by its having the merits* of its kind. Then when this main issue is decided, the added interest of the mark, whether of fabrique, artist, or workman, gives an extra charm and value to the possession.

FREDERICK LITCHFIELD.

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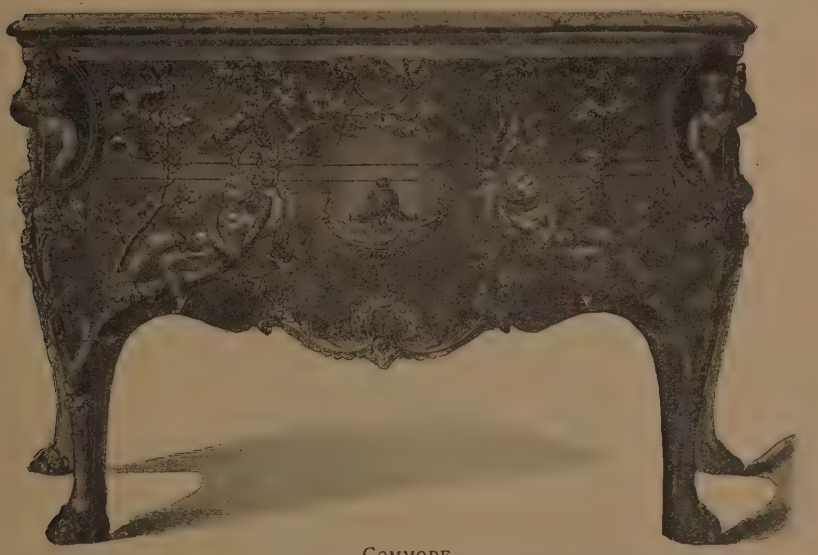
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